French
Year 1

Look, I Can Talk!

## Teacher's Guide

TPRS BOOKS

French Years 1 & 2

Look, I Can Talk!

Teacher's Guide

By

TPRS BOOKS

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*Answer Keys for LICT Student Text at the end of the book!

What is TPRS®

What is Teaching Proficiency through Reading and Storytelling®, or TPRS®?

TPRS® is a method of second-language learning that uses highly-effective techniques and skills to provide comprehensible (RICH) input leveraging the power of story. This creates an atmosphere of scaffolded immersion in the classroom, or creates a feeling of "I am so getting this!!!"

Why is TPRS relevant today?

Simply stated, because it offers a solution to various challenges faced by language teachers today: low levels of proficiency, low enrollment in upper level courses, and low teacher satisfaction.

How does TPRS solve this problem today?

By using stories to engage students in communicative events that lead to language acquisition and proficiency.

Why are stories so important in this process?

Because stories have universal appeal. Stories have a unique ability to engage all learners. When TPRS® is fully understood and put into practice, then language learning becomes an enjoyable experience for both students and teachers.

What is communication and its role in the classroom?

If there were agreement on the definition of communication, Dr. Bill VanPatten (a second language acquisition expert), views this would help align classroom practices with principles essential for language acquisition.

Second language acquisition expert, Dr. Bill VanPatten, stated that a consensus about the definition of communication would help align classroom practices with principles essential for language acquisition. Language acquisition researcher, Dr. Sandra Savignon, gave the following definition of communication, which VanPatten endorses:

> **"Communication is the expression, interpretation, and sometimes negotiation of meaning in a given context. What is more, communication has a purpose."**

We endorse this definition of communication for the following reasons:

1. Communication does not only refer to production, but also to the interpretation and negotiation of meaning, both of which are vital in the process of language development.

2. For language learning to be engaging and enjoyable, communication must have a purpose. We as teachers should not simply communicate for the sole purpose of language development. Our vision and purpose must go beyond language development.

How does this definition of communication influence TPRS®?

Since the focal points of TPRS® are the story and the students, communication is facilitated as teachers and students express, interpret and negotiate in meaningful ways as well as entertain.

Does TPRS® ever change?

Yes! TPRS® is a method that is constantly improving to include the techniques and skills that get the best results for communicative proficiency.

TPRS® Skills and Strategies

What are the teacher skills and strategies of TPRS®?

A simple analogy may help reveal the important skills and techniques used in TPRS®.

The layers of TPRS® can be compared to the layers of a pizza! The dough is fundamental, followed by a layer of delicious sauce, then the all important cheese. These three layers make up almost every type of pizza. Finally, a variety of amazing toppings can add spice and flavor to your pizza.

The Toppings (Enrichment)

The Cheese (Engagement)

The Sauce (Interaction)

The Dough (Comprehension)

The Dough (Comprehension)

The fundamental aspect of language acquisition is comprehension. When students do not comprehend the language, i.e. they breakdown, your language pizza has no dough. The following skills/strategies are like the water, oil, salt, sugar, yeast and flour of the dough. They increase the comprehension and processing speed of the input. All seven of these simple teacher skills have a tremendous effect on comprehension.

1-Establish Meaning

It is necessary to establish meaning anytime unknown language is used. This can be done in many ways including translation, gestures, pictures, props or other realia. Whenever possible, direct translation is the clearest and most efficient way to establish meaning.

2-Circle

"Circling" is asking questions to the entire class about a statement. The students respond to the questions with short answers. The purpose of circling is to gauge the level of the comprehension of the sentence and to increase their processing speed.

3-Point and Pause

This involves pointing at displayed words and pausing while students process them. This is done when students are not understanding the meaning of words and need more processing time.

4-Stay In-bounds

Staying in bounds means consciously limiting your speech to words that students know, easily learned cognates, and selective new words. Conversely, using too much new language creates mental fatigue.

5-Encourage Choral Responses

A choral response is when ALL students respond to a question where the answer is known. This creates a rhythm to the class and a low-stress environment in which to answer. As students respond, teachers are gauging comprehension and engagement of individual students and of the group through the volume and speed of their responses.

6-Going Slowly

Because teachers know the language, they naturally have a feeling of ease in it. Therefore, it is imperative for them to consciously go slow. This is done in two ways. First, reducing the teacher's rate of speech allows students to process new words comfortably. Second, evidence of confident student speech should determine when new material should be presented. When it comes to material, teachers tend to present TOO MUCH, TOO FAST, TOO SOON.

7-Use Comprehension Checks

A comprehension check is any tool that allows the teacher to see how well students are understanding and/or processing. A quick comprehension check could be used whenever a teacher suspects that a student is not understanding by asking questions such as, "What did I just say?", or "How do you say _ in English?"

The Sauce (Interaction)

A vital aspect of fluency is interaction. If your students understand at a high level but the level of interaction between the teacher and students is low, i.e. they are disengaged, your language pizza has no secret sauce. The following skills/strategies are like the tomatoes, puree, salt, basil leaves, oregano, sugar, and olive oil of the TPRS® secret sauce. They increase the interest and engagement level of the students:

1-Triangling

Whereas circling is asking questions to the class, triangling is asking questions to student actors and eliciting a complete sentence response that takes perspective into account. The goal is for the student to become comfortable answering questions with the correct verb form(s).

2-Add details

Details are added to stories by: A) telling the class the detail, or B) asking an open-ended question and allowing students to guess. When students give surprise answers, accept those answers to make the story more interesting.

3-Add parallel characters

Adding a parallel character means having a student play the role of an additional character for the purposes of A) enhancing interest, and B) allowing for additional repetition of the verb forms. Two types of parallel characters are personal parallel characters (student plays the role of herself) and creative parallel characters (student plays the role of someone or something else).

4-Add yourself as parallel character

Adding yourself as a parallel character is a critical element of TPRS. This is done for two reasons: A) to engage the class by talking about yourself in comparison or in contrast to the other characters, and B) to model first person language and encourage second person responses from class/actor.

5-Describe the Situation

Describe the situation means that you ask a student to describe a part of the story. This acts as a formative assessment where the teacher can observe how well the students speak in order to determine the pace of the class.

6-Stay in character

Staying in character means that during the lesson, the teacher plays the role of a character. This way, the teacher and the students interact in an engaging, playful and more communicative way. A teacher may break character when she determines that an explanation as a teacher would be more beneficial.
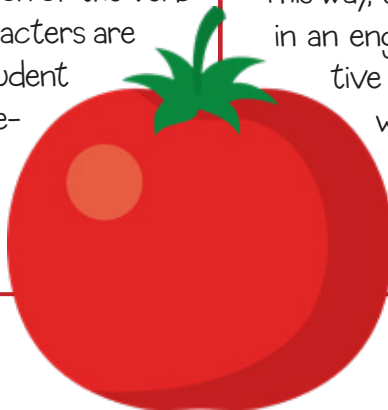
The Cheese (Engagement)

Just as a pizza without cheese isn't ideal, any TPRS® lesson without engagement is not as RICH. The following skills and strategies are like the blended cheeses of the TPRS® pizza. They dramatically increase the interest and engagement level of the students:

1-Dramatize

Dramatization is having students physically act out the story as live theater as directed by the teacher. It engages the class because it is entertaining to see classmates bring the characters and scenarios to life. This aids comprehension by adding a visual component to the oral story.

4-Personalize

Personalization is connecting the teacher's or the students' lives to the class story for the purpose of greater engagement. This can be done in the following ways: A) by eliciting personal information from students and adding those details to the main story or to a parallel story, B) by adding personalized details that you already know about your students, or C) by adding personal details from the teacher's life.

3-Use dialogue

Dialogue is commonly used in conjunction with dramatization. Dialogue will give life to the dramatization and storyline. Dialogue can either be scripted or improvised, or even a combination of the two.

4-Play the TPRS game

The TPRS game refers to the individual and collective efforts of students to get their suggestions into the story. We foster creative thinking by modeling and accepting answers that are surprising, exaggerated, personalized, unexpected, ironic, creative, outside the box, or even a little crazy. This also creates student buy-in because they have a degree of ownership of the stories due to the details that they added.
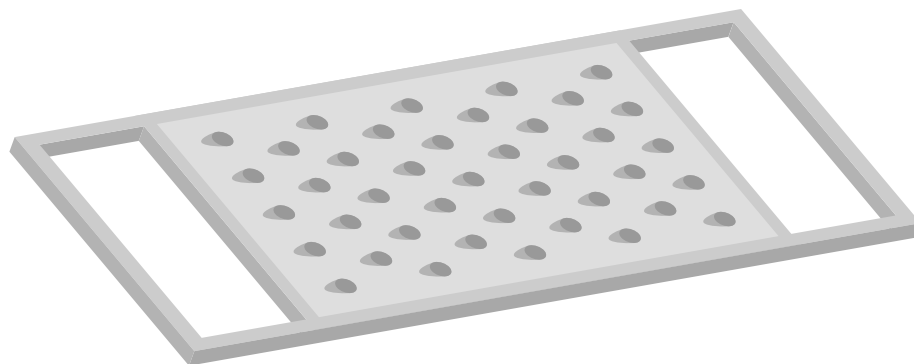
The Toppings (Enrichment)

1. Gesturing the questions

Because question words are often difficult to process at the beginning stages, the question words can be gestured by the teacher and students for easier comprehension. Some possible gestures (but you can choose your own) for the questions are:

Who? - draw a circle around your face with your finger

What? - shrug while placing your hands out at shoulder level

Where? - place your hand above your eyes as if shielding them from the sun

When? - tap your wrist as if trying to get your watch to work

Why? - raise both hands high in the air in the shape of a "Y" as in YMCA.

How? - raise your left hand palm facing forward and use your right hand to "show" it off by moving your hand from the top of the left hand to the bottom *

How many/much? - pretend to count your fingers to show that you are determining a quantity
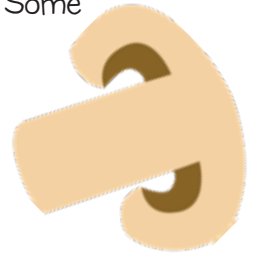
2. Rejoinders

A rejoinder is a witty reply to something that is said in the class. This can be done by handing out funny statements such as, "Obviously" to a student and have them say the statement whenever they feel it is appropriate or would add fun to the class. For a list of rejoinders and posters go to www.TPRSbooks.com/free-resources.

3. Class jobs

There are many moving parts in a good TPRS class, too many for the teacher to do alone. A teacher can get better buy-in and participation if she spreads the fun around by assigning a student a class job. For example, a student can be the class artist, the paper collector, the note taker, etc. The options are limitless. For a list of possible class jobs and their descriptions, go to www.TPRSbooks.com/free-resources.

4. Using props.

Using props in a story can increase interest. A prop can give the class something to talk about and can give the story an unexpected boost of energy. Props can be planned or improvised.

5. Brain breaks

Brain breaks give students a much needed mental break by taking a timeout from the story and doing something else. They are done in order to recharge and refocus. They can take place at timed intervals and/or whenever needed.
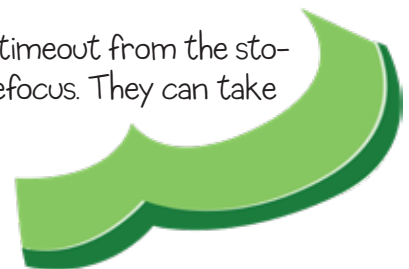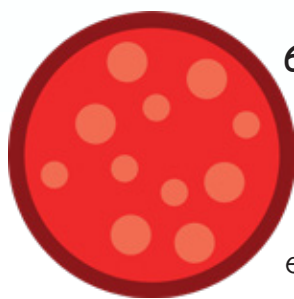
6. PQA - Personal Questions outside of a story.

PQA outside of the story is when a teacher asks personal questions about the students that are not related to the current story. The purpose is to increase student teacher rapport and to communicate. This can be done by asking them about their weekends, interests, hobbies, goals, families, etc.
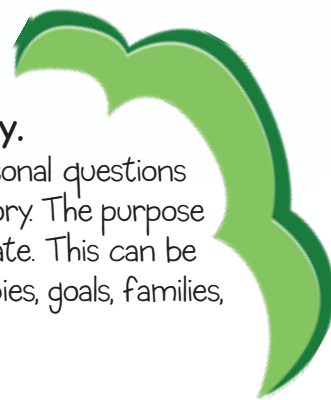
7. Call and Response Attention Getters

A TPRS class can be very communicative and exciting. Students love to talk so much that the teacher may need a way to get their attention again. A Call and Response phrase is perfect because the students are asked to respond together when the teacher calls out a particular phrase. For example, "Clase" - "Sí", or "¿Qué te pasa calabaza?" - "Nada nada limonada".

8. Kinesthetic Responses

Kinesthetic responses are similar to Call and Response phrases but instead of answering with words, students perform an agreed upon action. For example, when the teacher says "I have a secret" the students are to put their hand up to their ear and learn forward in preparation to hear the teacher's secret.

9. Celebration!

The teacher says "Celebration!" when something positive happens in the story. This is done in order to validate students and increase the energy level. When the teacher says "Celebration!", you may wish to raise your hands above your head, show enthusiasm, and have students model you.
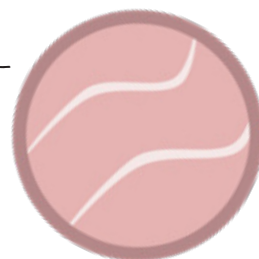
10. "It's my story"

The teacher playfully says "It's my story" when students insist that their detail replace the detail that the teacher has already established. This is done in order to maintain control of the story.

11. "Everything is possible"

The teacher says "Everything is possible" when students suggest that a detail isn't possible or believable. This is done in order to foster creativity in the class.

12. "Almost"

When a student gives an answer to a question, the teacher can create playful banter by responding "Almost" and then modifying the answer in a logical way. For example, the teachers asks, "How many m&m's did Jennifer eat?" A student suggests, "30". The teacher responds, "Almost. She ate 33.3."
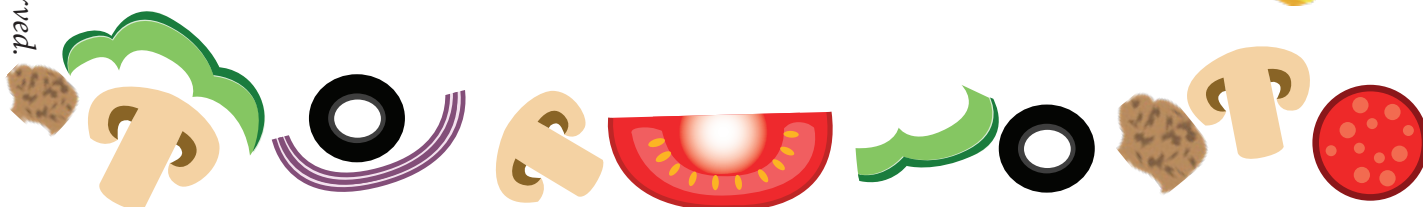
Guide words
at a glance

The guide words used in this level 1 book are based on the 300 most frequent words in the language *(Mark Davies. 2006, A Frequency Dictionary of French)*. Below is the order in which they appear for the first time according to chapter. They are shown in the following forms because they reflect the type of communication that will be modeled using **TPRS**® Circling and Triangling.

