ABSTRACT

This Tesina is based on an action analysis to improve the learning of English language in students from Septimo de Básica, at Centro Educativo "Agustin Crespo Heredia". They are our candidates to learn English Language in a different way. Throughout our analysis, we are going to apply the foreign language method known as Total Physical Response Storytelling (TPRS) to promote students' English language acquisition, and enjoyment of English learning. Experienced teachers state that within TPRS, students learn English and other languages through stories, dramatic play, and body movements. Using TPRS, teachers provide instruction exclusively in the target language, foster a brain-body connection, and engage students in developmentally appropriate activities.

Our project is based on three sections; they are: Total Physical Response Storytelling and its Historical Context, How to apply TPRS for best results, and A Practical Application of

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TPRS. As part of our analysis, we are going to apply this interesting method using a short story as our basic resource to increase new vocabulary or new structures. Furthermore, we are going to focus on keeping students meaningfully engaged, encouraging all class members to participate, encouraging students to use the target language, improving listening and speaking skills because Total Physical Response by Storytelling is a powerful tool to use in teaching a foreign language.

Key Words: TPR Storytelling, Acquisition-Learning, Hypothesis, The Steps of TPRS, Successful Class stories.

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TEACHING ENGLISH THROUGH TPR STORYTELLING

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UNIVERSITY OF CUENCA

SCHOOL OF PHILOSOPHY

GRADUATION COURSE IN ENGLISH LANGUAGE AND LITERATURE

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"TEACHING ENGLISH THROUGH TOTAL PHYSICAL RESPONSE STORYTELLING"

PREGRADUATE MONOGRAPH

Prior to obtaining the degree of

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This Tesina is dedicated with deep love to our children, Andrés and Soffy, who are our reason to live and succeed day after day as professional women.

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INTRODUCTION

Most English classes today, as they have been in the past, are taught with little emphasis   on to the findings of current research in applied linguistics and the field-tested theories of second language acquisition (Krashen, 1987). To the disadvantage of the students, teachers are using outdated pedagogy. This is a tragic situation in light of the fact that there does indeed exist a cohesive theory of second language acquisition that is supported by empirical studies, as well as a methodology of teaching that is consistent with the theory and whose effects have been shown to be superior to what most language teachers and students achieve with the current methods. The rationale underlying the current widely accepted curriculum and practice in foreign language teaching comes from cognitive psychology, which may be useful in explaining some learning processes, but "has yet to be correlated with linguistic

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and social theories of language and acquisition and explored through second language acquisition research" (Met, 1992, p.866).Stephen Krashen's theory of second language acquisition, however, comprised of five hypotheses about the way we learn and use a second language, has been tested and supported by a large body of research in a wide variety of contexts over the last 25 years. The teaching method most closely aligned with Krashen's theory is called Total Physical Response Storytelling (TPRS), and was developed by Blaine Ray in 1990. Teachers, administrators, and curriculum developers need to be made more aware of the predominant second language acquisition theory and the studies that support it, and they need to be given access as well to training in the corresponding strategies and methods for optimal teaching.

So, based on the TPR method combined with the fairy story, we have decided to use it as a resource for teaching English to children from 10 to 12 years old, because with the effective and

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correct application of this method, language learning will be more real; besides, with the use of a fairy story grammar and vocabulary can be presented and assimilated in a magnificent and comprehensible context for students.

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CHAPTER ONE

2. Total Physical Response Storytelling and its Historical Context

2.1 A Brief History of Second Language Pedagogy

TPRS, an acronym that is known as Total Physical Response Storytelling, is more accurately described as Teaching Proficiency through Reading and Storytelling. According to Michael Brune, "this method synthesizes aspects and ideas from several other foreign language teaching methods which preceded it, though in different ways. Although the exclusive use of stories may seem monotonous, it can be argued that the most important language skills, such as the traditional categories of speaking, listening, reading and writing, can be taught and practiced effectively in this way and that variations within the stories themselves balance out the monotony of the storytelling technique itself. The stories provide the teacher with a medium in

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which to present new language items, be they lexical or grammatical, while at the same time offering learners a larger narrative framework to remember these structures by. The stories are also often created through a collaborative process involving both the teacher and the students, which gives students a degree of control over the class, encourages their creativity, and creates a good atmosphere in the classroom community.

In order to understand TPRS, it is necessary to analyze its historical context, which allows one to see which techniques have proved successful in the past, as well as the problems previous methods have had to face. H. Douglas Brown describes the history of language teaching as a cyclical pattern by which an innovative method will break away from the predominant method of the time, taking with it some positive aspects of the older model and abandoning the rest. Later, newer methods emerge, that repeat this cycle, picking up and abandoning aspects of the previous "new method," while also incorporating some of those

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aspects of the older methods that had been abandoned previously and then adding more innovations.

Maybe the oldest method of teaching foreign languages is the Grammar-Translation method. This method focused on using language for the purposes of understanding and translating classical texts. Instruction consisted of the presentation of grammatical rules and isolated words, with an emphasis on memorization and precision. In response to the inadequacies of the Grammar-Translation method, the methodological pendulum swung to the other extreme. By the end of the nineteenth century, the Direct Method emerged. It was based on the belief that second languages should be learned in a similar way to first languages, namely through "lots of oral interaction, spontaneous use of the language, no translation between first and second languages, and little or no analysis of grammar rules". In Direct Method, instruction was conducted exclusively in the target

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language and students were expected to pick up vocabulary and grammar from this input.

