What is TPRS®?

TPRS® is a method of second-language teaching that uses highly-interactive stories to provide comprehensible input and create immersion in the classroom. TPRS® maximizes the input in the classroom by making the input comprehensible, repetitive and interesting.

TPRS® stands for Teaching Proficiency through Reading and Storytelling.

What is Proficiency?

Proficiency is the ability to comprehend and be comprehended across a range of familiar and unfamiliar contexts.

Mission statement:

Changing the lives of teachers and students through the efficacy of TPRS®.

Handout Contents

1 - Introduction and contents
2 - Keys to Input
5 - 3 Steps of TPRS
7 - Understanding TPRS
9 - Circling
12 - “Triangling” strategies
15 - Story-Asking Process
16 - MovieTalk and Reading
18 - Planning and Assessment
19 - 100 Most Frequent Words
20 - Classroom Jobs
21 - Administrator Checklist

Visit: www.TPRSbooks.com
Email: info@tprsbooks.com
Phone: (888) 373-1920

Don’t forget about our National TPRS Conference each July.
www.NTPRS.info
Key 1: Repetitive

Repetition is directly linked to comprehension. As teachers learn to be repetitive, the students’ comprehension will increase.

TPRS® makes the language repetitive in the following ways:

1. Asking repetitive questions, or “circling”.

2. Going back and reviewing storyline.

3. Adding details to a sentence one at a time.

4. Using multiple locations.

5. Using multiple characters. Multiple characters allow us to ask a lot of questions by comparing and contrasting one character with the other(s).

6. Verifying the details to the class and with our actors. Verifying a detail means to repeat the correct answer after the students answer a question. This will build confidence in our students because it will allow them to hear accurate language more.

“Communication is the expression, interpretation, and sometimes negotiation of meaning in a given context. What is more, communication is also purposeful.”

-Sandra J. Savignon
Key 2: **Interesting**

TPRS® teachers know that students cannot comprehend language that they are not paying attention to. Therefore, making the input interesting, compelling even, will optimize the input in the classroom. Each context, grade level, and age will have different criteria for interest.

**Input can be made interesting by:**

1. **Personalizing the input.** Talk about things that students are familiar with and have an emotional connection to. Ask open-ended questions and use student answers to add details to our conversations and our stories by suggesting what is interesting to them.

2. **Acting out the story.** Use interesting student actors to dramatize the action. Use props like fake noses, toys, etc. to enhance the dramatic experience.

3. **Using realia.** Incorporate music, video clips, art (including student art). Find culturally relevant materials that students find interesting. Implement the use of learner-centered authentic resources and other realia.
TPRS® has four keys.

**Key 3  Comprehensible**

TPRS® teachers make input comprehensible by:

1. Using vocabulary that students know. If a teacher uses a word they don’t know, they then write it on the board with translation (the most efficient/effective way to make the new word comprehensible).
2. Speaking slow enough to allow students time to process what teacher is saying.
3. Continually editing our speech, making sure that teachers use words that students know or the use of cognates.

**Key 4  High-Frequency**

Traditional textbooks attempt to teach 3000 words per year. This means that during course of a school year, students on average would be learning 17 words per day. For decades, generations of students report that they have studied a language and can barely say anything. Limiting vocabulary to a few hundred words per year is a key to achieving proficiency. It allows the students to hear the most frequently used words in the language.
Step #1: Establish Meaning

Pick useful key structures (usually 3) and establish meaning with written translation and TPR gestures for a few minutes. This is not “listen and repeat.” Students are showing they understand with gestures. Begin to get it deeper into students’ memories with novel commands, very short “mini-stories” and comprehension checks. Once students have the vocabulary and structures in short term memory, begin asking personalized questions (PQA) and then play with their answers. Depending on the interest you can spend a lot of time here. Hours. Days.

Language is too abstract and complex to teach and learn explicitly. As such, any approach to language teaching in the classroom must be different from approaches to teaching other subjects (e.g., history, science).

- Bill VanPatten

Step #2: Ask-a-Story

Co-creating a class story is uniquely built by asking questions using the guide words often referred to as target structures. Ask-a-story or co-creating is an opportunity for students to contribute their ideas to the class. The communicative purpose of the ask-a-story is to provide compelling, comprehensible input. The story is short, simple and interesting—it contextualizes the target structures and provides repetitions. It is told slowly with constant comprehension checks and feedback from the students.