The following grammatical features are taught in context in the *Look, I Can Talk* Year 1 books: present tense, past tenses *(both preterit and imperfect)*, articles, infinitives, conditional tense, gerund, reflexive verbs, indirect and direct object pronouns, verb conjugations.

Chapter 1

Il y a, c'est, il/elle est, il/elle a, il/elle veut, il/elle va, il/elle lui dit, il/elle lui donne, il/elle voit

Chapter 2

Il/elle part, il/elle cherche, il/elle a besoin de, il/elle achète, il/elle vit, il/elle veut vivre, il/elle va à/vers, il/elle fait, il/elle demande, il/elle parle à/avec, il/elle s'appelle, il/elle aime ça

Chapter 3

il/elle lit, il/elle trouve, il/elle veut avoir, il/elle ne peut parler, il/elle veut acheter, il/elle travaille, il/elle gagne de l'argent, il/elle peut acheter, Est-ce que tu sais s'il y a ?, il/elle sait, il/elle joue au football, il/elle commence, il/elle veut faire il/elle a besoin de

Chapter 4

il/elle aime faire les courses, il/elle aime faire les magasins, il/elle vend, il/elle sort, Que puis-je faire?, il/elle arrive, il/elle porte, il/elle ne peut pas le croire, il/elle doit acheter, il/elle prend la décision, il/elle doit lui acheter, il/elle écrit, il/elle paie/paye, il/elle laisse

Chapter 5

il/elle veut être, il/elle ne sait pas quoi faire, avant de décider, il/elle pense qu'il/elle peut, il/elle décide de faire un voyage, il/elle les apporte, il/elle n'a pas d'argent, il/elle comprend, il/elle vient, il/elle va avoir 18 ans

Chapter 6

il/elle essaye/essaie d'appeler, il/elle attend, il te reste une option, il/elle commence, il/elle s'occupe de, il/elle se salit, il/elle continue, il/elle rappelle, il lui faut, il/elle coûte, il/elle met, il/elle devient

Vocab at a glance

This is a list of all 246 words that appear in the LICT student text for level one. The words in the list are given in one of the forms they appear in the student text. Additional forms, articles, colors, subject pronouns, object pronouns, demonstratives, possessive adjectives, days of the week, months, and interrogatives have been omitted.

1. a
2. à
3. achète
4. aéroport
5. aller
6. alors
7. ami
8. année
9. annonce
10. appelle
11. après
12. arrive
13. attends
14. au
15. aucun
16. aujourd'hui
17. aussi
18. autant
19. autre
20. avant
21. avec
22. avion
23. ballon
24. banane
25. beaucoup
26. besoin
27. bibliothèque
28. bien
29. bien que
30. bien sûr
31. bientôt
32. billet
33. bon
34. bouche
35. cadeau
36. canard
37. canoë
38. carte
39. célébration
40. célébrer
41. cent

42. centre
43. certains
44. chaleur
45. chambre
46. chameau
47. chanson
48. chante
49. chaque
50. chat
51. chaussettes
52. chaussure
53. chemise
54. cherche
55. cheval
56. chien
57. chose
58. chouette
59. cinq
60. cinquante
61. classiques
62. comme
63. commence
64. commercial
65. comprend
66. contente
67. continent
68. continuer
69. courir
70. cours
71. courses
72. coûte
73. cravate
74. crayon
75. croire
76. dans
77. danse
78. de
79. déçue
80. dehors
81. demain
82. demande

83. démodés
84. dents
85. dépend
86. désastre
87. désolé
88. deuxième
89. devant
90. dit
91. dix
92. doit
93. écrire
94. élèves
95. encore
96. endroits
97. enfants
98. ensemble
99. ensuite
100. entre
101. équipe
102. est
103. et
104. étoiles
105. être
106. facile
107. fait
108. femme
109. fermé
110. fête
111. film
112. fils
113. frappe
114. frère
115. frites
116. froid
117. garçon
118. glace
119. glacier
120. grand
121. habitant
122. haute
123. homme

124. huit
125. ici
126. il y a
127. joue
128. jour
129. journal
130. là
131. laides
132. laisse
133. librairie
134. lit
135. livre
136. long
137. magasins
138. maintenant
139. mais
140. maison
141. malheureusement
142. mange
143. manière
144. manteau
145. marche
146. marcher
147. match
148. mauvais
149. même
150. met
151. moi
152. moins
153. mois
154. monde
155. mots
156. non
157. nourriture
158. nouveau
159. obtenir
160. oiseau
161. orange
162. ou
163. ours
164. ouvrir

165. par
166. parce que
167. parle
168. part
169. pas cher
170. pauvre
171. pays
172. père
173. personne
174. personnes
175. petit
176. peut
177. plages
178. pleure
179. plus
180. poisson
181. portable
182. porte
183. pour
184. premier
185. prendre
186. presque
187. problème
188. proche
189. propre
190. qualité
191. quarante
192. quatre
193. quatre-vingt-dix
194. que
195. quelque chose
196. quelqu'un
197. quoi
198. rapelle
199. reçoit
200. regarde
201. regarder
202. répondre
203. reste
204. rien
205. roman

206. rue
207. sale
208. salit
209. salle de bain
210. sans
211. savoir
212. singes
213. situation
214. s'occupe
215. sol
216. sort
217. sud
218. super
219. sur
220. sympathique
221. tard
222. temps
223. toi
224. toucher
225. toujours
226. tout
227. travail
228. trente
229. très
230. triste
231. trous
232. trouve
233. vend
234. vendeur
235. vers
236. vêtements
237. veut
238. vie
239. vient
240. village
241. ville
242. vivre
243. voiture
244. voyage
245. vrai
246. vraiment

*This list does not include additional cognates or translated words from cultural readings.

Organization of this Resource

This Teacher's Guide was written in an easy-to-follow format.

Since there are many moving parts, the pages indicate whether you're working on **Guide Words**, **Characters/Setting**, **Circling and Triangling**, **InterAct-a-Story**, or **Reading**.

Pro-Tips are also provided throughout the book, while Simpli-Scripts have been provided for the Ask-a-Stories in the first three chapters.

For chapters 1 and 2, the **InterAct-a-Story** is separated into three parts:

- **Characters/Setting**
- **Circling and Triangling**
- **InterAct-a-Story**

Other headings might be omitted, especially in later chapters but can be referenced in the introductory section.

The readings found in the Student Text also offer a variety of scaffolded resources: Short Readings, Main Readings, and Additional Readings. Novels are introduced as an additional way to provide scaffolded reading. Two suggested novels are: *Bart Wants a Cat* and *Poor Ana*. However, teachers may decide to use other novels based on their context or goals.

On the right is a brief overview of what you'll find in the Teacher's Guide:

Guide Words
are the key fluency phrases that are written on the board with translation for all students to see.

Characters/Setting
sections provide ideas on how to add background information to the stories.

Circling and Triangling
sections offer guidance to teachers on how to provide repetitive exposure while communicating with individual students and the class.

InterAct-a-Story
sections serve as a guide for co-creating stories with a class. The InterAct-a-Story contains all of the guide words, a problem, several locations, and a resolution to the problem.

Read and Discuss
sections offer guidance and suggestions for teaching the Main reading found in the LICT Student Text.

Pro-Tips
serve as reminders to incorporate key TPRS® principles as well as additional ideas to enhance instruction throughout the year.

Simpli-Scripts
serve as guided notes for the teacher to facilitate the InterAct-a-Story process.

InterAct -a- Story

Remember, just 3 ways to deliver input.

1. Make a statement

The first procedure is to make a statement. After making a statement, the teacher prompts the class to respond with an expression of interest. The expression of interest can be a simple "ooohhhh." Since most classes need constant reminders to respond with expressions of interest, one effective prompt is to give them a visual cue, such as raising your hands, which reminds the students to say "oooohhhhhh."

2. Ask a question with known answer

The second procedure is to ask a question where the answer is known. For these types of questions, the students' role is to answer the questions out loud and chorally. This provides evidence of comprehension. As the students answer the questions chorally, the teacher's role is to verify the answer. To verify the answer means to repeat the correct answer after the students have answered the question chorally.

3. Ask a question with unknown answer

The third procedure is to ask a question where the answer is unknown. For these types of questions, the students' role is to guess the answer. The teacher encourages the students to suggest "surprise" answers. The teacher either selects a suggestion of their choice or tells the students the answer.

Guesses should be in the Target Language. The lone exception is actual places or people that students will know (ex: McDonald's, Ariana Grande). If the teachers asks the students a question and they do not have the language ability to guess in the Target Language, then the teacher will provide the answer.

READ & DISCUSS

The key for the **Read and Discuss** step in TPRS® to be successful is 100% comprehensibility of what is read. The way to achieve 100% comprehensibility is by teaching one sentence at a time. When asking questions, teachers must pay attention to how many students are responding chorally to questions and how loud the responses are. If the class is understanding at a high level, they will be able to answer questions with strong responses and engagement. Conversely, choral responses will be weak in the absence of comprehension. Going slowly and focusing on clear expectations during reading will result in strong comprehension and choral responses.

Go slowly during reading in the following ways:
- Provide space between words.
- Circle information students are not understanding.
- Write unknown words on the board.
- Point and Pause while asking questions.

Even during the reading phase, vocabulary may need to be limited in order to focus on circling the vocabulary and to yield strong choral responses. Your primary goal is 100% comprehension.

> "The best way to improve your knowledge of a foreign language is to go and live among its speakers. The next best way is read extensively in it."
>
> -Christine Nuttal, 1996

Read and Discuss Techniques

Here are some techniques to go over the reading while providing input for students.

Discussion of content in the story

While the class reads the story with the teacher, the teacher can pause to ask comprehension questions about the story. This is meant to highlight the guide words. This could also include predictions of what they might think is going to happen or interpretations of the content in the story by asking "why" questions where students have to infer the answer for higher level thinking.

Discussion of students

While the class reads the story with the teacher, the teacher can pause to ask questions about the students based on the language in the story. This could also be used as a technique to build interest for when the interest in the reading is waning.

> "People acquiring a second language have the best chance for success through reading."
>
> -Stephen Krashen

Creation of parallel characters

While the class reads the story with the teacher, the teacher can compare and contrast him or herself, students from the class, famous people, or fictional characters with the characters in the reading. This can help a reading to become more interesting when the teacher notices that more circling is necessary for students to increase their processing speed.

Dramatization

While the class reads the story, the teacher can also act out the story to build interest and help the students to understand.

Volleyball Translation

a. Students sit in pairs in groups of 4 or 6 (a class of ten would have one group of six and one group of four). Assign each student a number within the group. Students will change partners within their groups when the teacher tells them to rotate. When they rotate, only the students with odd numbers rotate.

b. Students read/translate in the following manner in pairs. Student A reads sentence one in the Target Language. Student B translates sentence one into their Native Language and then reads sentence two in the Target Language. Student A then translates sentence two into their Native Language and then reads sentence three in the Target Language. They continue this pattern for about 2 or 3 minutes. Once the time expires, the teacher says, "rotate" and all of the students who have odd numbers rotate within their groups so that everyone now has a new partner.

c. With his/her new partner, each person indicates how far s/he read with the previous partner. The partner who read less establishes the starting point of the new pair.

d. This process continues until the slowest students have finished the reading at least once.

e. For volleyball translation, all of the short readings are treated as one story. This means that when a pair finishes the first reading, they go onto the second short reading. When they finish all of the short readings they start over.
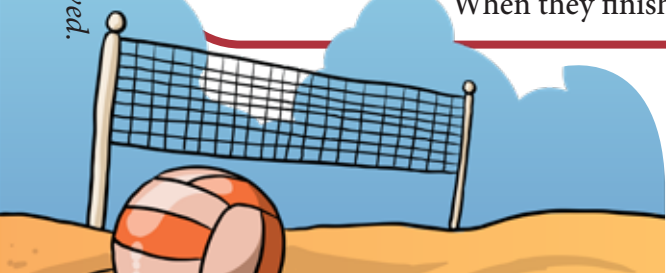
Reading Aloud Ideas for Novelty

TPRS® is used as a massive pre-reading strategy. This means that after the variations for providing aural input, that readings plays a tremendous role in developing proficiency. Backwards planning novelty is essential for maintaining student interest. These are ways to spice things up when reading mini-stories or TPRS® graded readers with students.

1. <u>Silly profe:</u> As teacher narrates the story aloud the teacher translates words or phrases incorrectly and the students shout out corrections.

2. <u>Narcolepsy/Amnesia:</u> Teacher reads the story and "falls asleep" or "forgets."   The students have to yell the next word of the story to wake the teacher up or correct teacher's forgetfulness.

3. <u>Reader's Theater or story re-creation:</u> Teacher selects scenes that contain exciting or interesting action and motion. Involve more than one character and inject dialogue for student actors to dramatize. When no dialogue is present, the teacher or students can invent lines for characters.

4. <u>Fake accent or funny voice or sing reading:</u> Teacher leverages one of their many talents to read story in a novel way. Examples include British accent reader, serious tone talker, or opera singer reader.

5. <u>Gesture reading:</u> Teacher provides gestures or takes suggestions for gestures for the guide words which appear in any given text. While reading, students gesture when the guide words appear. Not only does gesture reading add fun and engagement to reading but also creates multi-sensory input to enhance students' learning and aides processing and comprehension.

6. <u>Comic strip activities:</u> encourage meaningful re-reading after initial read aloud sessions. The purpose in using comic strips is for students to come up with an entertaining visual way to express a story. Students will go back and re-read text and draw scenes.

Characters or People

Add surprise details with characters, famous people, or even silly names. Here are some silly-sounding names to add for a rainy day.

1. Adam Baum
2. Amanda Hugg
3. Anita Knapp
4. Barb Dwyer
5. Bob Katz
6. Brock Lee
7. Brandon Irons
8. Cara Van
9. Chris P. Bacon
10. Crystal Ball
11. Dinah Soares
12. Dr. E. Ville
13. Earl E. Byrd
14. Fanny Hertz
15. Gene Poole
16. Ginger Rayle
17. Harry Bach
18. Helen Bach
19. Helen Wiells
20. Ivan Oder
21. Ivana Ryde
22. Jack Pott
23. Jed Dye
24. Jim Shu
25. Jo King
26. Justin Case
27. Kerry Oki
28. Laura Norder
29. Les Payne
30. Luke N. Forluff
31. Mary A. Richman
32. May Ann Naze
33. Mike Raffone
34. Noah Lott
35. Olive Yew
36. Paige Turner
37. Rita Buch
38. Robin Banks
39. Sharon A. Burger
40. Sonny Daye
41. Sue Yu
42. Tad Moore
43. Terry Bull
44. Tim Burr
45. Tish Hughes
46. Warren Peace

*Because students' interests are constantly changing from year to year, you might use an interest inventory at the beginning of the year or ask your students to come up with a list of famous people or characters.