Later an important innovation in foreign language teaching methodology came with the advent of the Second World War. Because of the war, the military had to train a large quantity of soldiers to speak foreign languages, and they had to do so quickly and neither Grammar Translation nor the Direct Method were suitable for this purpose. Thus, they developed their own method, incorporating the findings of behaviorist psychology, which emphasized conditioning through rewards and punishment, and structural linguists, which studied the structures and differences between various languages. The resulting method was first called the Army Method, though once it became widely used in schools after the war it was renamed the Audiolingual Method (ALM). ALM used extensive drilling as its main technique. Teachers would model phrases and dialogues and students would repeat them. Instruction consisted predominantly of target language use.

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Students were not taught grammar rules explicitly, but were expected to learn them inductively through the context in which certain structures appeared. Though grammar rules were not taught explicitly, drills presented grammatical structures in a set sequence according to the findings of structural linguistics as to which structures were most different from the students' native language, and should thus be the most difficult.

Aside from the method known as Cognitive Code Learning, which basically consisted of ALM with the addition of explicit grammar instruction, the next major shift in language teaching methodology came in the 1970's. This was an incredibly innovative period, which saw the appearance of a multitude of what Brown terms "designer methods" (24). Celce-Murcia further divides these methods into the categories of "Affective-Humanistic" and "Comprehension-based" approaches. Both categories represented a rejection of the boring and often incomprehensible nature of ALM's drilling. The Affective-

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Humanistic approaches aimed at making the student feel more comfortable in the learning environment, while the Comprehension-Based approaches emphasized the importance of giving students a great deal of comprehensible exposure to the target language before they were asked to produce any language themselves (Celce-Murcia, 7-8). The two methods most relevant to a discussion of TPRS that emerged out of this period are classical Total Physical Response (TPR) and the Natural Approach. Both methods fit into both the Affective-Humanistic and Comprehension-based categories. These methods are important in the discussion of TPRS since they are directly claimed by Blaine Ray and his associates as the theoretical and methodological foundation of TPRS in the manual to TPRS, Fluency Through TPR Storytelling, (Ray & Seely, 2-3). Thus, these will be the only two of the designer methods that will be discussed.

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Total Physical Response was developed in the 70's by the psychologist James Asher. This method teaches languages through commands that require, as the name implies, a "total physical response." Thus, the first day of class might consist of learning the correct responses to the commands "Stand up," "Sit down," "Turn around," and "Jump." Notice that students only have to act out the commands and not actually give them (though this may happen later). This is because the initial focus of TPR is on the comprehension of language, not production. TPR also appeals to the kinesthetic learning style, by linking language to actions. This puts the language used into a meaningful context and thus helps students retain it longer (Asher). The effectiveness of TPR in teaching vocabulary quickly, painlessly and for long-term retention is virtually undisputed. However, Total Physical Response does have some serious limitations. It can become monotonous when employed exclusively. There is also only a certain set of vocabulary and grammar concepts that can be

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taught this way, namely commands and concrete objects. These are concerns that TPR Storytelling attempts to address through its incorporation of stories, which permit a much wider range of vocabulary and alleviate some, though not all, of the monotony that can develop when TPR is used exclusively.

The other method that has greatly influenced TPR Storytelling, the Natural Approach, is more important for its theoretical underpinnings than any specific aspect of the method itself. This method was first laid out in the 1983 book The Natural Approach: Language Acquisition in the Classroom, by Stephan D. Krashen and Tracy D. Terrell. It was designed as an application of the theories of Krashen, a second language acquisition researcher. His ideas are centered around a system of five hypotheses about how humans acquire a second language. These hypotheses are contested by many in the field of second language acquisition because of their lack of concrete empirical evidence. Despite criticisms, Krashen's hypotheses form a unified

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system to explain how languages are acquired that is intuitive and easy for non-linguists to grasp. These qualities make Krashen's theories attractive to educators, who do not have the opportunity to stay current with the most recent details of second language acquisition research, but still want a complete theoretical system. TPRS uses Krashen's ideas as its theoretical foundation, though as will be seen in the theoretical section of this tesina, TPRS in fact reflects aspects of more current theories as well."[1]

Krashens five hypotheses are as follows:

1) "Acquisition-Learning Hypothesis: This hypothesis states that there are two ways of learning a second language: acquisition refers to the unconscious process by which learners absorb both lexical and grammatical forms and learning, which needs to be developed consciously through education, such as grammar rules and memorized vocabulary items.

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[1] Source https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/310/TPRSthesisFINISHED.pdf?sequence=1

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2) Natural Order Hypothesis: Krashen believes that the evidence in this area shows that teachers should not follow any ordered pattern at all when teaching grammatical structures.

3) Monitor Hypothesis: When the learners know the rules of the language, they can employ them to correct what they are thinking about saying (self-correct) or to correct what they have said (self-repair).

In order to work, the learners...

* need to have time to think about what they are about to say or

have said

* need to focus on "form," how do I say it so that it is correct?

* must have knowledge and be able to apply the rules

Second language learners who are literate in their first language and adult second language learners are more likely to use their monitors.