"Language is too abstract and complex to teach and learn explicitly. As such, any approach to language teaching in the classroom must be different from approaches to teaching other subjects (e.g., history, science).

- Bill VanPatten

Step #3: Read

Reading is based on the material in the two previous steps—it reinforces the content in a different format. Reading can be at a slightly higher level than the spoken language in the classroom because students can comprehend and process more vocabulary and more grammar forms found in the written input.
Strategies for engagement

The teacher says the following to the students:

Procedure 1:

When I make a statement you will respond with an expression of interest. It sounds like this: OHHHHHHHHHH.

Give the students a visual cue to remind them to respond with an expression of interest. One possible visual cue is for the teacher to raise their hands. When something negative happens, react in a negative way. Say “Oh no, oh no, that’s terrible!” and have the student do the same.

For variety, students can also make comments like, “marvelous”, “wonderful”, “fabulous”, “wow”, “amazing”, “How terrible” or “I can’t believe it.”

Procedure 2:

When I ask a question and the answer is known, your job is to answer out loud and in the target language.

This is a key procedure in the TPRS class. The primary purpose of asking questions is to get the students responding chorally. Their responding to our questions is evidence that they understand.

Procedure 3:

When I ask a question and the answer is unknown, your job is to guess the answer. You can guess in the target language or using proper nouns.

As students “guess” or invent answers, the teacher can judge which one creates the most interest in the students. This also makes the story a dynamic, organic, co-creative process rather than a story tell.
It is important to always use the 5 Basic TPRS Skills whenever possible to facilitate acquisition for students. These skills/strategies include the following:

1. **Circling**, a strategy for repetition or frequency

2. **Pause and Point**, a strategy for processing

3. **Staying in-bounds**, which is another way of saying “limit vocabulary”

4. **Choral responses**, a strategy for interaction, engagement, and comprehension

5. **Slow speech**, a strategy for comprehension

All 5 of these simple teacher skills have a tremendous effect in creating optimal conditions for acquisition.

**Pointing and pausing** at the question words and words written on the board (or displayed somehow) is highly beneficial to language learners. Humans are wired to receive information and data through their eyes. When teachers Point and Pause students are allowed time to process and comprehend words they are being exposed to. Overlooking the skill of Point and Pause may explain why teachers sometimes feel that a comprehension-based approach doesn’t work for them.

**Choral Responses** help ensure that the group is getting what is being said. Choral response means that when the teacher asks a question to the class, every student is expected to respond. This type of engagement creates conditions for high levels of interaction, engagement, and gains in acquisition. As students respond, teachers are gauging comprehension of students individually and of the group.

**Speaking slowly** is such a simple yet highly effective strategy for creating conditions for high levels of comprehension. A pause between words allows students to both comprehend and process language input. Speaking slowly is an acknowledgement that acquiring a new language is not easy and that it happens over time.
"Input provides the data for acquisition. Language that learners hear and see in communicative contexts forms the data on which the internal mechanisms operate. Nothing can substitute for input."

—Bill VanPatten

**Staying in-bounds** or limiting vocabulary in the early stages of acquisition leads to students that can comprehend and produce language. Acquisition of the most common grammatical features can take place by focusing on the most common words in the target language, many of which are function words such as pronouns, conjunctions and the most common prepositions. For example, in the first week of teaching a language, students can be exposed to the past tense and some more advanced features, like noun-verb agreement and adjective-noun order and agreement.

**Shelter (Limiting) Vocabulary**

In the book *A Frequency Dictionary of Spanish*, McEnery and Lancaster assert that “60% of speech in English is composed of a mere 50 function words”. Paul Nation has shown that “the 1000 most frequent words account for 85% of speech”. Mark Davies’ work has also shown that this holds true for Spanish and German. Therefore, a goal of TPRS* is to limit the amount of vocabulary to a few hundred words/year. Thus, teachers can be repetitive enough for students to acquire language within the classroom time constraints.

**Don’t Shelter (Limit) Grammar**

TPRS* teachers teach grammar as vocabulary. Grammar is taught through meaning by getting students to “feel” the grammar. The goal is to try not to shelter tenses or structures. Introduce whatever tense or structure is necessary to tell our story.

Often times classes start by using the past tense. Have them do readings in the present and past tenses. This gives students continual practice in both the present and past tenses. Use other tenses when needed for whatever meaning in order to create authentic communication. Students focus on the details of the story or conversation, not the language. Students pick up the structures unconsciously. Learning the structures by feel is the key to learning how to speak a language.