Rejoinders

Add variety into your stories by incorporating rejoinders, which are phrases or idiomatic expressions for certain situations.
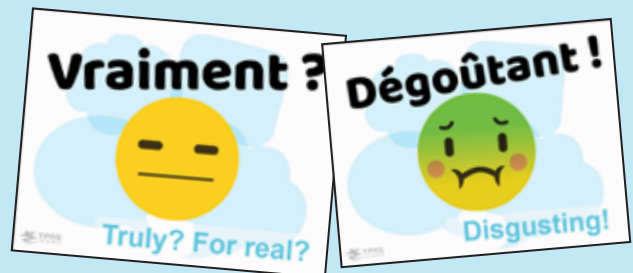
Rejoinder posters FREE at TPRSbooks.com

Places

Here are some funny names of places in the U.S. for when you need them. You can always search for a more comprehensive list or add in places from your Target Culture.

1. Screamer, AL
2. Unalaska, AK
3. Why, AZ
4. Smackover, AR
5. Badwater, CA
6. No Name, CO
7. Hazardville, CT
8. Hourglass, DE
9. Two Egg, FL
10. Hopeulikit, GA
11. Haiku, HI
12. Good Grief, ID
13. Sandwich, IL
14. Santa Claus, IN
15. What Cheer, IA
16. Smileyberg, KS
17. Fearsville KY
18. Waterproof, LA
19. Bald Head, ME
20. Accident, MD
21. Sandwich, MA
22. Hell, MI
23. Embarrass, MN
24. Hot Coffee, MS
25. Frankenstein, MO
26. Big Arm, MT
27. Worms, NE
28. Sugar Bunker, NV
29. Potter Place, NH
30. Cheesequake, NJ
31. Pie Town, NM
32. Flushing, NY
33. Whynot, NC
34. Zap, ND
35. Knockemstiff, OH
36. Slaughterville, OK
37. Boring, OR
38. Asylum, PA
39. Woonsocket, RI
40. Coward, SC
41. Red Shirt, SD
42. Sweet Lips, TN
43. Looneyville, TX
44. Plain City, UT
45. Mosquitoville, VT
46. Hurt, VA
47. George, WA
48. Thursday, WV
49. Imalone, WI
50. Chugwater, WY

Cognates

Add surprise details with cognates! These are easily recognizable words between the language you teach and the students' native language. They can be a valuable resource to allow you to do more with the language in the story without teaching too many new words. You might do a google search of cognates that fit your context.

Suggestions to Enhance Interest:

In TPRS® stories and readings, one way to enhance interest is by adding surprise details. Surprise details are added by:

A. telling the class the new detail, or
B. asking the class an open-ended question and letting them guess.

The teacher will either take a suggestion from a student or just tell them the answer.

As TPRS® teachers, we are always doing one of two things:

1. Working on comprehension, or
2. Developing storyline.

The less language the students know, the more time we dedicate to working on comprehension. As a result, our stories will have fewer surprise details. As students process language faster, we can spend more time developing storyline.

Because adding surprise details enhances interest, the teacher must decide how many new details to add in each reading and story.

When starting out, it may be best to add only a few surprise details and spend more time on comprehension *(i.e., asking repetitive questions)*. As the year progresses, more and more surprise details will be added as more time is spent on developing storyline.

Other ways to enhance interest include parallel characters, props, technology, dramatizing dialogue and storyline, and melodramatic acting. Different ideas to enhance creativity will be shared throughout this Teacher's Guide. For the first few readings, you will spend most of your time working on comprehension by asking repetitive questions. In order to enhance interest, add surprise details, use props and/or technology, dramatize the dialogue in the reading, and also by having melodramatic acting.

Bringing Culture into Classroom

For many years, a common misconception of TPRS® has been that it is useful for teaching the language, but not for teaching about the Target Culture. The beauty of TPRS® is that it provides students with R.I.C.H. input throughout the year. Since the H in R.I.C.H. stands for High Frequency, the students are constantly exposed to words and guide words that serve as the building blocks for communication in any language. As a result, this language is found in a variety of places, whether that be music, news, internet posts, videos, blogs, pictures, products, and more.

The human experience revolves around narrative. Every culture has its own stories to tell. This can easily be done with TPRS®. As a result, this edition of *Look, I Can Talk* includes six readings that go along with each chapters' guide words. The cultural readings can be found at the end of each chapter. A sheet with comprehension questions is also provided with the cultural readings. While these questions are in English, a teacher could translate them if they so desire. While the culturally relevant stories were written in such a way as to be comprehensible, there might still be a few words that need translation.

The Teacher's Guide includes the topic, where the article takes place, a brief summary of the article, the AP Themes covered in the article, comprehension questions you can ask while reading the article with your class, extension ideas to get more out of the article, ideas on how to build interest with students by personalizing the topic through discussion before reading, and an answer sheet.

These can be utilized in various ways:

- Assign to students as homework or normal class work
- Read with the students as a Read and Discuss
- Talk with your students about their lives before reading the article
- Look up pictures of the themes beforehand to build interest and prior knowledge
- Make connections to their own lives

Culture in Action:

CULTURE IN ACTION

Topic:
Partners in Health

Location:
Haiti

Brief Overview:
This is a true story about the health crisis in Haiti and an American doctor's solution. After spending time living among the people in the mountains, Paul Farmer realized that the TB crisis in Haiti was due to a couple of factors: poverty and lack of easy access to a doctor. So he came up with a solution.

Some questions while reading:

Part 1 - Paragraph 1:
1. Qu'est-ce qu'il y avait ?
2. Qui était Paul Farmer ?
3. Où est-ce qu'il est allé ?
4. Où est Haiti ?
5. Quels étaient les problèmes en Haiti ?
6. Qu'est-ce que Paul voulait faire ?

Part 2 - Paragraph 2:
7. Pourquoi est-ce que les haïtiens ne visitent pas les médecins ?
8. Pourquoi est-ce un problème ?

Part 3 - Paragraph 3:
9. Qui était Ophelia Dahl ?
10. Qui était le père d'Ophelia ?
11. Ophelia était de quelle nationalité ?
12. Quelle était l'idée de Paul ?
13. Ophelia aimait son idée ?

Part 4 - Final 2 paragraphs:
14. Quel était le problème de Paul ?
15. Il est allé où ?
16. Qui était Tom White ?
17. Combien d'argent est-ce qu'un médecin normale veut pour une visite ?
18. Paul et Ophelia voulaient combien d'argent ?
19. Comment s'appelle l'organisation de Paul et Ophelia ?
20. Où est-ce que l'organisation aide les gens ?

50

Feel free to ask additional questions about info boxes

AP Theme(s)
- Global Challenges

Extensions
- Find a video of Paul Farmer talking about health as a human right.
- Go to the Partners in Health website
- Look up Haitian (perhaps North... vilon)

Personal
- Ask students... visited a poo...
- Ask student... would want...Haiti.
- Ask studen... wants to h... in the wor...

Use the Culture in Action pages to do CultureTalks with your Classes!

Partners in Health
ANSWER SHEET
Comprehension Questions

True/False: Determine which are True and which are False. If False, correct the information.

1. True / **False**: Paul Farmer is from Haiti. *the US*
2. True / **False**: People in Haiti are sick. *poor*
3. **True** / False: A lot of people in Haiti live in the mountains.
4. **True** / False: Haitians do not visit a doctor often.
5. True / **False**: Ophelia was Paul's teacher. *friend*
6. True / **False**: Roald Dahl was Ophelia's uncle. *dad*
7. **True** / False: Paul wanted to build a hospital in the mountains.
8. **True** / False: Tom White gave Paul the money for the hospital.
9. True / **False**: Today, the hospital is very profitable. *doesn't charge a lot of money*
10. **True** / False: Partners in Health is worldwide now.

Short Answer: Answer the questions using a word or phrase.

1. Who is Paul Farmer? *an American Doctor*
2. What is the problem Paul wanted to solve? *lots of poverty and tuberculosis*
3. Name two reasons Haitians did not go to the doctor often. *doctors are too expensive and too far away for people to visit when they are sick*
4. Who is Ophelia Dahl? *an English doctor, Paul's friend, Roald Dahl's daughter*
5. What did they need for the idea to work? *she wanted to help*
6. How did they get what they needed? *Paul asked Tom White and he donated the money*
7. Name two ways the idea would solve the problem. *it would provide medical help and be affordable*
8. Who benefits from Partners in Health in the US? *Native Americans*
9. What was something in this article that you already knew? *answers may vary*
10. What was something in this article that you learned? *answers may vary*

Assess for understanding with the easy-to-follow answer sheets that are provided for each reading.

CARNAVAL DE QUEBEC

Les Fruits Méchés

Marie Antoinette et la marche des femmes

Léopold Senghor :
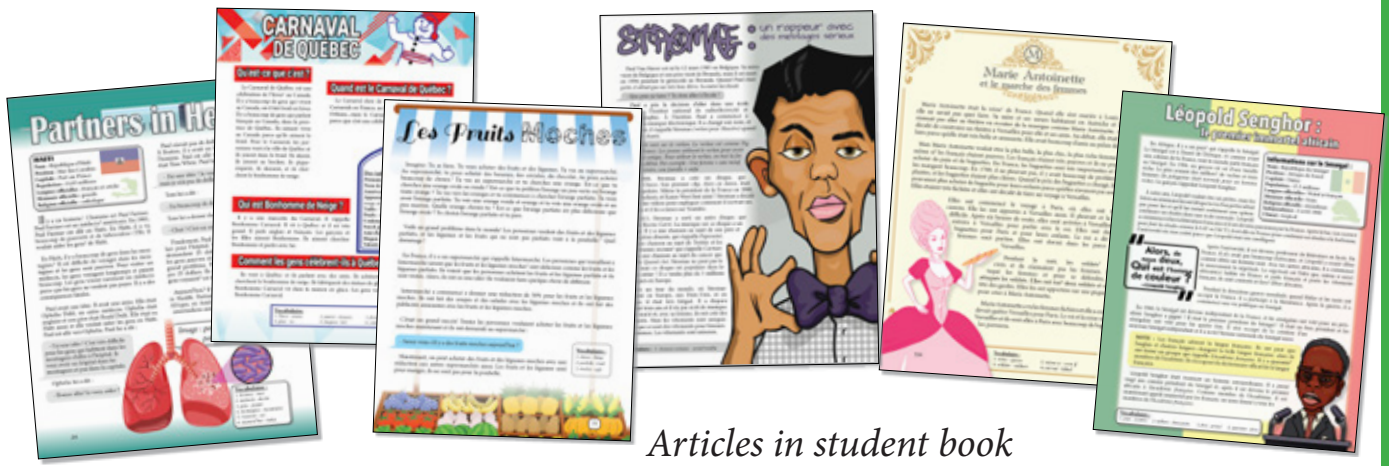
Articles in student book

Ideas for Assessment

Assessments in TPRS® classrooms serve a dual purpose. First, they show what students can do thanks to input. They also show what students can't do yet, because they still need more input in that area. The following are some ways to assess in your classes.

Summative assessments:

Checking at the end of a unit, quarter, semester, or school year for how much the students can do with the language. In the beginning, the goal is to achieve high levels of comprehension while later, students should be able to read, write and speak. Summative assessments include quizzes or tests that are based on content. See the assessment package for summative assessments aligned to the curriculum. Below are some formative assessment ideas that you could use on a daily basis.

1. Comprehension Reading
- Students read a chapter for first time or parallel reading.
- Answer 10 multiple choice questions.

2. Speed Listening
- Listen to a chapter (1st time).
- Answer 10 multiple choice Qs.
- Teacher reads aloud, students write letter/answer.

3. Speed Rewrites/Timed Writing
- Read chapter first time in 3-5 minutes.
- Rewrite or retell story in 5 minutes.
- Refer to rubric as needed.

4. Listen and Draw + Rewrite or Retell
- Teacher divides up reading into 6 sections and reads each one 1-3 times.
- Students listen to 6 sections and draw in each frame (1 minute each).
- Rewrite/Retell story in 5 minutes using drawings for assistance.

5. Partner Retells
- Students get into groups of two.
- Cooperate in order to retell the story in the Target Language.

6. Comic Strips
- Students read or re-read a mini-story or chapter.
- Visually express the parts of the story.

Formative assessments during InterAct-a-Story:
- Circling questions and answers
- Looking at the eyes of students
- End-of-class quizzes
- Finger checks
- Thumbs up, thumbs down

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Speed Rewrites/Timed Writing Explained ⏱️

Speed or timed writing is an assignment where students write as much as they can as fast as they can. The basic idea is to write in a way that reflects natural language usage that is free of the use of a grammar or spelling monitor. These assignments can be unannounced assignments so that students' work is a reflection of their fluency development rather than a rehearsed exercise. Timed writings are meant to formatively assess what students CAN do with the language at any given moment. Any "errors" should be considered as feedback for the teacher. Fluent writers should be able to write approximately 100 words in 5 minutes. Therefore, the following metrics are used:

> 5 minutes = 100 words
> 90-100+ words =A
> 80-89 words =B
> 70-79 words =C
> 69 or lower= student returns for make-up assignment

Speed Reading Explained 📖

The primary focus of a speed reading course is to increase reading fluency. Reading fluency is the ability to read fast with an adequate, general understanding. The ability should be maintained over longer passages, over different genres and unpracticed passages, and over time. Reading processes, such as word recognition, decoding, and working memory, can be enhanced with practice. In order to focus on increasing speed, the readings should be easy. In fact, in a recent extensive reading study, those students who read the easiest simplified texts made the greatest fluency gains (Beglar & Hunt, 2014).

For a complete guide on Speed Reading procedures and reproducible assessments see Assessing Proficiency through Spanish or French stories by Eric Herman.

🎧 Listening quiz

Question breakdown:
- 5 yes/no questions (Yes / No)
- 2 questions with basic interrogatives
- 1 "why" question.

Additional ideas:
- For the "why" question, encourage students to answer in as complete of a sentence as possible.
- If a "why" question isn't possible based on discussion, add another type of question from another category.
- Consider varying the value of the questions based on the category.

Assessment Rubrics available online at TPRSbooks.com!

Classroom Management

Question Word Posters

The question words should be prominently displayed in the TPRS® classroom since a main component of TPRS® is asking questions. Some teachers have multiple versions of the question words around their room in order to not have to stay around the front.

Question word posters FREE at TPRSbooks.com

Desk Arrangement

While each situation may vary, the ideal desk arrangements in a TPRS® classroom would be an arrangement where a teacher can walk around in a way that keeps students on task. Often times, the ideal seating arrangements are 2 deep (as explained by Fred Jones in his book *Tools for Teaching*) and allow teachers to walk around with relative ease.