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4) Input Hypothesis: This states that ideal language input has three characteristics:

(Comprehensible input)

(a) The focus is on the meaning, more than on how it is spoken.

(b) Speaking emerges on its own when the learner's understanding is good enough.

(c) The best input is not grammatically sequenced.

5) Affective Filter Hypothesis: This final hypothesis claims that there exist several factors concerning a learner's attitude towards the target language and the atmosphere in which it is taught that will either aid or inhibit the acquisition of the target language. Low anxiety, high motivation, and self-confidence are ideal."[2]

"By the late 1980's, after the wave of designer methods had hit foreign language education, the idea of using one method began to give way to a more general approach to language

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[2] source
http://www.csuchico.edu/~gthurgood/470/014_Krashen.pdf

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education called Communicative Language Teaching (CLT). Instead of prescribing set activities and techniques to be used in the language classroom, CLT lays out goals that should be achieved in the classroom. CLT is thus much more flexible in accommodating the wide variety of teaching contexts that exist. Teachers are encouraged to use whatever techniques are most suitable for their particular context, as long as they help the learners to achieve CLT's basic goal, communicative competence. Communicative competence represents the ability to effectively and efficiently communicate in the target language and as a principle consists of a variety of subcategories that will be discussed later. Because its focus is on communication, not necessarily accuracy, CLT also deemphasizes the role of grammar instruction. Since its emergence in the late 80's, Communicative Language Teaching has become the dominant framework for foreign language teachers.

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Total Physical Response Storytelling was developed at the same time that CLT was rising to its current position of prominence. It contrasts with CLT in that instead of being an "enlighten, eclectic approach", it is a self-sufficient method. It consists of a set theoretical foundation and specific techniques that are to be used exclusively. After the many changess in language teaching methodology, many educators became dissatisfied with the whole idea of using a singular method, as these continued to be discredited and replaced. Many preferred the tenets of Communicative Language Teaching which offer the teacher much more liberty in the selection of classroom activities and techniques. However, this liberty also opens up the possibility of a less structured approach towards teaching and learning, which strives towards the ambiguous goal of "communicative competence." Though many may shy away from TPR Storytelling because of its resemblance to the failed methods of the past, it is important to give it just treatment and appreciation for the

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innovations it has brought to the field. Just as with all of its predecessors, TPRS is an attempt to advance language pedagogy, and is thus a step forward, not back.

The main innovation of TPR Storytelling, as mentioned before, is its focus on storytelling. TPRS combines many of the techniques of Asher's classical Total Physical Response, with the theories of language acquisition developed by Stephan Krashen. This mix in then applied through the process of storytelling. The goal of a TPRS lesson is to provide as much fully comprehensible input as possible. Classical TPR is one of the few methods that can realistically achieve this kind of comprehensibility. When a teacher teaches a command, for instance, "Sit down", he models it for the class, so that there is no question about what it means. Thus, when students hear the command, they will have an easy time following it and associate the action with the meaning of the command. As mentioned before, although classical TPR can provide a high degree of comprehensibility, it is limited in the

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types of words and syntactical structures that it can use. This is where the storytelling comes in. Instead of giving students commands, a TPRS teacher tells a story and uses individuals or groups of students as actors. Just as in classical TPR, the language is translated into real-life, observable actions which are acted out by the students. For example, instead of the command "Sit down", the teacher may say a line from a story, such as, "The boy sit downs". The advantage of storytelling is that it allows for the use of much more realistic language and the inclusion of virtually any word or structure in a language. This increases the potential of the method tremendously. As it represents its theoretical foundation, Total Physical Response Storytelling incorporates all of Krashen's five hypotheses. TPRS focuses on the acquisition of language rather than the learning of language by presenting items in a meaningful, observable way, rather than teaching vocabulary lists and grammatical rules. Through the use of stories, grammar and vocabulary items can be presented and

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repeated in a context that is both meaningful and comprehensible to the learners. In order to provide a structure for the language "monitor" system, the meanings of words and grammatical form are explicitly explained as they arise. New vocabulary is introduced before the story is told and grammatical explanations of new or difficult forms are interjected within the telling of the story itself, in the native language of the learners. In accordance with Krashen's Input Hypothesis TPRS places a heavy emphasis on the comprehensibility of the language used during the course of a lesson. As a TPRS teacher tells a story, she/he continuously checks for comprehension among students of lower ability. If something is not understood, she/he explains as many times as is necessary, until it is obvious that the students do in fact comprehend everything.

Unfortunately, this may serve to bore students who have already grasped these concepts. Furthermore, through a variety of techniques a TPRS teacher will try to lower the "affective filter"

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of Krashen's fifth hypothesis. Lowering the affective filter consists of making students feel more comfortable in the classroom and in relation to the target language. There are two primary ways this is achieved in TPRS. First, the stories themselves are "bizarre, exaggerated and personalized", which leads students to be intrinsically interested in them. Second, students are not expected to produce any language until they have had plenty of exposure to it in a comprehensible setting. This means that learners should be more confident that what they are producing is actually correct, because they will have had the opportunity to acquire a "feel" for the language first. Finally, TPRS doesn't take into consideration about grammar explanations, because according to Krashen's "Natural Order Hypothesis" grammatical explanations have little or no effect on the order in which grammatical structures are in fact acquired. In the end, the goal of TPRS is almost identical to that of CLT. It aims at producing confident and fluent speakers, who

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are able to produce accurate language automatically without excessive analysis and translation." [3]

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[3]Source

https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/310/TPRSthesisFINISHED.pdf?sequence=1

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CHAPTER TWO

3. How to Apply TPRS for Best Results

"Total Physical Response Storytelling is a highly effective methodology that promotes listening and reading comprehension skills, and also speaking fluency. Successful TPRS students focus on providing a great amount of Contextualized Comprehensible Input (CCI) through auditory and written means. In other words, the student is exposed to planned, sequential, and repetitive language structures through listening to and reading interesting and engaging stories. Students focus on listening to and reading entertaining stories, rather than memorizing language.