*These word counts & percentages are approximations based on information found in *A Frequency Dictionary of Spanish* by Mark Davies (2006).
**TPRS®** uses repetitive questions, especially with Novice to Intermediate level students. It is one strategy to expose students to 90%+ of the Target Language.

**Circling** starts with a statement in the Target language. After making the statement, the instructor offers repetition of the language through varied questions. While the instructor focuses on the language being used in a narrow way, the learners’ brains are focused on the meaning and are given ample opportunities to process the language while focusing on the meaning itself. Through answering the questions, the students are forced to interact with the input in novel but repetitive ways.

**Circling** builds student confidence. Students don’t learn with one or two repetitions. Acquisition happens with extensive, varied, contextualized and rich language use. We only learn with extensive repetitions.

The two primary purposes of **Circling** are:

1) getting the students to respond to our questions chorally, &

2) building fluency. If they hear the language enough and it is comprehensible to their brains, speech will emerge.

Below is a **Circling** model:

1. Make a statement.
2. Question with a *yes* answer. (Verify)
3. Ask *either/or* questions. (Verify)
4. Question with a *no* answer. Restate the negative and restate the positive.
5. Ask: *Who?* (Verify)
6. Ask: *What?* (Verify)

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Visit [TPRSbooks.com/resources](http://TPRSbooks.com/resources) for FREE STUFF!

Download **Question Posters** and strategically place in classroom.

Download **Circling Spinner** to print on cardstock and use to help you Circle.
1. Circle in any order. Always going in the same order is predictable and therefore boring.

2. Circle a different part of the sentence, called a variable (i.e. subject, verb, complement, etc). Each variable has many alternatives. Think about several different alternatives with each variable. Mixing up variables and alternatives allows for variety as we ask repetitive questions.

3. Question words. Use the question words. Questions words are slowing processing so practice saying the question words and pausing.

4. Be sure to keep asking negative questions. Students need to hear the negative.

5. Add a detail. Do this by telling the class the new information or asking them a question and letting them guess. Circle the new detail.

6. Add another character and compare and contrast the two characters.

7. Do any combination of the above.

Visit TPRSbooks.com FREE SECTION to download the Printable Circling Spinner to help you CIRCLE in your classes!
Triangling STRATEGIES: TEACHING ONE SENTENCE AT A TIME.

**A. CIRCLING questions after a statement**

1. Y=Ask a “yes” question
2. E/O=Ask an “either/or” question
3. N=Ask a “no” question
4. W=Ask a “W” question

**Example:** Bart wanted to buy a cat. (Statement)

1. **TEACHER:** Did Bart want to buy a cat?
2. **TEACHER:** Did Bart want to buy a cat or a dog?
3. **TEACHER:** Did Bart want to buy a dog?
4. **TEACHER:** What did Bart want to buy?

**B. CONVERSATION questions**

1. State the sentence
2. Ask the actor a question
3. Coach the full sentence response
4. Confirm to the actor
5. Report/Verify the sentence to the class.

**Example:** Bart wanted to buy a cat. (Statement)

1. **TEACHER:** Bart wanted to buy a cat. (Statement)
2. **TEACHER:** Bart, do you want to buy a cat? (Ask the actor)
3. **ACTOR:** Yes, I want to buy a cat. (Coach, if necessary)
4. **TEACHER:** Correct. You want to buy a cat (Respond)
5. **TEACHER:** Class. Bart wanted to buy a cat. (Restate)

The triangle is a reminder to talk to your student actor, to add a parallel character and to add yourself as a character for comparing and contrasting purposes. This is done as a tool to stay on a structure for more interesting and repetitive discussion, while using multiple instances of the first, second, and third person forms of a verb in context.

**KEY:**

Stay on the verb by circling, and adding parallel characters.
THE STORY-ASKING PROCESS

1. GET A STUDENT ACTOR - can be a volunteer or chosen by teacher
2. MAKE A STATEMENT - see example to the right
3. CIRCLE STATEMENT - circle the statement with the class
4. ASK THE ACTOR - ask the actor questions about the statement (see example)
5. ADD A PARALLEL CHARACTER - introduce another character. The character could represent themselves or a famous person
6. ASK THE PARALLEL CHARACTER QUESTIONS - ask about themselves
7. ASK THE PARALLEL CHARACTER ABOUT ACTOR
8. ADD MYSELF AS A PARALLEL CHARACTER
9. ASK CLASS, PARALLEL CHARACTER AND ACTOR ABOUT ME
10. ADD A DETAIL AND REPEAT