Another thing to consider is the ability of students to view posters, the whiteboard, the actors, etc.

Another possibility for your classroom is to go completely deskless. Instead of desks, opt for chairs so that students must focus on the language. When it comes time to write, students can have a hard surface such as a clipboard to write on for quizzes or foldable tables can be used on testing days.


Front of classroom

Front of classroom

Diagram 1

Diagram 2

Target Vocabulary

Before teaching, it's always a good idea to write the words on the board or to have them in a PowerPoint. Having the translation in a different color from the Target Language is recommended.

Word Walls

Word walls often contain rejoinders, high frequency verbs, transitional phrases, or other language that would be helpful to have on the walls with translation for you to refer to throughout the year.

Rules

It can be helpful to have someplace in the classroom to display your rules for staying in the Target Language. Consider using the acronym *L.I.S.T.E.N.*

Look at me
Involve yourself
Show me you get it or don't
Tune back in
Everything in the TL
No talking over me

Rules help establish clear expectations. To help students understand the expectations, the teacher should refer to rules when infractions occur. A simple principle to remember is to fight the small battles early so there aren't larger battles later.
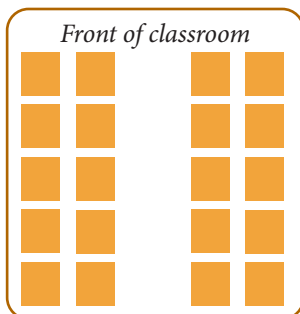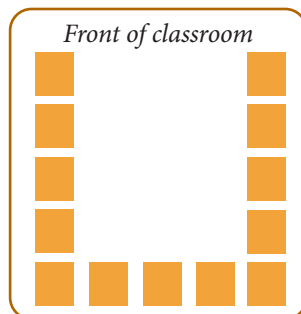
Props

Since TPRS® involves dramatization, it can be helpful to accumulate a collection of props for stories to enhance interest. These could be stored in a chest, a closet, etc.

Meeting Admin Expectations

When administrators walk into the foreign language classroom, they often believe that what they can apply to a Reading, Science, or Math class, applies to the World Language classroom. It is important to note that acquiring a language is not like other subjects in school. It is daunting for an administrator to enter a World Language classroom and not understand what is being said for most of the class period. Consequently they are unable to offer helpful suggestions to their teachers when their background might not be in Second Language Acquisition. The same administrator, armed with this checklist, can observe and comment on the behaviors that help your students acquire language.

The idea of "rigor" is evident in a WL classroom because students are in the early stages of proficiency and are constantly attending to messages for their meaning. Invite your observers to use the following checklist.

Available for Free Download in TPRSbooks.com free resources section!

Keeping Things "Novel"

Implement one of the numerous novels, or more specifically **Graded readers,** for language learners. **Graded readers** are books that have had the language level simplified to help second language learners read them. The language is graded for vocabulary, complexity of grammar, and number of words. They are customized for all levels from beginners through advanced.

Why use Graded readers?

For most language learners, reading a book in a new language is a daunting task. When using ungraded texts, students find too many unknown words and are presented with language way beyond their level. If learners start with graded readers they won't have to stop and look up lots of unknown words. Extensive reading with high levels of comprehension develops proficiency and leads to gains in student success, confidence and overall feelings toward the language.

What reading aloud does...

- Builds vocabulary
- Shows how the language "works"
- Highlights phonetic features
- Conditions the child's brain to associate reading with pleasure
- Creates background knowledge
- Provides a reading role model
- Cultivates the desire to read

Why use class readers?

Reading should be seen as pleasurable. The great thing about reading a book together is that you suddenly have a whole set of characters and a story that everyone is familiar with to use as a basis for class communication.

FVR library

Free Voluntary Reading consists of students choosing what they would like to read. A collection of graded readers gives students the opportunity to customize their input and read at their own level.

The TPRS® proficiency process:

Ask-a-Story → **Mini-Stories** → **Graded Readers** → **Authentic Texts**
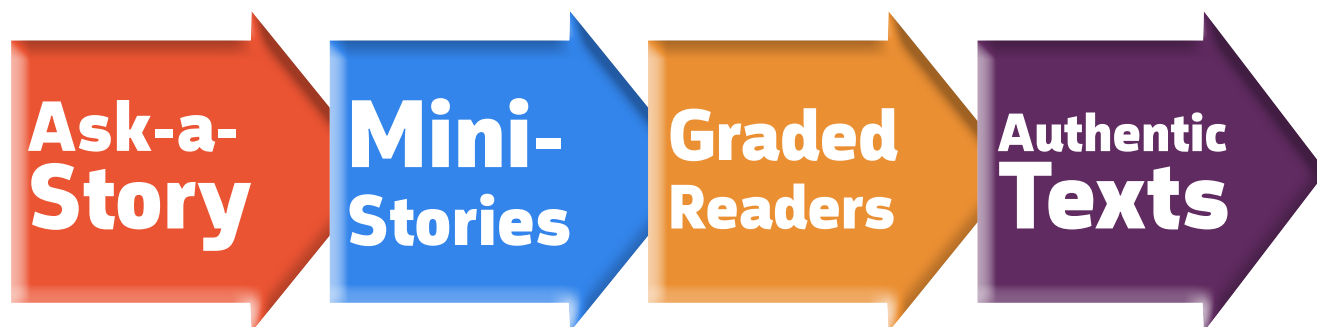
Instructions for teaching a Graded Reader:

As teachers go from teaching with Mini-Stories to a Graded Reader, many of the same principles will apply. Teaching a novel is fundamentally similar to Read and Discuss: the teacher reads a portion in French and checks for comprehension in various ways. It's up to the teacher to decide how much negotiation of meaning or direct translation is needed. As students comprehend what is read, teachers can decide on the focus of communication. The novels serve as a jumping off point to discuss global issues, plot, character development, literary themes, student interests, culture, etc.

As an example, consider the two readers: *Bart veut un chat* and *Pauvre Anne*.

In *Bart veut un chat*, read the first page and check for comprehension. Choose a student actor to be Bart. Communicate via circling and triangling questions. Here are some examples:

> **Est-ce que Bart est une fille ou un garçon ? Qu'est ce que Bart est ? Comment va Bart ? Bart, tu vas bien ? Qui va bien ? Bart est-il misérable ? Est-ce que sa vie est complète ? Qu'y a-t-il dans une vie complète ? Que veut Bart ?**

In *Pauvre Anne*, read the first paragraph and check for comprehension. Choose a student actor to be Anne. Communicate via circling and triangling questions. Here are some examples:

> **Est-ce que Anne est une fille ou un garçon ? Qui est Anne ? Est-ce que Anne a des problèmes ? Anne, est-ce que tu as des problèmes ? Qui a des problèmes ? Est-ce qu'elle a beaucoup de problèmes ? Est-ce qu'elle a des problèmes avec son père ? Est-ce qu'elle a des problèmes avec ses amies ? Avec qui est-ce qu'elle a des problèmes ?**

Enhance Interest during the Graded Reader:

Some ways to enhance interest during the novel might include:
- Dramatize interesting scenes
- Implement cultural videos
- Personalize topics from each chapter
- Use costumes or props
- Use audiobooks for the books
- Discuss readings in multiple tenses

Resources for Novels Available!
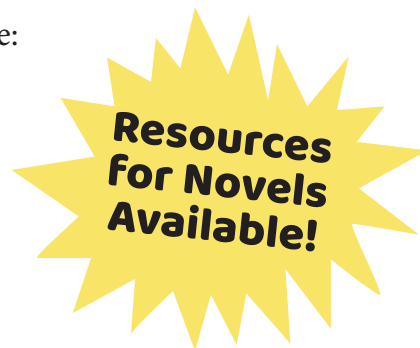
TOTAL PHYSICAL RESPONSE

TPR® was invented in 1965 by Dr. James Asher. It was very popular in the 1970's and 1980's. In some cases, TPR is the perfect start to the school year. In another context, teachers may want to start with storytelling and sprinkle TPR activities at various times in the school year. Today, TPR is used as an optional strategy for providing Comprehensible Input. The goal is to create conditions for students to go from slow processing to fast processing language that they understand.

When teaching with TPR® the teacher models a phrase and has the students act out the phrase.

1. A recent modification from using commands is to speak in third person by saying, "The class stands up." This is a tremendous help because third person is much more common than the imperative/commands. Use an "I" statement as the students watch. This gets students noticing different verb forms from day one. When the teacher says, "I put my hand on my nose" the students just watch.

2. Write the translations of the words on the board whenever possible. The translations allows the students to understand the language being used to lessen confusion. The TPR lessons will create conditions for students to go from slow processing to fast processing language.

Explain to students TPR® procedures by saying, "I am going to teach you some English. All you have to do is do what I do. I will model a phrase and you will act it out. Sometimes I will tell you what I am doing and then you will just watch. For example, if I say, 'I touch my nose' you will just watch me touch my nose and not act it out."

THE 5 STEPS OF COMPREHENSION CHECKS:

1 SAY COMMAND AND MODEL

2 SAY COMMAND AND MODEL WITH DELAY

3 SAY COMMAND AND MODEL INCORRECTLY

4 SAY COMMAND WITHOUT MODELING

5 CLOSED-EYE QUIZ AT THE END OF CLASS

Pro-Tip:

Teach the students a sign to have you repeat. You might have them snap their fingers or make a fist sign. These will tell you to repeat or they also might tell you the student didn't understand. Students might move their index finger in a circle to show you that they want you to repeat the command.

The first lesson begins with the teacher modeling the sentence and then having the class act out the sentence. Say, "the class stands up" and then the class will stand. All phrases that have "the class" at the beginning will be done by the entire class. Statements that have the idea of "I _" will require that the students just watch. Statements that begin with "You _" will be watched by everyone but the one student.

Stop modeling the phrase quickly. Even on the "I _" phrase the teacher will do a one or two second delay and then model. Delay or pause in order to see if any of the class does the action. If they do, tell them not to and then model the sentence for them. The same thing happens on "You _" and "The class _." The purpose is to train the class to listen to the verb.

TOTAL PHYSICAL RESPONSE *cont'd*

General TPR lesson procedures:

1. Say and model a phrase. Add one or two more phrases. TPR practitioners generally use three phrases at a time.

2. Next, start delaying your modeling and as soon as you think the students know the words, stop modeling them.

3. Practice the phrases until the whole class can respond physically to them in any order without hesitation.

4. It is beneficial to talk to the whole group and then a smaller group. Then talk to a smaller group and then to an individual.

5. Whenever you are giving phrases to just one student you are checking for reaction time. If the individual is reacting quickly that lets you know they are "getting it." If they don't respond right away, they need more repetitions.

6. Add more sentences. Go slowly but continue to add as you feel the students are getting it. You are always trying to do these phrases with as much variety as possible. You don't want any phrase to be predictable.

Single-Sentence phrases are just one sentence with a delay afterwards. Remember that you can point to an individual and say, "I touch my nose." When that happens the individual will do nothing but watch you touch your nose. Look for confidence in the new words. Look for a lack of hesitation.

Phrases given as a chain are phrases that are given in groups of three or four. Before saying the phrases, either tell the class or signal to them to wait until you have given all three or four phrases. For example: show a signal that tells the class to wait and then say, "The class stands up, the class jumps twice, the class touches the nose, and the class sits down."

Novel phrases to an individual offer an additional way to provide input via TPR. Have students do unusual things. For example, ask a student to push a pencil on the floor with her/his knee, walk like a cat or jump like Superman. Anything that is unusual or different creates novelty.

TOTAL PHYSICAL RESPONSE
Cheat Sheet

The suggested lessons are in <u>five groups</u>. This may take six to eight hours, but the goal is not to finish anything. The goal is for students to be engaged, interact, and to listen and understand hours of new language as they learn it through actions.

Pro-Tip:

Work on "chain phrases." Do three phrases and then have the class do all three phrases in the order they are said.

Group 1

The class **stands up**.
The class **sits down**.
The class **raises the hand.**
The class **puts down the hand**.
The class **walks**.
The class **jumps**.
The class **runs**.
The class **stops**.
The class walks **slowly**.
The class jumps **quickly**.
The class **runs like** Usain Bolt.

Group 3

(Review all previous material)

The class **opens** the hand.
The class **closes** both hands.
The class **opens** the hand **in front of** the shirt.
The class **goes to sleep**.
The class **wakes up**.
The class **eats**.
The class **drinks**.

Add novel phrases and chain phrases

Pro-Tip:

Also model, "I [do action]." and ask class to look at you. Or point to a student and say, "You [do action]." This will help students get exposed to additional forms of the verbs.

Group 4

(Review all previous material)

The class **eats** pizza.
The class **drinks** soda.
The class **eats** pizza quickly.
The class **drinks** soda slowly.
The class **takes** the cake and **eats** it.
The class **takes** the salad and **eats** it.
The class **takes** water and **drinks** it.
The class **makes** pizza.

Pro-Tip:

Add any other celebrities. Continue to practice slowly and fast. Try other novel phrases like *The class jumps like a penguin.* Add novel phrases like *The hand walks* or *the hand walks on the nose. Two hands walk on one nose. One hand walks on two eyes, etc.*

Pro-Tip:

Use your imagination to play around with the verbs you want to practice by recycling old words in new ways!

Group 2

(Review previous phrases)

The class **touches** the leg.
The class **puts** the hand on the hand.
The class **points to** the table.
The class **looks at** the hand.
The class **puts on** the shirt.
The class **takes off** the shoe.
The class **points** to the dress.
The class **puts** the hand on the hand.

Group 5

(Review all previous material)

The class **writes** [speed; word, etc]
The class **moves** [speed; item, etc]
The class **speaks** [speed, language, etc].
The class **counts** [number, to 10, backwards, quickly, slowly, etc]
The class **searches/looks for** a guitar.
The class **finds** a guitar.

TOTAL PHYSICAL RESPONSE

A **TPR** *(Total Physical Response)* word is one that can be modeled and understood without translation. A **TPRS®** word is a high frequent word in the oral language that requires translation to be understood and repetition to be acquired.