The following analysis provides step-by-step instructions for successful and easy application of TPRS.

3.1 The Steps to TPRS

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There are three basic steps to TPRS: Show, Tell, and Read. As these three steps are repeated, they lead into three phases. The following graphic organizer illustrates the sequence and organization of a TPRS unit.

PHASE 1

Teach new vocabulary structures

Step One: SHOW

Begin by selecting three vocabulary items from the (new) vocabulary list. New vocabulary structures may consist of an individual word or an entire phrase and should be introduced and practiced in a state that is natural to speech. Keep in mind that structures will vary in complexity depending on the level teachers teach. For example, the level one structure *she is thirsty* might be *she was as thirsty as a…* in level two, while in level three it might be *if I were thirsty, I would drink...*

Practice generally focuses on one verb form at a time, despite the tense that is being taught. Usually teachers tend to

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teach according to the grammar syllabus, rather than according to what is naturally used most commonly in speech. In other words, it is much more frequent to communicate in the past tense rather than the present. However, most teachers begin instruction with the present tense, and a select few begin telling stories in the present tense, while reading them in the present tense. Whatever tense teachers choose, they have to be sure to begin formal instruction with just one verb form at a time.

Each of the three new vocabulary structures should be introduced one at a time and then practiced in groups of three at a time. (3 items per minimum. 45-minute learning period.) To begin, say each of the three new vocabulary items (in isolation) and convey meaning through translation, gestures, props, pictures and/or mini-scenarios. At times a simple illustration will suffice; nevertheless, confusion and miscommunication can be avoided by giving a direct translation (if and when it is possible). The brain can recall visual images much more proficiently than an isolated,

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non-contextualized vocabulary item, so always follow up a translation with a visual representation of the new vocabulary structure.

Once students understand the meaning of the new vocabulary structure, begin teaching the associated gestures. First, teachers say the new word or phrase, and then they model the proper gesture for the students. Second, teachers say the new structure and observe students as they make the gesture without them. Observe and assess, to ensure that students know the meaning of the structure and the corresponding gesture. Then, introduce the next two vocabulary items with the same process: teach the meaning of each structure and the corresponding gesture. Assess students, and when students are ready, move on to contextualized practice.

Gestures

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The introduction phase lends itself to practice via gestures. Using the new vocabulary structures, give students a variety of commands to which they will respond with the specified gesture. Keep in mind that the older the student and the higher the level, the less time will be spent on gestures. High school students will spend only two to five minutes practicing via gestures, and level 3/4 students may spend even less time on gestures. The following commands will help teachers while they are in the introduction or gesture phase:

• Novel commands are commands/narrations that include new words or new combinations of words which students have not heard before. Any new or unknown word can be used for TPR practice as long as it is made comprehensible. If 'he/she runs' is one of the new vocabulary items, then typical commands might include "Run slowly".

• Play commands are silly commands, which should be used to practice vocabulary and/or to liven up a dragging class. Play

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commands might include "Run to the window", "run to the board", "run to the door," etc.

• Chain commands include two to three new vocabulary items at one time. They enhance long-term retention by facilitating the use of mental imagery, as students find it necessary to visualize each portion of the command in order to successfully complete it. Using "he/she is thirsty", "she/he drinks", " water", chain commands might include "she is thirsty", "she drinks"; "she is thirsty", "she drinks", "water"; "water"; ", (she) drinks, (she) is thirsty", "water is thirsty, she drinks.

Step Two: TELL

PQA

Once the meaning of the vocabulary item has been conveyed and gestured, provide contextualized repetitions of vocabulary via **P**ersonalized **Q**uestions and **A**nswers (**PQA**) and **P**ersonalized **M**ini-**S**ituations (henceforth referred to as **Class Stories**). Focusing on the new vocabulary items, ask students

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questions that concern their personal experiences, likes and dislikes, and individual personalities. The idea is to *"fish"* for interesting and entertaining topics and ideas that will engage students and make them laugh. For example, using the three new vocabulary items *he/she is thirsty, he/she drinks, water*, the following questions will help students to personally relate to the new vocabulary: *Are you thirsty? Do you drink water? What do you like to drink? Do you drink water? What do you drink? Is water delicious? Do you drink hot or cold water?*

As the teacher asks questions, referred to as '**fishing**,' the goal is to first identify a question in which students are highly engaged and interested. Once a 'winning' question has been presented, the goal is to get students to respond with the 'best' answer possible. The teacher is not looking for a '*correct*' answer; rather, he or she is searching for an answer that students find humorous, interesting, and engaging. The teacher '*fishes*' for the best answer, which then becomes the '*hook*' that catches student

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attention and participation, and which lays the foundation for the class story. The teacher continues 'fishing' until each 'best answer' has been repeated through a system of questioning called *'Circling.'* **Circling** is a systematic way of getting needed repetitions (reps) out of Target Vocabulary Structures.