Teacher speaking to CLASS (PAST tense)

Class, Elena was a girl.
Class, where was Elena?
*Elena was in Arizona.
Elena, where are you?
I am in Arizona.
Class, Elena was in Arizona.
Class, where was Elena in AZ?
*Elena was in Arizona.
Where are you in Arizona?
I am in Snowflake, AZ.
Class, Elena was in Snowflake, AZ.
Class, where was Elena in Snowflake, AZ?
*Elena was in In-N-Out in Snowflake, AZ.
Where are you in Snowflake, AZ?
I am at the In-N-Out in Snowflake, AZ.
Class, Elena was at In-N-Out in Snowflake, AZ.
Where was Mary?
*Mary was at Burger King in Dead Horse, Alaska.
Mary, where are you?
I am at Burger King in Dead Horse, Alaska.
Class, Mary was at Burger King in Dead Horse, Alaska.
Class, where was I?
*I was in Elephant Butte, New Mexico.

Teacher speaking to STUDENT (PRESENT tense)

Elena, are you a girl?
Yes, I am a girl.
Yes, you are a girl.
Yes, you are in Arizona.
I am in Arizona.
Yes, you are in Arizona.
Yes, you are in Arizona.
I am in Snowflake, AZ.
Yes, you are in Snowflake, AZ.
I am in Snowflake, AZ.
I am at the In-N-Out in Snowflake, AZ.
Yes, you are at In-N-Out in Snowflake, AZ.
Yes, you are at In-N-Out in Snowflake, AZ.
I am at Burger King in Dead Horse, Alaska.
Yes, you at Burger King in Dead Horse, Alaska.
Yes, you at Burger King in Dead Horse, Alaska.

*Answers selected from student guesses or teacher provides surprise detail. Underlined information is determined by class responses.
HOW TO MOVIE TALK

In TPRS® MovieTalk,
- take a short clip that is usually 2 to 4 minutes long
- pause at deliberate points to discuss
  - character
  - plot
  - reactions
  - predictions
- dramatize it / talk to student actors
- interview student actors

The effectiveness of MovieTalk is amplified by the TPRS® skills: circling, pointing and pause, going slowly, choral response & staying in-bounds.

When presenting a MovieTalk, show a short clip of a movie and pause it. Then build interest in the movie clip by discussing what is occurring with the class and student actors. The main goal is for teachers to describe the movie in such a way that is comprehensible to the students (via pointing, gesturing, drawing, slow repetitive speech, etc).

MovieTalk lessons in TPRS® are more than just simply telling or narrating a story. When we teach a TPRS® story we start with an oral story (ask-a-story) and then we do a reading. In MovieTalk, the reading and the oral story are both the same story.

MOVIE TALK HACKS
1. Use MovieTalk sparingly.
2. Use Props.
3. Use Screenshots
4. MovieTalk Authentic Texts!
5. Grammar pop-ups

READ
- Teacher reads a sentence at a time.
- Class chorally translates the sentence.
- Repeat until the end of the paragraph.
- Students write in words they don’t know.

DISCUSS
- Ask questions about the information.
- Ask background information.
- Let students guess details about the reading and add parallel characters.
- Add lots of surprise details and proper nouns to your discussion.

DEVELOP TWO STORIES
- You develop two stories.
- The first story is your reading.
- The second story is the story about your parallel student character.
- Add details from the students’ culture.

DRAMATIZE
- Dramatize the story.
- If there is time, dramatize the story about the parallel character.

POP-UP GRAMMAR
- Highlight in reading BEFORE class
- Focus on the MEANING
- Pop-up often and frequently
- Compare and contrast
- Scaffold your questions
- Hold your superstars accountable
- Goal is to acquire over time

READING PROCEDURES
Kurtze version A (124 words) Cecilia

Es gibt einen Mann. Der Mann ist Alex. Alex hat eine Wohnung. Alex hat ein Problem. Alex hat keine großen Muskeln. Er ist nicht froh.

Alex ist in seiner Wohnung. Er ist nicht froh, weil er keine großen Muskeln hat. Armer Alex! Alex hat einen Plan. Er will große Muskeln.