1. Il/elle/on se lève
2. Il/elle/on s'assied
3. Vite
4. Lentement
5. Il/elle/on marche
6. Il/elle/on saute
7. Il/elle/on s'arrête
8. Il/elle/on lève
9. Il/elle/on baisse
10. La main
11. La jambe
12. Il/elle/on crie
13. Il/elle/on regarde
14. Suave
15. Fort(e)
16. Il/elle/on frappe
17. Il/elle/on montre
18. La tête
19. Il/elle/on lance
20. La bouche
21. L'oeil/les yeux
22. Les cheveux
23. Le bras
24. Le pied
25. La table
26. Le nez
27. Il/elle/on dort
28. La chemise
29. Les chaussettes
30. Il/elle/on met

31. Il/elle/on enlève
32. Le chemisier
33. Sur
34. Sous
35. En haut
36. Devant
37. Derrière
38. La chaise
39. Par terre
40. Le plafond
41. Les dents
42. Le crayon
43. La porte
44. La fenêtre
45. Il/elle/on mange
46. Il/elle/on pleure
47. Il/elle/on écrit
48. Il/elle/on rit
49. L'oreille
50. Le ballon
51. L'homme
52. Il/elle/on prend
53. Le visage
54. Il/elle/on ouvre
55. Il/elle/on ferme
56. La montre
57. L'épaule
58. Il/elle/on boit
59. La maison
60. Le livre

61. La langue
62. Le journal
63. Il/elle/on applaudit
64. Une fois
65. Deux fois
66. Trois fois
67. Tous
68. Il/elle/on sourit
69. Autour de
70. L'eau
71. Le lait
72. La boisson
73. Il/elle/on casse
74. Il/elle/on couvre
75. Il/elle/on bouge
76. Il/elle/on compte
77. Les vêtements
78. Bleu
79. Blanc(he)
80. Noir
81. Vert
82. Jaune
83. Rose
84. Orange
85. Violet(te)
86. Rouge
87. Marron
88. Il/elle/on écoute
89. Le café
90. Come

InterAct-a-Story PowerPoints

While an InterAct-a-Story is about co-creating a story with your classes by eliciting information from your students, some might still like some reinforcements for certain parts of the year or if a story falls flat. This PowerPoint package contains 36 total PowerPoints.

18 Main Reading PowerPoints

18 InterAct-a-Story PowerPoints

These PowerPoints are a great tool to facillitate the InterAct-a-Story process. The following are some ways you might be able to use them in your classes.

Idea 1:
1. Have guide words displayed
2. Project PowerPoint
3. Ask questions in the Target Language and talk about character/scenario
4. Create your own parallel characters who have similar/different situations from the characters in the PowerPoint

Idea 2:
1. Have guide words displayed
2. Project Powerpoint
3. Talk about PowerPoint slides with students and tell story
4. Once done with PowerPoint, do a parallel InterAct-a-Story

Idea 3:
1. Create your own InterAct-a-Story with your class
2. After the story is over, project PowerPoint to compare and contrast what is projected to your class's story.

Variety in TPRS®

Our shared challenge is to create stories that capture the hearts and minds of our students. The degree to which each of us is successful will determine the proficiency results of the learners. While we fully endorse the stories in the LICT curriculum, the limitations of possible stories are only capped by our imaginations. If you can imagine it, you can create it and leverage the power of story. Bear in mind that the TPRS principles prescribed in this Teacher's Guide will allow you to teach any story that you can think of. Below are some possible story concepts that can add a rich variety that may be fun for your learners. Remember, if you can imagine it, you can create a story around it.

The following are different types of lessons that utilize the same TPRS techniques and skills but change the focal point. The objective of each lesson is to "pull out" the story wherever it can be found.

NovelTalk focuses on reading and the discussion around the content of a novel (whether that be a sentence, paragraph, picture, page or chapter). The story can then be acted out, compared to the students' perspectives or elaborated upon through interaction.

MovieTalk lessons use highly engaging and/or popular videos found on YouTube (or other online video platforms) to narrate, paraphrase, and dramatize stories. See the complete resource Look, I Can MovieTalk for more ideas.

PictureTalk focuses the discussion and interaction around compelling pictures. The lesson can focus on a single picture, a juxtaposition of pictures, or a series of pictures that tell a story. Some of the most organic language experiences can occur just by discussing a picture.

ArtTalk is similar to PictureTalk only it deals with actual art. The art can take different forms, such as a painting, sculpture, architecture example, etc. Basic questions about colors and settings can begin the lesson and then a teacher can have more intricate conversations around the story behind the art that can enable students to make cultural, historical, and social connections.

StudentTalk occurs when a teacher interviews students about their lives and finds their compelling stories through follow-up questions. This is an effective way of finding meaningful, personalized stories.

ActorTalk lessons are similar to a StudentTalk but it allows the interviewed student to play the part of someone else, be it a famous actor, singer, athlete, book character or other interesting person. The co-creative nature of this format makes for a very engaging lesson.

EventTalk highlights real life events and experiences. These lessons can include weddings, travel, or even one's wake-up routine. The story can be easily brought to life through dramatization.

HistoryTalk brings current or important historical events into the context of the classroom. Acting out and interacting with these events can lead to deeper discussions.

CultureTalk help to engage students in learning about another culture. Examples include greetings, holiday celebrations, and aspects of daily life, all about the target culture. The conversations emphasize the relationship of perspectives, practices, and products of the culture.

MusicTalk brings life to the classroom through music and music videos. There are always characters, settings, and storylines to discuss. Before, during, or after using a song, various features of the Target Language can be used. Lyrics of songs are forms of poetry and literature and they can be analyzed and discussed as such.

PropTalk starts with a prop as a springboard for a communicative event. Props could include anything from common objects like a cell phone, a coffee cup, or a stuffed animal. The story then becomes about the prop, its background and characteristics, and a creative plot.

FantasyTalk creates a character and a story from scratch, using only the imagination of the class. This character is created by asking a set of predetermined questions (plus follow-ups) and encouraging creative student answers. The end result reveals an all-new character presented in a one-of-a-kind story.

"Anything"Talk

TPRS is very versatile and flexible! Can you come up with other "Talks" where you can use TPRS to create variety in your classroom? Maybe...TattooTalk, ComicTalk, Chalk-Talk, InstagramTalk*, VineTalk*, TurtleTalk, TikTokTalk*?

Guide Words:

Il y avait, c'était, il/elle était, il/elle avait, il/elle voulait, il/elle est allé(e), il/elle lui a dit, il/elle lui a donné, il/elle a vu*

Il y a, c'est, il/elle est, il/elle a, il/elle veut, il/elle va, il/elle lui dit, il/elle lui donne, il/elle voit

Both past and present tenses are used from the beginning in a traditional TPRS® curriculum with past tense in the InterAct-a-Story and present tense in the reading.

Lesson 1

Lesson 2

Lesson 3

Culture in Action

Topic:
    Partners in Health

Location:
    Haiti

AP theme(s):
    ▪ Global Challenges

Getting Started ✓ Chapter 1

Sample Scripts:

The first chapter will have thorough sample scripts for both the oral stories and readings. The scripts will include a lot of repetitive questions and teacher instructions. The purpose of the scripts is for teachers to gain an understanding on how to co-create stories with students and to implement the readings found in the student text. The scripts are meant as suggestions and depending on how fast the students process the language, it might be necessary to ask many more questions than those from the script.

The scripts in this book have been created with a TPRS® beginner teacher in mind. As time goes on in the year, the support of detailed scripts will not be as necessary. Consequently, background information is included in the scripts found in Chapters 1-2. Simpli-scripts are found in Chapters 1-3. Chapters 2-4 have shorter, modified scripts that serve as a guide for facilitating Comprehensible Input. Chapters 5-6 focus on enhancing storytelling through creative answers and surprise details.

What is Background Information?

Background information can include any of the following: characters, names, locations, and any other related details. Background information is intended to expose students to high-frequency vocabulary and develop memorable characters through details. This means that the students hear the word(s) in the form of a statement or question from the teacher in a communicative context. Students who are new to the language all begin as slow processors. As they hear certain guide words through repetitive statements and questions, they will gradually process the language faster. Over time they will begin to speak. Teachers ask constant questions in order to expose students to input that leads to fluency.

TPRS® typically focuses on one of three things:

    a. working on comprehension via repetitive statements and questions

    b. adding new language to develop storyline

    c. personalizing communication

It's important to note that as students process language faster, more class time is dedicated to developing storyline and less on repetitive questions.

Why Multiple Characters?

Multiple characters are an integral part of background information. They allow the teacher to focus on comprehension without necessarily having to add additional storyline and they allow the class to develop memorable characters through details. By comparing and contrasting characters, the students will get repetitive exposure to new language. This exposure will yield faster processing over time and eventually fluency. The ultimate goal is to have students who can speak with confidence, which means without hesitancy and with accuracy. This will happen over time as long as the students understand at a high level.

Multiple characters add multiple passes of guide words by comparing and contrasting.

What is Circling?

For beginning students, it will take a lot of circling (asking repetitive questions) for students to be able to answer the questions and remember the words from one day to the next. While circling, remember to point to the words and speak slowly. Also, write any new words on the board in the Target Language and define when able. In addition to listening to them answer the questions, determine comprehension from their faces and other nonverbal cues in order to further assess comprehension or a lack thereof.

The 5 basic skills of TPRS®

The term "circling" means to ask repetitive questions. Our goal is to ask repetitive questions with any fluency guide word that is A) novel, or B) difficult. Difficult means that students either cannot remember the word or phrase without it being translated again orally or written on the board, or cannot produce the word or phrase with confidence.

There are two purposes in asking "circling" questions. First, students are expected to answer these questions out loud and chorally. The choral responses are the evidence that students understand. The second purpose is to build fluency, which happens over time, little by little, one question at a time.

Chapter 1

Below is a circling template that illustrates the idea of asking repetitive questions. The sentence that will be used to illustrate is "Anne veut manger une crêpe."

1. Make a statement. "Classe, Anne veut manger une crêpe." class says "ooohhhhh."

2. ? with a yes response. "Est-ce que Anne veut manger une crêpe ?" Verify the detail.* "Oui, Anne veut manger une crêpe." class says "ooooohhhhhh."

3. Either/or ? "Est-ce que Anne veut manger une crêpe ou un croissant ?" Verify the detail. "Correct, Anne veut manger une crêpe." class says "ooooohhhhh."

4. ? with a no response. "Est-ce que Anne veut manger un croissant?" Verify the detail. "Correct, Anne ne veut pas manger de croissant, elle veut manger une crêpe." class says "ooooohhhhhh."

5. ? with an interrogative. "Qu'est-ce que Anne veut manger ?" or "Qui veut manger une crêpe ?" Verify the detail. "Correct, Anne veut manger une crêpe." class says "oooohhhhh."

6. ? with an interrogative. Où ? Combien ? Pourquoi ? Comment ?

    *Verify the detail means: repeat the correct answer after the class answers the question.

CIRCLING ESSENTIALS

☑ Visit **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.

These types of circling questions will be listed throughout the Teacher's Guide in the first few chapters. There is a bigger emphasis on and need for circling with true beginners. As students process language faster over time, the focus gradually shifts to developing longer storylines.

Teacher

Student Actor

Parallel Character
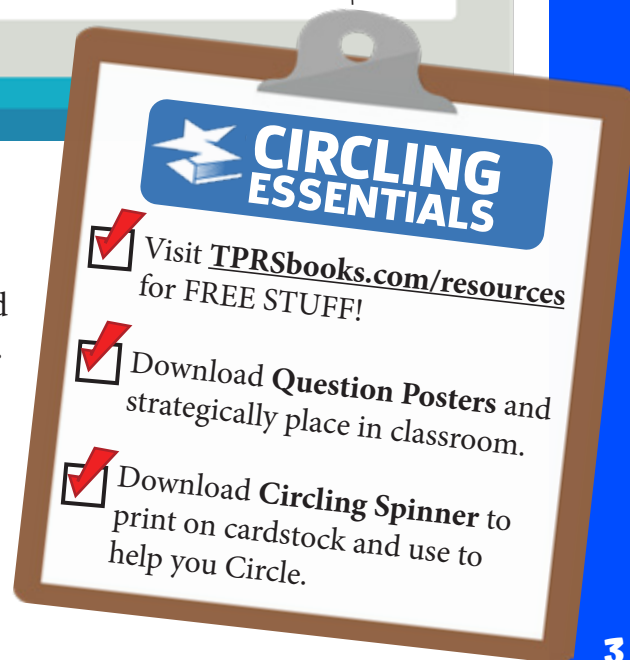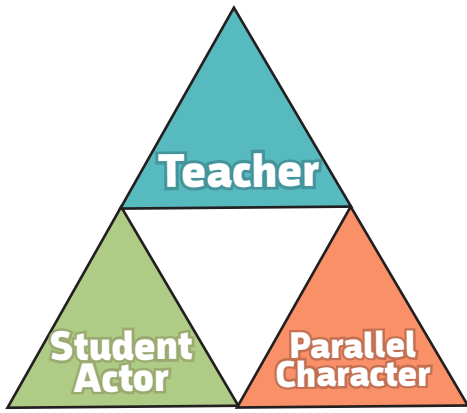
Diagram of Triangle

Triangling

The Triangle is a reference to the interpersonal communication between the teacher and student actor(s). Like Circling, Triangling is a tool to increase communication. It is a reminder to talk to your student actor, to add a parallel character and to add yourself as a character to compare and contrast. This helps staying on a guide word for more interesting and repetitive discussion, while using multiple instances of the first, second, and third person forms of a verb.

Here's an example of how using the skills of Circling and Triangling in class simultaneously can look.

Teacher speaking to class (PAST tense)

Teacher speaking to STUDENT (PRESENT tense)

Classe, Bart wanted a cat. → Bart, do you want a cat?

Yes, I want a cat.

Classe, Bart wanted a cat. ← Yes, you want a cat.

What kind of cat did Bart want?

Bart wanted a big cat. → Bart, do you want a big cat or a small cat?

I want a big cat.

Classe, Bart wanted a big cat. ← Yes, you want a big cat.

What did Coqui want?

Coqui wanted a phone. → Coqui, what do you want?

I want a phone.

Yes, you want a phone.

Classe, Coqui wanted a phone

What kind of a phone did Coqui want?

Coqui wanted a new iPhone. → Coqui, what kind of phone do you want?

I want a new iPhone.

Yes, you want a new iPhone.

Classe, Coqui wanted a new iPhone.

Classe, what did I want?

I wanted a car. → Bart, do I want a cat or a car?

You want a car. I want a cat.

Et cetera ← Correct, you want a cat and I want a car.