The teacher would continue asking the question until students get involved with the question. Continue asking questions until student participation and interest indicate that it is time to stop 'fishing' and start '**circling**.'

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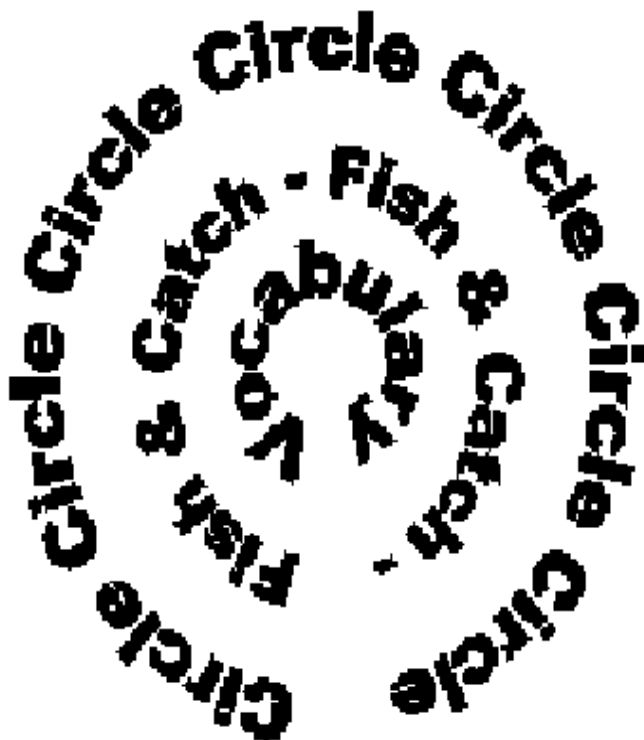
PQA and circling engage students and provide an avenue for them to **participate** in natural conversation and in the creation of a class story. Even though the method is referred to as story**telling**, it really should be referred to as story **ASKING!** The key is to ASK the story instead of telling a story. Each answer provides the next building block for the class story.

Class Story

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The purpose of the CLASS STORY is to provide more CCI in a contextualized format. (CCI: Contextualized Comprehensible Input). The average language learner must hear a vocabulary structure scores of times (varying from 25 to 50 to 150 times) before it will be internalized. Thus, the goal is to cooperatively create a class story and, in so doing, provide as many reps as is necessary for acquisition to take place. A class story should contain no more than one to three new vocabulary items and three to four basic events/ideas. The following is an example of a mini-scenario based on the following new vocabulary items: he/she is thirsty, he/she drinks, water.

There is a drop of water. Her name is Samantha. Do you know what Samantha drinks? Samantha does not drink water! No, she does not drink; all drops of water do not drink. Why doesn't Samantha drink? Because she isn`t a human being. Where does Samantha live? She lives behind our school. Really?! Yes, Samantha lives behind the school. Why? Because she loves

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children.   One day, she wants to drink milk, but she has a PROBLEM! Do you know what her problem is?...

Embellish the class story

The class story must be told and retold (or asked and re-asked) a number of times to ensure that students are truly internalizing the vocabulary items and can eventually verbalize ideas and facts about the story. Each time it is retold/re-asked or the facts in the story reviewed, small details should be ascertained from students through PQA (fishing). Each detail or fact is circled and then added to the story.

… Samantha's problem is that milk and water cannot be joined, because they are completely different. Samantha is just a drop of water, so what is she going to do?!… The story-asking process is continued until the problem is solved. It is a cycle or spiral of fish, catch, circle, fish, catch, circle, etc. until a complete class story has been created. The general rule for creating a class story is to always have a problem to be solved or an issue that

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has to be addressed. The solution is always a three-step process; in other words, the characters in the story must travel to three different locations and try three different possible solutions in order to solve the problem/finish the story.

Step Three: READ

Read a Story.

Once the class story is complete, with every detail added, students will step away from the class version of the story in order to **READ a written** version. The storylines of each story will not match, but the **vocabulary structures** will. This is completely acceptable, because the focus is on teaching language, not on teaching a specific story. Each version contains numerous repetitions of the new vocabulary structures.

Add Variety to your Practice

In addition to PQA and class stories, a teacher may choose to incorporate other **in**put-based activities into the lesson. (i.e.,

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cooperative activities and games, music and songs, chants, rhymes, etc.) The process of Show, Tell and Read is repeated until all new vocabulary items necessary for the story or lesson have been introduced/practiced (a minimum of 50-75 repetitions). Once vocabulary is internalized, it is useful to have learners engage in partner practice. Partner practice is a quick and easy way for students to practice identifying and verbalizing the new vocabulary. One partner says the word while the other gives the corresponding gesture. Or one partner gives the gesture, and the other says the corresponding vocabulary structure. Observe and assess, and if students are ready, move on to the mini-story.

Successful Class stories:

• Contain a controlled number of vocabulary structures. (3 structures per class story)

• Are **personalized**! (In other words, contain ideas and humor as given by the students.)