Auf dem Balkon gibt es ein Mädchen. Das Mädchen ist Cecilia. Das Mädchen ist super schön. Alex sieht Cecilia. Alex will, dass das Mädchen ihn sieht. Alex hat große Gewichte, aber er hat kleine Muskeln. Er hat keine großen Muskeln. Alex kann die Gewichte nicht heben. Armer Alex!

In Alexs Fantasie kann er die große Gewichte heben. Das ist wunderbar! Cecilia ist auf dem Balkon, aber sie kann nicht sehen, weil sie blind ist.

Kurtze version B (166 words) Cecilia

Es gibt einen Mann. Der Mann ist Alex. Alex hat eine Wohnung in San Francisco. Alex ist in seiner Wohnung. Alex hat ein Problem. Er hat keine großen Muskeln. Er will große Muskeln. Er ist nicht froh. Er will das Mädchen beeindrucken, aber er kann nicht, weil er kleine Muskeln hat.

Alex ist in seiner Wohnung. Er ist nicht froh, weil er kleine Muskeln hat. Armer Alex!


Alex sieht Cecilia. Alex denkt, dass Cecilia super schön ist.

Alex will Cecilia beeindrucken. Alex will die Gewichte heben, weil er das Mädchen beeindrucken will. Alex hat große Gewichte, aber er hat kleine Muskeln. Er hat keine großen Muskeln. Alex kann die Gewichte nicht heben. Armer Alex!

In seiner Fantasie kann Alex die großen Gewichte mit einem Kuss von Cecilia heben. Cecilia gibt Alex einen Kuss. Das ist fantastisch!
PLANNING WITH TPRS®

When planning a TPRS® story, determine:

1. The conflict of the story
2. The target vocabulary (optional)
3. The background info. Here are some tips:
   - Can include multiple characters, names, places, setting
   - Is useful for compare and contrast
   - Can be used for practicing any word or structure
   - It doesn’t need to pertain to the story necessarily
4. Locations where the protagonist can go to solve the problem
5. The possible resolution of the problem
6. Some potential variables and additional details (though these can change based on student responses during the actual Ask-a-Story)

PRACTICAL PROFICIENCY ASSESSMENTS

Assessment Characteristics:

- All assessments are meaning-based
- All depend upon comprehension of input
- Time-pressured (a condition that favors reliance on implicit knowledge)
- Quick to administer and easy to score
- Provide objective, quantitative data

1. Timed writing ✍️
   - Students write for 5 minutes
   - Goal: 100 words in Target Language

2. Speed Reading 📖
   - Timed reading
   - Answer 10 multiple choice Qs

3. Listen and Timed Rewrite 🖋️
   - Listen once and take notes or give 3-5 minutes to read story
   - 5 minute timed rewrite or retell

4. Content-based tests and quizzes ✏️
   - Traditional-like tests that assess about the content of story in the Target Language
   - 25-100 questions, T/F, Multiple choice, and/or short answer
**100 Most Frequent Words in Spanish**

1. el, la  the
2. de  of, from
3. que  that
4. y  and
5. a  to
6. en  in, on
7. un  a
8. ser  to be
9. se  himself, herself
10. no
11. haber  to have
12. por  for
13. con  with
14. su  his, her
15. para  for, in order to
16. como  like, as
17. estar  to be
18. tener  to have
19. le  to him, her
20. lo  it
21. todo  all
22. pero  but
23. más  more
24. hacer  to do, make
25. o  or
26. poder  to be able to
27. decir  to say
28. este  this
29. ir  to go
30. otro  another, other
31. ese  that
32. la  it
33. sí  yes
34. me  to me
35. ya  now, already
36. ver  to see
37. porque  because
38. dar  to give
39. cuando  when
40. él  he
41. muy  very
42. sin  without
43. vez  time, instance
44. mucho  a lot
45. saber  to know
46. qué  what
47. sobre  on, about
48. mi  my
49. alguno  some
50. mismo  same
51. yo  I
52. también  also, too
53. hasta  until
54. año  year
55. dos  two
56. querer  to want
57. entre  between, among
58. así  so, as such, thus
59. primero  first
60. desde  from, since
61. grande  big
62. eso  that
63. ni  neither
64. nos  to us
65. llegar  to arrive
66. pasar  to pass
67. tiempo  time, weather
68. ella  she
69. si  if
70. día  day
71. uno  one
72. bien  fine, good
73. poco  little bit
74. deber  should
75. entonces  then
76. cosa  thing
77. tanto  so much
78. hombre  man
79. parecer  to seem
80. nuestro  our
81. tan  so
82. donde  where
83. ahora  now
84. parte  part
85. después  after
86. vida  life
87. quedar  to remain
88. siempre  always
89. creer  to believe
90. hablar  to talk
91. llevar  to take
92. dejar  to leave, let
93. nada  nothing
94. encontrar  to find
95. seguir  to continue
96. menos  less
97. nuevo  new
98. algo  something
99. sólo  only