Personalized Questions and Answers (PQA)

PQA helps customize the content of conversations, language, and interaction with students. A predetermined storyline isn't always necessary when using PQA. A personalized discussion uses Comprehensible Input to enhance engagement and it may or may not turn into a story. When it has its roots in personalized discussions, it's highly engaging for participants. The following are some suggestions when using PQA:

A. Talk to your students about anything that emerges.

B. Do a student survey. Find out their interests and bring those into stories and discussions.

C. Interview students (lives, extra-curricular, music, movies, sports, interests, etc).

D. Find out their favorite movie stars.

E. Use their favorite athletes in stories.

F. Discuss popular movies.

G. Incorporate current hit songs.

H. Talk about their video games, cell phones, and other interests.
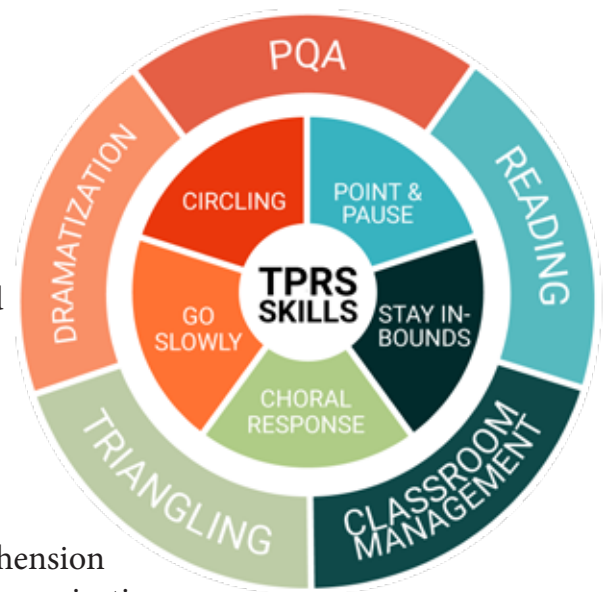
Dramatizaton

Dramatization enhances both classroom comprehension and engagement because students experience the communication as live theater. Every story contains dialogue that can be dramatized. The goal is to bring stories to life through dramatization and dialogue. Below are some tips for making the dramatization and dialogue as successful as possible:

- Choose good student actors.

- When it's time to act/speak, have students face one another.

- Maximize visibility by positioning student actor(s) where the entire class can see them.

- Teacher models speaking line(s) and student actors repeat the line(s) with emotion.

- Make a statement and have the student actor(s) repeat with emotion. Coach students to show emotion, both with their voices when speaking and in their body language.

- Have students write letters, make phone calls, and write emails to other characters in the story.

- Compare students to celebrities, but exaggerate student abilities in positive way.

Index

Guide Words:

Il y avait, il/elle était, il/elle avait, il/elle voulait, il/elle est allé(e) à, il/elle lui a dit

il y a, il/elle est, il/elle a, il/elle veut, il/elle va à, il/elle lui dit*

*1st and 2nd person forms are also used in present tense of these verbs for dialogue

1 Guide Words

The guide words are listed in both the past and present tenses. The suggested **TPRS®** model is to teach the oral stories in the past tense with present tense dialogue, and the readings in the present tense. This is done to expose students to multiple tenses in order to build robust language in their minds. After all, TPRS® is meant to shelter vocabulary, not grammar.

Have these guide words displayed with translations during the story.

- **Il y avait (il y a) un garçon**
  There was (there is) a boy
- **_____ était (est) le garçon**
  _____ was (is) the boy
- **C'était (c'est)**
  This was, it was (this is, it is)

Pro-Tip:
Write the French and English words in different colors if possible.

2 Establish Character(s) & Setting (Background info)

Use InterAct-a-Story PPT slides to get started.

Ask for a volunteer to be the actor or choose a student actor. The student actor can stay in their seat until it's time to act or they can sit in front of the class off to the side. Student actor(s) don't act unless the teacher instructs them to do so. For this script the student actor's name is George. Use the actual name or French nickname of the student in class.

Once a student actor is chosen, point to the board and make the statement, **"Il y avait un garçon."** *(Prompt students to respond with an expression of interest. This can be an "ooooohhhhhh." Students will more likely follow the lead of their teacher if enthusiasm is modeled.) (Remember to point to the words on the board and speak slowly. If not a lot of the students respond, tell them that "est-ce qu'il y avait?" means, "was there?" and that you are asking them a question. Ask the same question again and listen for the response.)*

Pro-Tip:
Prompt students to respond with enthusiasm whenever they respond.

Pro-Tip:
Have the question words posted with translations so you can point to them.

Begin circling. **Est-ce qu'il y avait un garçon ?** *(After the students answer each question chorally, verify the detail, which means to repeat back the correct answer. So here say, **"Oui, il y avait un garçon."** Prompt the students to respond with enthusiasm.)* **Est-ce qu'il y avait une fille ?** *(Since **fille** is a new word, write it on the board with its translation. This is best done before asking the question. Once they answer **"non"**, say, **"Correct. Il n'y avait pas une fille, il y avait un garçon."**)* **Est-ce qu'il y avait un garçon ou une fille ? Est-ce qu'il y avait deux garçons ? Qu'est-ce qu'il y avait ? Combien de garçons est-ce qu'il y avait ?**

Now add a new detail by making a statement. The new statement is, **"_ était le garçon."** The _ will be replaced by either the student's real name or student actor's name. This script will say George since George is the character in the first story. **"Classe, George était le garçon."**

Chapter 1, Lesson 1

Continue circling: **Qui était le garçon ?** *(Once they answer, verify the detail by repeating the correct answer. "Oui, George était le garçon." Prompt students to respond with enthusiasm.)* **Est-ce que George ou Robert** *(another student in class)* **était le garçon ?** *(Say, "Correct, George était le garçon." to verify the detail. Point to **Qui** and then pause to allow for processing time.)* **Qui était le garçon ?** *(Point to **Que/Qu'est-ce que** to allow for processing time.)* **Qu'est-ce que George était ? Est-ce qu'il était une fille ? Est-ce qu'il était une fille ou un garçon ? Qu'est-ce que George était ?**

Now talk to the student actor. This is one aspect of the "Triangle." The Triangle is a reminder to create and model communication. Write "tu es"" and "je suis" on the board with translation (see page 4).

When addressing the student actor, turn to address them and ask, **"George, est-ce que tu es un garçon ?"** If the student actor does not respond by saying, **"Je suis un garçon"** then prompt them by pointing to the answer on the board. Once they answer **"Je suis un garçon"**, verify the detail twice. First, verify the detail with the student actor by saying, **"Oui, George, c'est correct, tu es un garçon."** Next, verify the detail with the class by saying, **"Classe, George était le garçon."** Verify with the student actor in the present tense but with the class in the past tense. Prompt the students to respond with enthusiasm, like an **"ooooohhhhh"** or **"Excellent !"** Continue circling: **Classe, est-ce que George était un garçon ? Qui était le garçon ?** Turn to George and ask, **George, qu'est-ce que tu es, un garçon ou une fille ? Classe, qui était le garçon ?**

Now introduce another character, called a parallel character. Thus adding another part of the "Triangle" *(see "Triangling" explanation on page 4)*. The new character will be a student from class or a student playing the role of a celebrity, fictional character or an animal. The purpose of the parallel character is to provide more exposure to the basic verbs like **était, suis, est,** etc in interesting ways.

These questions provide the students with enough repetition in order to process the language faster and eventually speak. At this point, the focus is primarily on comprehension and not on developing storyline. To add a parallel character, either tell the students the new character *(e.g., "Classe, il y avait une fille. La fille était Beth." (a girl from class))*, or ask a question and let them guess *(e.g., "Classe, qui était la fille?")*. A student may volunteer to be the girl or students may suggest the name of a celebrity. Take one of their answers or provide one.

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 guide word for more interesting and repetitive discussion, while using multiple instances of the first, second, and third person forms of a verb in context.

③ Circling & Triangling

Now there are two characters, George and the girl.

Go through the same process of asking questions both to the class in the past tense *(circling)* and to a new student actor in the present tense *(triangling)*. This will take a lot of class time. Below is a small script of what this could look like. The script below will use the name Beth for the parallel character. See the Simpli-Script on pages 24-25 if needed.

Classe, qui était la fille ? *(Verify the detail by saying, "Correct, Beth était la fille." Prompt the students to say something like "oooohhhhhhh.")* **Est-ce que Beth était la fille ou le garçon ?** *(Verify the detail by saying, "Correct, Beth était la fille.")* **Est-ce que Beth était un garçon ?** *(Once the class says no, verify by saying, "Correct, c'est ridicule ! Beth n'était pas un garçon, Beth était une fille.")* Write the word **"tu"** on the board in front of **"es"** and tell the students what it means. Then ask Beth, **"Beth, est-ce que tu es la fille ?"** Beth's response is **"Oui, je suis la fille."** Point to the board if the actor needs help responding. Model correct pronunciation by saying, **"Je suis la fille."** Once they answer in a complete sentence, verify this detail twice. First, say to the student actor, **"Oui, tu es la fille."** Then turn to the class and say, **"Classe, Beth était la fille !"** Prompt students to respond with enthusiasm.

Continue circling and triangling by asking questions to compare and contrast the two actors. Sample questions could include:

Qui était le garçon, Beth ou George ? Est-ce que George était la fille ? *(Verify the detail and prompt the class to respond with enthusiasm.)* **Est-ce que George ou Beth était la fille ?** Ask a question to either student actor and continue circling as much as is needed. Listen for how loud the choral responses from the students are. If they are understanding at a high level, the majority or all of the students will be able to answer the questions. If several students are not understanding, the responses will be fewer. Weak responses are an indication that more circling is needed. The primary purpose of circling is to get the students to answer the questions chorally. The second purpose of circling is to build fluency.

Now that a student actor and a parallel character are introduced to the class, the teacher will begin to use themselves as a 1st person parallel character. Ask George or Beth, **"Suis-je un garçon ? Suis-je une fille ? Qui suis-je ?"**

When students are answering the choral responses with confidence, add a new detail. The next detail we want to add is location. To add the new detail, either,

A. Tell the students the new detail *(e.g. "Classe, George était en Californie.")* or

B. Ask the class an open-ended question and let them guess *(e.g. "Où était George ?")*

Either take one of their suggestions or simply tell them the answer. Circle the new detail. Sample questions include:

Classe, Où était George ? Est-ce que George était en Californie ou en Utah ? *(verify the detail)* **Est-ce que George était en Utah ?** *(Once the class answers, verify the detail by saying, "Correct, George n'était pas en Utah, il était en Californie." Prompt them to respond with enthusiasm.)* **Qui était en Californie ?** Write **"es"** and **"suis"** on the board with translations *(this is best done before class)*. Ask George, **"George, où es-tu ?"** George's response is **"Je suis en Californie."** Once George gives this answer, verify the detail twice. **"Oui George, tu es en Californie."** *(present tense)* Turn to the class and say in the past tense, **"Classe, c'est correct, George était en Californie."** Prompt them to respond with enthusiasm.

Pro-Tip:
Remember to compare and contrast yourself with the student actor for more exposure to the "I" form of the verb!

Add a contrasting detail to Beth by telling the class where she was or by asking the class an open-ended question and letting them guess. Once the new detail has been established then circle and triangle the new detail. Compare and contrast the details by asking questions like: "**Classe, où était Beth ?** *(Idaho)* **Est-ce que George ou Beth était en Californie ? Est-ce que tu es en Idaho ou en Californie ? George, où es-tu ?** Etc.

Once the details are circled and the students are answering with confidence, add a new detail. The next detail to add is a city. Add the new detail by telling the class the new detail *(e.g., "Classe, c'est incroyable, Beth était à Boise, en Idaho.")*, or by asking them an open-ended question and letting them guess *(e.g., "Classe, où exactement est-ce que était Beth en Idaho ?")* Either take one of the guesses from the students or tell them the answer. When taking student answers, make a statement with the new detail before asking follow-up questions. By making a statement with the new detail, it is now clear to the class what the answer is. At this point, circle the new detail. Add a contrasting detail about George (*George était à Death Valley, en Californie.* or ask the class where he was in Californie.) Circle the new detail and compare and contrast the new details or any previous details.

Once students understand the new details, then add another detail. New details are always added by telling the class the new detail *(e.g., "Classe, George était à Walmart à Death Valley, CA.")* or asking the class an open-ended question and letting them guess *(e.g. "Classe, où exactement est-ce que était George à Death Valley ?")*.

Add more characters and contrasting details as needed. Continue asking a plethora of compare and contrast questions so that students are hearing and understanding the words. Remember that by adding yourself as a parallel character, the students will become very familiar with the **"je"** forms of French verbs.

Remember, at this stage the primary goal is to expose students to limited vocabulary, i.e., to work on comprehension rather than storyline. Doing this will result in students quickly answering questions. Over time, they will process the language quickly and eventually master these verbs.

4 Transitioning into InterAct-a-Story

Once characters and setting have been established, the additional guide words will begin to shape the content of the InterAct-a-Story, through co-creation of details, problems, surprises, resolutions, and more storyline.

At any point, go back and recycle from the beginning to make sure the students are comprehending. **Recycling** means summarizing what has happened so far in the story. It is like a mini-retell during the story. **Recycling** need not last more than a minute or so, but it gives the students a chance to comprehend multiple sentences.

Pro-Tip:
Write the French and English words in different colors if possible.

Guide Words:

- **Il y avait (il y a) un garçon**
  There was (there is) a boy
- **_____ était (est) le garçon**
  _____ was (is) the boy
- **C'était (c'est)**
  This was, it was (this is, it is)

Additional Guide Words:

- **il/elle n'avait pas (n'a pas)**
  He/she didn't have (doesn't have)
- **il/elle voulait (veut)**
  He/she wanted (wants)
- **il/elle est allé(e)(va) à**
  He/she went (goes) to
- **il/elle lui a dit (dit)**
  he said (says) to him/her

InterAct-a-Story Skeleton

The following is a story script to show what the story could look like. The underlined phrases are all variables that your students will most likely change to make the story their own.

Il y avait <u>un garçon</u>. <u>George</u> était <u>le garçon</u>. <u>Il</u> était en <u>Californie</u>. Il y avait un problème. <u>George</u> avait un problème. <u>George</u> n'avait pas de <u>Coca-Cola</u>. Il voulait <u>un Coca-Cola</u>. Il n'était pas content.

<u>Le garçon</u> est allé à <u>Chicago</u>. Il y avait <u>une fille</u> à <u>Chicago</u>. <u>Le garçon</u> lui a dit :
— Est-ce que tu as <u>un Coca-Cola</u> ?
<u>La fille</u> à <u>Chicago</u> lui a dit :
— Je n'ai pas de <u>Coca-Cola</u>.
<u>George</u> n'était pas content. <u>George</u> n'avait pas de <u>Coca-Cola</u> et il voulait <u>un Coca-Cola</u>. <u>Le garçon</u> est allé à <u>Brooklyn</u>. Il y avait <u>un Coca-Cola</u> à <u>Brooklyn</u>. <u>Le garçon</u> a pris <u>le Coca-Cola</u>. <u>George</u> était très content parce qu'<u>il</u> avait <u>un Coca-Cola</u>. <u>Le garçon</u> a dit :
— Excellent ! J'ai <u>un Coca-Cola</u>. Je suis content.