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• Are interesting.

• Incorporate culture whenever possible.

• Include familiar characters and events: (student personalities,

current or local events, responses

from PQA, teachers, principals, or celebrities, professional

athletes, etc.)

• Include a necessary and frequently-used grammatical structure.

• Contain something memorable: humor and/or exaggerated

details; a silly or bizarre word.

PHASE 2:

Use the vocabulary in a story

Like class stories, mini-stories give vocabulary meaning and

context; they are a medium to recycle the vocabulary structures,

which were pre-taught during Phase 1 (Show, Tell, Read). Mini-

stories serve as a safety net of sorts, providing more meaningful

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and contextualized reps of the target vocabulary. Introduce the story using visuals to accurately depict the storyline. Props, puppets, live actors, large illustrations, and overhead transparencies will appeal to visual learners, in addition to keeping the students' attention. If live actors are used to describe the story, make sure explicit instructions are given about the emotions to be displayed, dialogue within the script, exact locations of people and places in the story, specific movements, and so on. Coach **melodramatic** acting!

Tell the Mini-story

Begin by telling the story as simply as possible. Tell and retell the story several times, adding a few minor details each time you tell it. For example, add color, size, and other adjectives, adverbs, location, names, etc. Students must hear the story numerous times until they are able to retell it and/or are able to communicate naturally using the newly acquired language structures.

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Use the following techniques to perpetuate (retell) the story:

1. Shift from storytelling to story-*questioning:* Ask yes/no and either/or questions. Tell a portion of the story and wait for students to fill in the blanks with the appropriate word or phrase. Ask short-answer questions. Make mistakes and wait for students to verbally make corrections. Ask detail-oriented questions to make the story more interesting to students. Although the mini-story is pre-created, it is still important for students to feel like they have some ownership in the story.

2. READ the story!: Partners, groups, or the class read the story. Complete written extension activities.

Create extension activities.

3. Co-op Retells: Point to an illustration and have students tell that part of the story; tell the story one segment at a time with no details and have students add as many details as possible. Another easy evaluation technique is to focus on a "Barometer Student," a term invented by Blaine Ray. The "Barometer

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Student" refers to a student who is slightly below average, roughly in the fortieth percentile. The acquisition rate of a "Barometer Student" is often an ideal indicator of how to pace your class, as the rate is slow enough to keep the majority of your lower students engaged and fast enough to avoid boring the top half of the class.

Partner Practice

Once students appear comfortable with the vocabulary/the story, initiate a partner practice. At this stage, the purpose of partner practice is to encourage students to practice telling the mini-story in a low-stress environment. Encourage student-partners to help each other, observe as they tell the story, and be available to model vocabulary structure. Assess constantly as you walk around the room and listen in on their retells.

Encourage students to self assess and ask for partner assessments as well. Simply ask students to rate each other or themselves on a scale of one to five. The goal is to achieve 80-80

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in the classroom: 80% of the students should be able to retell the story with 80% accuracy. Once this is accomplished, an optional activity may be to have students write the story (in their own words.)

OPTIONAL: Write the Mini-story

Writing the mini-story helps students prove just how much they have accomplished and provides a way to use language creatively. Nevertheless, it does little to enhance language acquisition, because it is an **out**put activity. However, writing is an important skill that can easily be developed through TPRS. The transition to writing is greatly simplified by doing a few of the following activities with your students first: **Read, read, read!** Read the mini-stories together. Read level-appropriate books together. Have students copy the story. Read the story sentences out of sequence and have students rewrite them in the correct order. Read and complete a variety of extension activities with the class. In addition to preparing students to write, these input

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activities will also enhance students' ability to retell the story and create revisions.

PHASE 3:

Revise the mini-story and intensify acquisition

Encourage Creative Use of Language

Creating story revisions and intensifying acquisition is the last step to TPRS. Revising stories requires the language learner to "transfer" newly acquired language to other situations and/or creatively use it in a different context. A revision may consist of a prequel to a story (what happened before the story), a sequel (what happened after the story), an original story, a flashcard story (created from a mixture of newly acquired vocabulary and recycled vocabulary), a poem, a song, or an introduction to new grammar.

Beginning language learners typically need some direction and assistance when creating revisions, but after hearing a few teacher-generated revisions, students will soon create and retell

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on their own. Although beginners may not be able to tell a complete revision, they will provide creative ideas and details to create an amusing revision.

Teach new Grammatical Structures

Revisions provide a perfect solution for introducing new verb forms and tenses. For example, if the original vocabulary list included the verbs *she is thirsty and she drinks,* the revised vocabulary list for the revision could be converted to introduce first person singular or past tense: *I am thirsty, I drink or she was thirsty, she drank.* All grammar is treated as new vocabulary, and the entire TPRS process is repeated from the beginning.

Only one verb form/tense is introduced at a time, and only mastered verbs are re-taught in a new form or tense. Practice the new vocabulary (which in this case is a new form or tense), tell and retell the revision."[4]

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[4]Source

http://www.tprstorytelling.com/images/file/How%20to%20Apply%20TPRS.pdf

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CHAPTER THREE

4. The Practical Application of TPRS

Even though all pedagogical theories can be of great use to foreign language educators, finally, these theories need to be applied in real-life classroom situations. After having read much of the theory concerning TPR Storytelling, we had the opportunity to experiment with the method during an application practice in a school. During this practice, we taught English language to a class of 21 seventh grade students at Centro Educativo "Agustin Crespo Heredia" School, in Giron, Cuenca. The application of TPRS was given in the context of 2 hours, in which the students remembered and learned a wide variety of English vocabulary.