*This list of the 100 most frequent words in Spanish comes from are A Frequency Dictionary of Spanish by Mark Davies (2006).*
<table>
<thead>
<tr>
<th>Day</th>
<th>Job</th>
<th>Job description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Quiz writer</td>
<td>Writes 12 question quiz based on language/information from class</td>
</tr>
<tr>
<td>2</td>
<td>Counter 1</td>
<td>Each counter counts the number of times instructor uses their assigned structure (Goal is 50+ times per period)</td>
</tr>
<tr>
<td>3</td>
<td>Counter 2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Counter 3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Counter 4</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Gesture King/Queen</td>
<td>Decides the final gesture used for a structure</td>
</tr>
<tr>
<td>7</td>
<td>Captain Dictionary</td>
<td>Looks up words that we want to use that the teacher doesn’t know</td>
</tr>
<tr>
<td>8</td>
<td>Cheerleader 1</td>
<td>Jumps up at random times during the lesson and says the structure while performing the gesture with cheerleader-like enthusiasm</td>
</tr>
<tr>
<td>9</td>
<td>Cheerleader 2</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Cheerleader 3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Cheerleader 4</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Timer</td>
<td>Times # of minutes that the class stays in the TL (8 minutes for a point)</td>
</tr>
<tr>
<td>13</td>
<td>Lights</td>
<td>Turns the lights on and off for videos or any other reason</td>
</tr>
<tr>
<td>14</td>
<td>Mail Carrier</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Mail Carrier 2</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Mail Carrier 3</td>
<td>This person collects and distributes the work from each student in their group</td>
</tr>
<tr>
<td>17</td>
<td>Mail Carrier 4</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Mail Carrier 5</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Notetaker/Stenographer</td>
<td>Takes detailed notes for missing students</td>
</tr>
<tr>
<td>20</td>
<td>English abuser</td>
<td>Makes sound when teacher explains too long (15+ seconds) in English</td>
</tr>
<tr>
<td>21</td>
<td>English police</td>
<td>Rings a bell when s/he hears English spoken inappropriately</td>
</tr>
<tr>
<td>22</td>
<td>“But” da daah</td>
<td>When I say the word “but”, the student says “da-da-daah”</td>
</tr>
<tr>
<td>23</td>
<td>Expert 1</td>
<td>Gets to decide facts of the story when I don’t want to make a decision</td>
</tr>
<tr>
<td>24</td>
<td>Expert 2</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Sound FX Guru</td>
<td>Makes sound effects needed in story (car, cow, etc.)</td>
</tr>
<tr>
<td>26</td>
<td>Artist</td>
<td>Draws the story in a 6 box “comic strip”</td>
</tr>
<tr>
<td>27</td>
<td>Door Knocker</td>
<td>Makes the sound when a door needs to be knocked</td>
</tr>
<tr>
<td>28</td>
<td>Actor 1</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Actor 2</td>
<td>These are students who act out exactly what the teacher, [aka the director] tells them to do (or they will be fired)</td>
</tr>
<tr>
<td>30</td>
<td>Actor 3</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Actor 4</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>English Writer</td>
<td>Writes the story in detail in English during the ask a story</td>
</tr>
<tr>
<td>33</td>
<td>Spanish Writer</td>
<td>Writes the story in detail in Spanish during the ask a story</td>
</tr>
<tr>
<td>34</td>
<td>Story Ender Fairy</td>
<td>Stands, waves wand, and makes noise to wrap up story with 15 min. left</td>
</tr>
<tr>
<td>35</td>
<td>Reader Leader</td>
<td>Uses the laser pointer to point to the projected words</td>
</tr>
<tr>
<td>36</td>
<td></td>
<td></td>
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<tr>
<td>37</td>
<td></td>
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<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The teacher speaks the target language

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Y/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>90% of the time</td>
<td>Y/N</td>
</tr>
<tr>
<td>75% of the time</td>
<td>Y/N</td>
</tr>
<tr>
<td>50% of the time</td>
<td>Y/N</td>
</tr>
</tbody>
</table>