First location: Californie

Introduce the problem by telling the class, **"Classe, il y avait un problème."** Prompt students to react negatively. Here's a possible example: have them place their hands on their head and say, **"Oh non, oh non, c'est terrible !"** Then tell the class the problem. **"Classe, George n'avait pas de Coca-Cola."** Prompt the class to respond with an expression of distress like **"Oh non, oh non, c'est terrible !"**

Circle and triangle the new detail. **Est-ce que George n'avait pas de Coca-Cola ou il n'avait pas de Pepsi ? Est-ce que George avait un Coca-Cola ?** *(Verify each detail. "Correct, George n'avait pas de Coca-Cola.")* **Qui n'avait pas de Coca-Cola ? Qu'est-ce que George n'avait pas ?** Write *"Est-ce que tu as – (do) you have"* and *"J'ai – I have"* on the board and then ask George. **"George, est-ce que tu as un Coca-Cola ?"** George responds, **"Non je n'ai pas de Coca-Cola."** Verify the detail twice. **"Correct George, tu n'as pas de Coca-Cola. Classe, George n'avait pas de Coca-Cola."** The class says, **"oh non, oh non !"**

Make the statement, **"Classe, George voulait un Coca-Cola."** *(Point to the word "voulait" to remind the students what it means. Provide a gesture as needed to help students process the meaning faster.)* Circle/Triangle the new detail. **Est-ce que George voulait un Coca-Cola ? Est-ce que George voulait un Coca-Cola ou un Pepsi ? Qu'est-ce que George voulait ? Qui voulait un Coca-Cola ?** Write *"(Est-ce que) tu veux – (do) you want?"* and *"Je veux – I want"* on the board if they aren't there. Ask George, **"George, Est-ce que tu veux un Coca-Cola ?"** George responds, **"Oui, je veux un Coca-Cola."** Verify the detail twice. **Correct George, tu veux un Coca-Cola. Classe, George voulait un Coca-Cola. Est-ce que George voulait ou avait un Coca-Cola ?**

Make the statement, **"Classe, George n'était pas content."** (*Turn to the student actor and prompt them to act unhappy. Involving student actors with emotion enhances student interest*). Circle and triangle the new detail. **Est-ce que George était content ? Pourquoi est-ce qu'il n'était pas content ?** Ask student actor, **"Est-ce que tu es content ?"** Verify the detail.

Continue circling and triangling as needed. The goal is to give students exposure to these verbs. While asking questions, listen for how students respond. Scan the room and look for students who are not providing strong responses. There might be a breakdown in comprehension, which needs to be addressed before moving on.

When it's time to go to the second location, tell the class where the actor went or ask the class where they went. The detail may be different than Chicago. Once the new detail is decided, make a statement to establish the new detail as a fact of the story. **"Classe, le garçon est allé à Chicago."** Have student actor physically go to a different place in the classroom that represents the new location.

Second location: Chicago

Circle and triangle the new detail. **Est-ce que le garçon est allé à Chicago ou à Atlanta?** *(Verify that detail)*. Write *""(est-ce que) tu es allé – (did) you go"* and *"je suis allé – I went"* on the board and then ask student actor, **"George, où est-ce que tu es allé ?"** George responds, **"Je suis allé à Chicago."** Verify the detail twice. **"Oui, George, tu es allé à Chicago. Classe, George est allé à Chicago."** Prompt the class to respond with enthusiasm. *(In this instance student actor was asked a question in the past tense and not the present since they were already in a new location.)*

Add a new detail/character by saying, **"Classe, il y avait une fille à Chicago."** Select a student actor to play the role of the girl. There will be dialogue between the two characters to so that the language can be experienced as live theater. Below are some tips for making the dramatization and dialogue as successful as possible:

Tips for Dramatization

- Choose good student actors.
- When it's time to act/speak, have students face one another.
- Position the students so that the entire class can see them well. Maximum visibility is a key.
- Say the student actor's speaking line(s) out loud for the entire class and then the student repeats the line(s) with emotion. Point to words and/or translate if necessary.
- Coach students to show emotion, both with their voices when speaking and in body language.

Once they are in the proper position, narrate the storyline by adding details one at a time *(e.g. "Le garçon a dit à la fille")*, then voice the speaking lines for them, one line at a time, and then have actor(s) repeat their lines. Say, **"Le garçon a dit à la fille, est-ce que tu as un Coca-Cola ?"** *(student repeats the line)*. **La fille lui a dit : "Je n'ai pas de Coca-Cola."** *(student repeats the line.)* Continue narrating the story, **"Le garçon n'était pas content."** *(Prompt student actor to act not happy.)* Circle/Triangle these details. **Est-ce que la fille avait un Coca-Cola ou est-ce qu'elle n'avait pas de Coca-Cola ? Qu'est-ce que la fille n'avait pas ? Est-ce que le garçon était content ? Qui n'était pas content ? Pourquoi est-ce que le garçon n'était pas content ?** Ask the student actor, **"George, pourquoi est-ce que tu n'es pas content ?"** Verify the detail once with actor and then with the class.

After circling and triangling, go to the third location. Since it's a new detail, add it by either:

A. telling the class where the boy went, or
B. asking them where he went and let them guess.

Once an answer is decided on, make the statement, **""Classe, George est allé à Brooklyn."** *(your detail may be different)* Have the student actor physically walk to a different place in the classroom that represents the third location.

Third location: Brooklyn

Circle and triangle the new detail. **Est-ce que le garçon est allé à Harlem ? Est-ce que le garçon est allé à Brooklyn ou est-ce qu'il est allé à Harlem ? Où est allé le garçon ?** Ask the student actor, **"Où es-tu allé ?"** Verify the detail one with the actor and then with the class.

Now add a new detail by telling the class the new detail. **"Classe, c'est incroyable, à Brooklyn, il y avait un Coca-Cola !"** *(Prompt the class to respond with a lot of enthusiasm, something like "Incroyable" or "Fantastique")* **Le garçon a pris le Coca-Cola.** *(Write "a pris" on the board with translation if they do not understand. Prompt the student actor to pick up the Coca-Cola.)*

Narrate the speaking lines of the student actor and then have them repeat the lines. **"Classe, le garçon a dit : Excellent. J'ai un Coca-Cola. Je suis content."** The student then repeats the lines with emotion. Circle and triangle the details. **Est-ce que le garçon était content? Pourquoi est-ce qu'il était content ? Est-ce qu'il avait un Coca-Cola ou est-ce qu'il n'avait pas un Coca-Cola ? Est-ce qu'il avait un Coca-Cola ou un éléphant ? Qui avait un Coca-Cola ? Qu'est-ce que le garçon a dit ?** Ask the student actor, **"Pourquoi es-tu content ?"** Verify the detail with the actor and then with the class.

5 Read-and-Discuss 📖

Instructions for Teaching the Readings:.

The goal for success in **Read and Discuss** is 100% comprehension. While asking questions, pay attention to the way in which students respond. If the responses are weak, there might be a breakdown in comprehension. This needs to be addressed before moving on. The class will be able to answer questions when there is a high level of comprehension. This will result in strong responses and increased engagement. Conversely, the choral responses will be weak when several students do not understand. When student responses are weak, go slowly. This will result in increased comprehension and therefore, strong choral responses. Put space between words while speaking slowly. Write unknown words on the board and point to them.

TPRS® InterAct-a-Story is essentially an embedded or scaffolded listening activity. Therefore, it makes perfect sense that TPRS® short readings are used to aide literacy skills and development. Laurie Clarcq and Michele Whaley define **embedded readings** in the following way:

"The first version of the text, or the baseline version, is at a basic level, easy for any student in the class to understand. It is a summary or an outline that provides a strong foundation for success. Each succeeding version of the text contains additional words, phrases or sentences that provide new information and/or details. The final version of the text is the most challenging. However, each and every version of the Embedded Reading contains the baseline version, and each subsequent version created, within it. The scaffolding of the versions builds success, confidence and interest."

The short readings in the student book scaffold the language similarly to embedded readings. The difference is that each version scaffolds the language, but modifies characters, problems, and settings. The activities in the Short Readings are meant to give students additional opportunities to process the language. Initial exposure to this language should have already taken place during the InterAct-a-Story. Teachers should not worry about pronunciation errors. Certain errors will arise. Teachers can help correct these errors by providing more R.I.C.H. input.

First Short Reading

Chorally translate the first short reading with students. First, the teacher reads a sentence in the Target Language and the students chorally translate it. Have students write in any words they don't know. The vast majority of the words should have been used in the oral story. This is a great time for teachers to make sure that the students comprehend 100% of the text before moving on to the next version.

Second Short Reading

Have students form groups of two in order to complete what is referred to as a Volleyball or Ping Pong Translation activity. Student A reads the first sentence in the Target Language. Student B translates the first sentence and reads the second sentence in the Target Language. Students alternate reading and translating in this manner to the end of the story or when the teacher indicates. Refer to page xv for more detailed instructions of volleyball reading.

Main Reading

All students need a copy of the Main Reading. The Main Readings are found in the student book of *Look, I Can Talk!* Additionally, using the PowerPoints while using the reading differentiates instruction, increases engagement and makes for a well-rounded experience. Each PowerPoint contains storyline and questions that can be utilized for providing input.

Screenshot from PowerPoint, for Chapter 1, Lesson 1

Begin by reading the first paragraph or just a couple of sentences aloud; then incorporate any of the following strategies to ensure comprehension:

- Establish meaning via translation.
- Circle language as needed.
- Discuss specific content that was read in the Target Language.
- Ask questions.
- Work on one sentence or paragraph at a time.
- Personalize facts and compare and contrast with students and yourself.
- Build interest by dramatizing.
- Compare and contrast Main Reading from InterAct-a-Story.
- Create parallel characters and/or storylines.

When dramatizing, select a student actor or ask for a volunteer. The student actor will play the role of Bart. During the reading "Bart" will answer questions and act according to his character.

Additional Readings

In each chapter of the Student Text there are additional readings that can be used as class stories, homework reading, translation activities, assessments, partner projects, teacher scripts for more story-asking, and for students who miss class or need more Comprehensible Input.

Here are questions you can ask in the <u>Main Reading.</u> This book is written to help you discuss each paragraph of the reading. Dialogue does not start a new paragraph in this Teacher's Guide. It is intended that the questions be asked after the choral translation with the class and also after the dialogue has been translated and dramatized per the instructions found below.

Sample Script for Reading <u>Paragraph One</u>

After translating the first paragraph with the class, begin circling. **Est-ce qu'il y a une fille ou garçon ?** After they answer the question, remember to verify the detail. **"Oui Classe, il y a un garçon."** Then prompt students to respond with an expression of interest like **"oooohhh"** or **"Fantastique !"** **Est-ce qu'il y a une fille ?** (After they answer, teacher says, **"Correct. Il n'y a pas de fille, il y a un garçon."**) Prompt students to respond with interest. **Qu'est-ce qu'il y a ? Est-ce que le garçon est Fred ? Est-ce que le garçon est Fred ou Bart ?**

Pro-Tip:
Prompt students to respond with enthusiasm whenever they respond.

Qui est le garçon ? Write **"tu es"** and **"je suis"** on the board with their translations. Ask the student actor, **"Qui es-tu ?"** They respond, **"Je suis Bart."** Verify the detail by saying **"Oui, tu es Bart. Classe, le garçon est Bart."** Prompt class to respond with enthusiasm. **Classe, est-ce que le garçon est Bart ou Kyle ? Où est Bart ? Est-ce que Bart est en Oklahoma ? Est-ce que Bart est en Oklahoma ou en Californie ?** Verify each detail and prompt students to give an expression of interest.

Ask the student actor, **"Bart, où es-tu ?"** They respond, **"Je suis en Californie."** *(If they just say "Californie" then point to "je suis" on the board to remind them to answer in a complete sentence. If they struggle with the response, model correct speech by saying it out loud and then have them repeat it).* Verify the detail by saying, **"C'est correct Bart. Tu es en Californie. Classe, Bart est en Californie."** Prompt students to yell, **"C'est incroyable !" Bart où exactement es-tu en Californie ?** *(If "exactement" is a new word, write it on the board with its translation.)* **Est-ce que Bart est à Los Angeles, en Californie ? Est-ce que Bart est à Los Angeles ou à Oakland ?** Verify the detail. **Où exactement est Bart en Californie ?** Ask the student actor, **"Bart, où exactement es-tu en Californie ?"** They reply, **"Je suis à Oakland."** Verify the detail, **"Correct Bart, tu es à Oakland. Classe, le garçon Bart est à Oakland, en Californie."**

Pro-Tip:
Make sure to have your actor act along with the story to build interest and assist in comprehension for the class!

Add a parallel character. The character will typically either be a student from class, an animal, celebrity, or famous character. A student will play the role of the new character. To add a parallel character, either:

A. Tell the class the identity of the new character *(e.g. "Classe, il y a aussi une fille. La fille est [name of a girl in your class or name of a celebrity]")* or

B. Ask a question and let the students guess the new character. *(e.g. "Classe, c'est incroyable, il y a aussi une fille. Qui est la fille ?" Either take a suggestion from the students or just tell them the answer. The parallel character is sometimes an actual student from class and other times it is a celebrity or fictional character).*

Once a parallel character and student actor are established, continue circling. Use the name "Lisa" for the parallel character. **Classe, est-ce qu'il il y a aussi une fille ? Combien de filles est-ce qu'il y a ? Qui est la fille ?** Verify the detail. Ask the student actor, **"Qui es-tu ?"** Student responds, **"Je suis Lisa."** Verify the detail: **"C'est correct, tu es la fille Lisa. Classe, la fille est Lisa."** Prompt class to respond with an expression of interest. **Qui est le garçon ? Qui est la fille ?** Continue to ask additional questions and/or add yourself as a parallel character as needed.

Pro-Tip:
Remember to point and pause when you are using the question words. This can help slow you down to help your slower processors.

Add a new detail. The new detail will be where Lisa is. Since Bart is in Californie, find out where Lisa is. To add this detail, either

A. tell the class the new detail *(e.g., "Classe, Lisa est en Washington.")* or

B. ask open-ended question and students guess *(e.g., "Classe, où est la fille Lisa ?")*

As the students guess, either take one of their responses or give one. For this script, the detail will be Washington, but the detail in your story may be different. Circle the new detail. **Est-ce que Lisa est en Californie ?** Verify the detail. **"Correct, Lisa n'est pas en Californie, elle est à Washington."**

Qui est en Californie ? Où est Lisa ? Ask the student actor, **"Lisa, où es-tu ?"** Lisa responds, **"Je suis à Washington."** *(If Lisa needs help with her answer, then prompt her by either pointing to "je suis" on the board or by saying the answer for her and then she repeats it.)* Verify the detail. **"Correct, tu es à Washington. Classe, Lisa est à Washington."** Prompt the class to respond with enthusiasm. **Est-ce que Lisa est en Californie ou Bart est en Californie ? Où est Lisa ?** Ask the student actor, **"Bart, est-ce que tu es à Washington ?"** He responds, **"Non, je suis en Californie."** Verify the detail. **"Correct Bart, tu n'es pas à Washington, tu es en Californie."** Ask the student actor, **"Où es-tu exactement en Californie ?"** Bart responds, **"Je suis à Oakland, en Californie."** Verify the detail. Add a contrasting detail to Lisa by telling the class where Lisa was in Washington or by asking the class exactly where she was in Washington. If someone in the class suggests an unexpected answer, then take it. If no one gives an unexpected or surprise answer, then just tell the class the answer. *(By giving the class an unexpected answer, the expectation is established that unexpected or surprise answers enhance the class by making it more interesting.)*

Pro-Tip:
Remember to insert yourself as a parallel character once you're comfortable to compare and contrast!