At the beginning of the lesson, we did a warm-up activity, during which the students played with a dice. It had written different information questions on each side. The dice was thrown and the student who caught it had to read and answer the

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question that was in front of him/her. After the warm up activity, it was time to start with the steps of TPRS. To begin with SHOW step, we put six items on the wall which were related to the story (giant, castle, garden, scare, play, build) and said each of them (in isolation) and conveyed meaning through pictures and gestures. Then we practiced the new words until all of the students could produce the correct gesture when they heard the word in the target language. Next, we practiced with the whole class, in small groups and then individuals to show us the signs. When we were sure that students, including 'barometer students', knew the meaning of the vocabulary and the corresponding gesture we introduced the rest of vocabulary items with the same process.

Then we continued with the application based on TELL step. Once the meaning of the vocabulary item was conveyed and gestured, we provided contextualized repetitions of vocabulary via **P**ersonalized **Q**uestions and **A**nswers (**PQA**) and **P**ersonalized **M**ini-**S**ituations. We asked the students questions using the

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vocabulary learned in the first step, inviting them to think about their own experiences or possessions. i.e. **giant,** we asked questions like **Do you ever see a giant?, Was he/ she tall?, Where he/ she lived?, How do you think a Giant is?,** etc.

After having a set of answers, we asked the entire group about the first student's answers. Moreover, we asked a few students the same questions, and then compare and contrast answers. When we considered that the students understood the meaning of the new words, we created a Personalized Mini Situation. It was simple and short. The storyline was concentrated only in the THREE new vocabulary words; for instance: *Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.* Students portrayed characters in the story. We asked the characters questions to obtain necessary information to create sentences. After that, we started by making a statement. Then we continued by making questions about the same statement. This is called the *circling technique.*

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The first two questions called for a "yes" and "no" answer and the third question called for an "either or" answer. Then we repeated the statement.

Statement: The children played in the Giant's garden.

Question 1: Did the children play in the Giant's garden? – Answer: Yes.

Question 2: Did the children play in the school? – Answer: No.

Question 3: Did the children play in the Giant's garden or in the school? – Answer: The children played in the Giant's garden.

Statement: Ok. The children played in the Giant's garden.

The target structure was **played in the Giant's garden**. We used it in as many situations as possible; therefore we continued asking questions related to the same statement, **Who played in the Giant's garden?** and **Where did the children play?** This technique is called *parking* and provided us the most important element in our method, the interaction between teachers and

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students. Then we moved to the second word and repeat the process. And finally, we did the same with the third word. After we practiced the new vocabulary in the Personalized Mini Situation, we went directly to tell the story. We provided the skeleton for the story and followed the same process as in the Personalized Mini Situation. We presented a statement and started the *circling*. Then we started fishing for details by asking the students, and *circled* each new statement.

We got actors from the class to dramatize the story. Each student performed the statement that we read. Also, we set three physical areas in the classroom where the story was developed. When we introduced the second statement, we moved to the next location and asked the student-actor to move. Physically and mentally our students were transferred to the next part of the story. At this time we continued with the *circling technique* and insisted the class from the beginning that only answers in English were going to be accepted.

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After asking the story and developing the plot by telling/asking the story to the students and using student-actors, we retold the story. This time we added more details and did not use actors, however it was important to continue the *circling technique,* every time a new word was introduced. Then the students heard the story twice and got involved with the plot. Now it was time for the students to tell the story. This retelling was made in small groups. So the students followed the sequence presented by us with as many details as possible.

Next, we started to apply the third step READ, here we gave the students the whole written story with the new vocabulary underlined, and asked them to read in order to continue with a cooperative activity later. This activity was as follows; we gave them different pieces of paper which contained the story events, each group had to order the story in the correct way. The winner group got a price (ice creams).after that some students retell the story in their own words.

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To conclude with our application, we gave each student a work-sheet which had some exercises about the story in order to fill it. Of course, while the students were working, we were checking them. Then as an optional activity we asked the students to draw a picture of the most important detail from the story that they like more, when they finish the job, we stuck the pictures on the wall. The students enjoyed this activity and felt proud themselves the student's. Finally, for homework they had to find out the learned vocabulary in a puzzle and chose the correct option to complete some sentences.

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5. CONCLUSIONS AND RECOMENDATIONS

Total Physical Response Storytelling synthesizes a long tradition of foreign language teaching methodologies and the art of storytelling to create a new, effective and fun way of learning a foreign language. TPRS presents a good alternative to the way languages are currently taught, though it is important for teachers to consider their particular context when deciding whether to use TPRS or not. We recommend that TPRS can be employed most successfully in the school environment, where students are often required to learn useful vocabulary and certain structures. In such a setting, where motivation is usually lacking, a method such as TPRS which presents language in an entertaining way may help to motivate students because learning a foreign language consists not only of learning how to use grammatical structures, but also of how to interact with it in real contexts.