The teacher checks for comprehension

- by asking individuals to demonstrate comprehension
- by carefully observing all students in class
- by listening to responses from the whole class
- by asking for translations from individuals / class
- by explaining meaning of unfamiliar new items
- by using the unfamiliar or new items
- by requiring longer, detailed, and accurate responses
- by requiring increased accuracy throughout the year

The teacher promotes grammatical accuracy

- by modeling accuracy: rewording students attempts
- by demonstrating the value of accuracy
- by stating meaning of the inaccurate constructions
- by inviting the students to correct themselves

The teacher promotes higher-level thinking

- by asking students to synthesize language in a story retell
- by asking students to create imaginative situations
- by asking students for motivation for actions in the story

The teacher offers opportunities for sophisticated language use

- by embellishing statements
- by asking a variety of questions in a variety of formats
- by inviting students to create in the language

Circle yes or no in the areas that are observed

The teacher raises the level of student attention

- by involving students in narration
- by allowing students to direct parts of the lesson
- by talking with students
- by talking about students
- by referring to things that students like

The teacher models proactive classroom management

- by remaining calm and in control
- by showing genuine interest in the students
- by taking the time to listen to student suggestions
- by moving close to possible disruptions
- by offering choices to students who fail to cooperate
- by looking at individuals with a calm demeanor

Students are actively engaged in the lesson

- by acting
- by responding to questions
- by contributing ideas to the lesson

Students are held accountable for lesson

- by speaking the language when asked
- by helping each other
- by retelling the story in their own words
- by translating when asked

The teacher promotes grammatical accuracy

- by modeling accuracy: rewording students attempts
- by demonstrating the value of accuracy
- by stating meaning of the inaccurate constructions
- by inviting the students to correct themselves
STATEMENT: Bart wanted to buy a cat.

Circle the SUBJECT

Get a YES ___________________________ (verify)

Either/or ______________________________ (verify)

Get a NO ______________________________ (restate negative/verify)

Question word __________________________ (verify)

Circle the VERB

Get a YES ___________________________ (verify)

Either/or ______________________________ (verify)

Get a NO ______________________________ (restate negative/verify)

Question word __________________________ (verify)

Circle the COMPLEMENT

Get a YES ___________________________ (verify)

Either/or ______________________________ (verify)

Get a NO ______________________________ (restate negative/verify)

Question word __________________________ (verify)

Add a NEW detail by asking a question

Get a YES ___________________________ (verify)

Either/or ______________________________ (verify)

Get a NO ______________________________ (restate negative/verify)

Question word __________________________ (verify)
Talk to Bart (actor)

Statement
Ask Bart
Coach actor
Restate to actor
Verify to class

Add Coqui as a parallel character

Statement
Ask Coqui
Coach actor
Restate to actor
Verify to class

Add yourself (teacher)

Ask the class and the actors circling questions about me.

Statement
Ask actor
Coach actor
Restate to actor
Verify to class

Bart wanted to buy a cat.
Part 1

A. Ask the class circling questions about the statement.
   Yes __________________________________________________________
   E/O __________________________________________________________
   No __________________________________________________________
   W __________________________________________________________

B. Ask the actor conversation questions.
   Statement _____________________________________________________
   Ask _________________________________________________________
   Coach ________________________________________________________
   Restate ______________________________________________________
   Report ________________________________________________________

C. Add a parallel character.
   Question _____________________________________________________
   New statement about new character

D. Ask the class circling questions about parallel character.
   Yes __________________________________________________________
   E/O _________________________________________________________
   No _________________________________________________________
   W ________________________________________________________

E. Ask the parallel character conversation questions.
   Statement _____________________________________________________
   Ask _________________________________________________________
   Coach ________________________________________________________
   Restate ______________________________________________________
   Report ________________________________________________________
F. Add *yourself* as a parallel character.

Question __________________________________________

New statement about *me* __________________________________________

G. Ask the class circling questions about *me*.

Yes __________________________________________

E/O __________________________________________

No __________________________________________

W __________________________________________

H. Ask the actors circling questions about *me*.

Yes __________________________________________

E/O __________________________________________

No __________________________________________

W __________________________________________

I. Ask actors questions about each other.

Yes __________________________________________

E/O __________________________________________

No __________________________________________

W __________________________________________

Review any of the above questions. (pick any 11 ?s from the ones already written)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________