Once you have a new detail, circle and triangle it. The answer for this script will be Walla Walla, Washington. Your class's answers may vary. **Est-ce que Lisa est à Spokane ? Est-ce qu'elle est à Walla Walla ? Où est Lisa exactement, à Washington ?** Ask the student actor, **"Lisa, où es-tu exactement à Washington ?"** She replies, **"Je suis à Walla Walla.""** Verify the detail by saying, **"Lisa, tu es à Walla Walla. Classe, Lisa est à Walla Walla, dans l'état de Washington."** Prompt them to respond with an expression of interest like **"Ooooohhhhhh"** or **"Excellent !"**

Compare and contrast the two characters. **Est-ce que Lisa est en Californie ou Bart est en Californie ? Qui est à Washington ? Est-ce que Lisa est à Oakland ou à Walla Walla ? Où est Bart exactement, en Californie ?** Circle and triangle via additional questions as needed.

Add a more specific location for Bart and Lisa. This is done by:

> A. telling the class the new detail *(e.g., "Classe, c'est incroyable, Lisa est à Walmart à Walla Walla, dans l'état de Washington !")* or
>
> B. by asking an open-ended question and letting them guess *(e.g. "Classe, Où est Lisa exactement, à Walla Walla, dans l'état de Washington ?")*.

Once the new detail is established, circle and triangle it. The same can be done with Bart. Ask circling and triangling questions to compare and contrast the new details.

Ask these questions about the reading. **Est-ce que Bart est content ? Qui n'est pas content ? Bart, est-ce que tu es content ? Est-ce que Bart a un chat ? Qu'est-ce que Bart n'a pas ? Est-ce que tu as un chat ?** *(Write "tu as" and "j'ai" on the board with translations. Help the student actor with their response by modeling the response for them or by pointing to the board as needed).* **Est-ce que Bart veut un chat ? Est-ce que Bart veut un chat ou un chien ? Que veut Bart ? Bart, qu'est-ce que tu veux ?** *(Write "tu veux" and "je veux" on the board with translations.)* Bart responds, **"Je veux un chat."** Verify the

detail with Bart by saying **"Oui, tu veux un chat."** Turn to the class and verify the detail with them, **"Classe, Bart veut un chat."** Prompt the class to respond with enthusiasm. **Pourquoi est-ce que Bart va sur Google ? Est-ce qu'il va sur Google parce qu'il veut un chat ou un chien ? Est-ce qu'il veut un chat en Alaska ? Où est-ce qu'il veut un chat ? Bart, où veux-tu un chat ? Est-ce qu'il y a un chat en plus, en Californie ? Comment est Bart ? Pourquoi est-ce qu'il n'est pas content ? Bart, pourquoi est-ce que tu n'es pas content ?**

Sample Questions for Paragraph Two

As you read, continue circling and triangling in paragraph two. Here are some ideas: **Où va Bart ? Est-ce que Bart va à Boston ou à Chicago ? Qui va à Boston ? Bart, où vas-tu ? Est-ce qu'il y a un garçon ou une fille à Boston? Qu'est-ce qu'il y a à Boston ? Qui est le garçon à Boston ? Est-ce que Bart va à l'appartement ou à la maison du garçon ? Qui va à l'appartement du garçon ? Bart, où vas-tu ? Est-ce que Bart a un problème ? Est-ce que Bart a un chat ? Est-ce que Bart veut un chat ? Que veut Bart ? Bart, qu'est-ce que tu veux ? Est-ce que Baldwin a un chat en plus ? Est-ce que Baldwin a un chat ?**

Pro-Tip:

Dramatize the conversation between Bart and the boy in Boston and ask follow-up questions.

Tips for Dramatization

Make the stories come alive through dramatization and dialogue. Below are some tips for making the dramatization and dialogue as successful as possible:

- Choose good student actors.
- When it's time to act/speak, have students face one another.
- Position the students so that the entire class can see them well. Maximum visibility is a key.
- Say the student actor's speaking line(s) out loud for the entire class and have the student repeat the line(s) with emotion. Point to words and/or translate if necessary.
- Coach students to show emotion, both with their voices and in body language.

Sample Questions for Paragraph Three

Continue circling and triangling in paragraph three. Here are some ideas: **Est-ce que Bart est content ? Pourquoi est-ce qu'il n'est pas content ? Bart, es-tu content ? Est-ce que Bart veut le chat ? Est-ce que le garçon à Boston a un chat en plus ? Où va Bart ? Est-ce qu'il va à Atlanta ou à la Nouvelle Orléans ? Qui va à Atlanta ? Bart, où vas-tu ? Est-ce qu'il y a un garçon ou une fille à Atlanta ? Qu'est-ce qu'il y a à Atlanta ? Qui est la fille ? Est-ce que Bart va à l'appartement ou à la maison de Gladys ? Est-ce que Bart a un problème ? Est-ce que Bart a un chat ? Que veut Bart ? Est-ce que Gladys a un chat en plus ? Qui est le chat de Gladys ? Est-ce que c'est un chat excellent ?**

Pro-Tip:

Don't be afraid to go off topic in the Target Language...the story can wait. It's all about communication in the Target Language.

Sample Questions for Paragraph Four

Continue circling and triangling in paragraph four. Here are some ideas: **Qui a le chat ? Que prend Bart ? Qui prend le chat ? Est-ce que Bart a le chat ? Bart, est-ce que tu as le chat ? Où va Bart ? Qui va en Californie ? Est-ce que Bart est content ? Pourquoi est-ce que Bart est content ? Bart, pourquoi es-tu content ?**

Pro-Tip:

Dramatize the conversation between Bart and the boy in Boston and ask follow-up questions.

POP UPS

"Grammar Pop-ups" are asking students about meaning. These questions are asked in English and the students respond in English. The objective is to teach them how language works so that they can see patterns and hopefully acquire some of the nuances of the language. For example, students will eventually need to know what the **"re"** does to the meaning of **vivre** *(it makes it "to live")*. They need to know the difference between **il/elle est** and **je suis**. Ask the difference between **vit** and **vivre**.

Suggestions to Enhance Interest:

When teaching with stories and readings, enhance interest by adding surprise details. Surprise details are added by:

a. telling the class the new detail, or
b. asking the class an open-ended question and letting them guess.

TPRS® typically focuses on one of three things:

a. working on comprehension via repetitive statements and questions
b. adding new language to develop storyline
c. personalizing communication

Because adding surprise details enhances interest considerably, it's up to the teacher to decide how many new details to add in each reading and story. Other ways to enhance interest include parallel characters, props, technology, dramatizing dialogue and storyline, acting out events, and melodramatic acting.

Ideas for Assessment

Assessment in TPRS® classrooms serve a dual purpose. First, they show what students can do thanks to input. They also show what students can't do yet, because they still need more input in that area. The following are some ways to assess in your classes.

Summative assessments:

Check at the end of a unit, quarter, semester, or school year for how much the students can do with the language. In the beginning, the goal is to achieve high levels of comprehension while later, students should be able to read, write and speak. Summative assessments include quizzes or tests that are based on content.

1. Comprehension Reading
- Students read a chapter for first time or parallel reading.
- Answer 10 multiple choice questions.

2. Speed Listening
- Listen to a chapter (1st time).
- Answer 10 multiple choice Qs.
- Teacher reads aloud, students answer multiple choice questions.

3. Speed Rewrites/Timed Writing
- Read chapter first time in 3-5 minutes.
- Rewrite or retell story in 5 minutes.
- Refer to rubric as needed.

4. Listen and Draw + Rewrite or Retell
- Teacher divides up reading into 6 sections and reads each one 1-3 times.
- Students listen to 6 sections and draw in each frame (1 minute each).
- Rewrite/Retell story in 5 minutes using drawings for assistance.

5. Partner Retells
- Students get into groups of two.
- Cooperate to retell the story in Target Language.

6. Comic Strips
- Students read or re-read a mini-story or chapter.
- Visually express the parts of the story.

Formative assessments during InterAct-a-Story:
- Circling questions and answers
- Looking at the eyes of students
- End-of-class quizzes
- Finger checks
- Thumbs up, thumbs down

Guide Words: (On board or projected)

- **Il y avait un garçon**
  there was a boy
- **_____ était le garçon**
  _____ was the boy
- **il était en**
  he was in

Pro-Tips:
- Display guide words
- Post question words on the wall
- Have 1st/2nd person verb forms on board
- Write any new words on board
- Add yourself as a parallel character

● **Il y avait un garçon.**

Est-ce qu'il y avait un garçon?

➡**Oui, il y avait un garçon.**

Est-ce qu'il y avait une fille?

➡**Correct. Il n'y avait pas de fille. Il y avait un garçon.**

Est-ce qu'il y avait un garçon ou une fille?

Est-ce qu'il y avait deux garçons?

Est-ce qu'il y avait un garçon?

Combien de garçons est-ce qu'il y avait?

● **Classe, George était le garçon.**

Qui était le garçon?

Est-ce que George ou Robert était le garçon?

➡**Correct. George était le garçon.**

Qui était le garçon?

Qui était George?

Est-ce qu'il était une fille?

Est-ce qu'il était une fille ou un garçon?

Qu' est-ce que George était?

▲**George, est-ce que tu es un garçon?**

➡**Oui, George, c'est correct, tu es un garçon.**

➡**Classe, George était un garçon.**

Qui était le garçon?

▲**George, est-ce que tu es un garçon ou une fille?**

➡**Correct. George tu es un garçon.**

➡**George, qu'est-ce que tu es, un garçon ou une fille?**

Classe, qui était le garçon?

● **Classe, il y avait une fille. La fille était Beth.**

Classe, qui était la fille?

➡**Correct, Beth était la fille .**

Est-ce que Beth était la fille ou le garçon?

➡**Correct, Beth était la fille.**

Est-ce que Beth était un garçon?

➡**Correct, c'est ridicule ! Beth n'était pas un garçon, Beth était une fille.**

▲**Beth, est-ce que tu es la fille?**

➡**Oui, tu es la fille.**

➡**Classe, Beth était la fille !**

Qui était le garçon, Beth ou George?

Est-ce que George était la fille?

Est-ce que George ou Beth était la fille?

● **Classe, je suis ___.**

▲**George, qui suis-je?**

➡**Correct, George. je suis_.**

Pro-Tip
Co-create these underlined details with students.

Location 1:

● **Classe, George était en Californie.**

Classe où était George ?

Est-ce que George était en Californie ou en Utah?

Est-ce que George était en Utah?

➡**Correct, George n'était pas en Utah, il était en Californie.**

▲**George, où es-tu?**

➡**Oui George, tu es en Californie.**

➡**Classe, c'est correct, George était en Californie.**

Classe, où était Beth?

Est-ce que George ou Beth était en Californie?

➡**Correct, Beth était en Idaho.**

▲**George, où es-tu?**

➡**Correct, George. Tu es en Californie.**

Classe, où exactement étaient George et Beth?

● **George était à Death Valley, en Californie.**

Classe, où exactement était George à Death Valley?

Continue circling, triangling, and adding characters as needed.

KEY:
This sheet includes Teacher Talk.

Student responses are not included.

● *New statement.*

▲ *Talking to student actors.*

Additional Guide Words:

- **il n'avait pas**
  he didn't have
- **il voulait**
  he wanted
- **il est allé**
  he went to
- **il lui a dit**
  he said to him/her

Pro-Tip
Even if it's not written, make sure to answer your questions to model the language once the class has answered.

⬤Classe, il y avait un problème.

C'est terrible Classe, George n'avait pas de Coca-Cola.

Est-ce que George n'avait pas de Coca-Cola ou il n'avait pas de Pepsi?

Est-ce que George avait un Coca-Cola?

➡Correct, George n'avait pas de Coca-Cola.

Qui n'avait pas de Coca-Cola?

Qu'est-ce que George n'avait pas?

▲George, est-ce que tu as un Coca-Cola?

➡Correct George, tu n'as pas de Coca-Cola.

⬤Classe, George n'avait pas de Coca-Cola.

➡Classe, George voulait un Coca-Cola.

Est-ce que George voulait un Coca-Cola?

Est-ce que George voulait un Coca-Cola ou un Pepsi?

Qu'est-ce que George voulait?

Qui voulait un Coca-Cola?

▲George, est-ce que tu veux un Coca-Cola?

➡Correct George, tu veux un Coca-Cola.

⬤Classe, George voulait un Coca-Cola.

Est-ce que George voulait ou avait un Coca-Cola?

⬤Classe, George n'était pas content.

Est-ce que George était content?

Pourquoi est-ce qu'il n'était pas content?

▲Est-ce que tu es content?
➡Correct, tu n'es pas content.

Location 2:

⬤Classe, le garçon est allé à Chicago.

Est-ce que le garçon est allé à Chicago ou à Atlanta?

▲George, où es-tu allé?
➡Oui George, tu es allé à Chicago. Classe, George est allé à Chicago.

⬤Classe, il y avait une fille à Chicago.

⬤Le garçon a dit à la fille, est-ce que tu as un Coca-Cola?

⬤La fille lui a dit :
— Je n'ai pas de Coca-Cola.

⬤George n'était pas content.

Pro-Tip
There are multiple consecutive new details above. Have the class guess what the characters say or add to what is said.

Est-ce que la fille avait un Coca-Cola ou est-ce qu'elle n'avait pas de Coca-Cola?

Qu'est-ce que la fille n'avait pas?

Est-ce que le garçon était content?

Qui n'était pas content?

Pourquoi est-ce que le garçon n'était pas content?

▲George, pourquoi est-ce que tu n'es pas content?
➡George voulait un Coca-Cola.

Location 3:

⬤Classe, George est allé à Brooklyn.

Est-ce que le garçon est allé à Harlem?

Est-ce que le garçon est allé à Brooklyn ou est-ce qu'il est allé à Harlem?

Où est allé le garçon?

▲George, où es-tu allé?
Correct. Tu es à Brooklyn.

⬤Classe, c'est incroyable, à Brooklyn, il y avait un Coca-Cola!

⬤Le garçon a pris le Coca-Cola.

⬤Classe, le garçon a dit :
— Excellent. J'ai un Coca-Cola. Je suis content.

Est-ce que le garçon était content?

Pourquoi est-ce que le garçon n'était pas content?

Est-ce qu'il avait un Coca-Cola ou est-ce qu'il n'avait pas de Coca-Cola?

Est-ce qu'il avait un Coca-Cola ou un éléphant?

Qui avait un Coca-Cola?

Qu'est-ce que le garçon a dit?

▲George, pourquoi est-ce que tu n'es pas content?