Furthermore, we consider that TPRS needs to learn more from the professional storytelling community because storytelling

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is an art which is even more difficult when it is employed in a foreign language. Besides, we think TPRS teachers need training in how to write and present stories that are both entertaining and educational. TPRS is not perfect, but has a great deal of potential. TPRS overcomes many of the barriers faced by TPR's focus on commands by incorporating of the universal human art of storytelling, though it is still limited in the discourse structures it can teach.

To conclude, the application of TPRS is an excellent methodology to apply in a teaching English lesson because this method involves telling a short story that contains several vocabulary and structures patters asking several repetitive questions for the students to answer after each line of the story, ensuring that they orally hear and then verbally repeat vocabulary and some useful structures multiple times. For this reason we applied this methodology at Centro Educativo "Agustin Crespo Heredia" School, where we obtained good results at the end of

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the section when evaluating. We could see that the students learned new vocabulary and some new structures in an enjoyable way. The process was interesting and challenging. We realized that it was valuable because the students got good grades and their participation in class was very active and cooperative. Furthermore, we can say that the application of this valuable method was a good experience that forced us to follow using this type of teaching methodology in the classrooms.

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6. APPENDIX

Picture 1.

This is Centro Educativo "Agustin Crespo Heredia" School, in Girón, Cuenca. Here we applied our project.

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Picture 2.

The woman between us is Madre Marlene Jiménez, Directora del Centro Educativo "Agustin Crespo Herdedia."

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Picture 3.

They are students from the seventh level. We worked together during the application of the project.

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Picture 4.

This picture is about the beginning of the practice.

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Picture 5

The students are listening to the story.

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Picture 6

The students taking a short quiz.

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Centro Educativo "Agustín Crespo Heredia"

Girón-Cuenca

LESSON PLAN "TPR Storytelling"

Level: Low to pre-intermediate   **Theme:** *the Selfish Giant Story*

Subject: English Language   **Time:** Two hours

Aim: At the end of the lesson, the students will increase their vocabulary and new structures

SKILLS	CONTENTS	METHODOLOGICAL STRATEGIES	RESOURCES	EVALUATION
-To listen and associate the new vocabulary with the previous knowledge. -To use the	**1. Conceptual** - Vocabulary Giant, garden, castle, scare, play, build. **2. Procedures** - Listening - Coral practice - Individual practice	-Teacher begins the lesson with a warm-up activity. - Teacher introduces the new vocabulary. - Teacher practices the introduced vocabulary through gestures.	**Human Resources** - Teacher - Students **Material Resources**	- Students´ participation in class. - Filing in a short quiz. -Homework assignment.

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| new vocabulary in real contexts. | - Role-play
- Questions and answers
- Motivation
- Fill in the blanks
- Gestures
- Drawings

3. Attitudinal
- Students' participation
- Students use the new vocabulary in real contexts.
- Students answer the teacher's questions.
-Students practice: listening and speaking skills. | - Students practice the new vocabulary.
- Teacher applies PQA, PMS, and Circling Technique.
- Teacher gives the students the written story and they read it.
- Students have to put the events of the story in order.
- Students are asked to fill a short quiz.
- Teacher gives homework assignment. | Board
Markers
 Eraser
Pencils
Photocopies
Pictures
Worksheets
A short story "The Selfish Giant" | |

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It is the story that we used to apply TPRS Method.

THE SELFISH GIANT

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden. It had lovely green grass, peach trees and rich fruits. Birds sang there and children played. The giant was away staying at his friends place. When he came back to his castle, he scared the children and they went away from the garden. The giant built a high wall all round it. Now the children had no place to play and were sad. That year spring came all over the country but not in the giant's garden. It remained covered with snow frost and hail. No flowers bloomed neither did the birds sing.   One morning he found flowers in the garden, the birds singing and found children on the branches of the trees. But there was still winter in one corner of the garden. There was a little boy in that corner who could not climb the trees. The giant came out and helped him to climb the tree. He also played with the children. The little child kissed the giant. This melted the giant's heart. The children played every day in the garden after school. One afternoon the little child was missing. The giant looked for him daily but couldn't find him. Years passed. The giant grew old and weak.   One winter morning that child was again seen in the garden. The giant ran to him and found that the child had prints of nails on his palms and feet. The child said that they were the wounds of love. He said he wanted to take him to his garden, which was the Paradise. That afternoon the children found the giant lying dead and covered him with flowers in the garden.

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Teaching English through Total Physical Response Storytelling

This is a worksheet that the students had to fill to demonstrate the acquired knowledge after the application of TPRS Method.

WORKSHEET

Student's name: …………………………………………………

1. Answer the following questions according to the reading.

- Where did the Giant live?

_____

- What did the children do in the Giant's garden?

_____

- Who was in the corner of the Giant's garden?

_____

- What did the children cover the Giant with?

_____

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2. Circle the correct option to define the word.

Giant

A. Enormous man   C. a student

B. Small man   D. a little boy

Garden

A. a playground   C. an auditory

B. a yard   D. a stadium

Castle

A. a   big room   C. a house

B. a   forest   D. a palace

3. Complete the following sentences with the verbs in the chart

played	*built*	*scared*	*sang*

- The children _____ in the garden.

- The giant _____ the children.

- The birds _____ on the trees.

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- The Giant _____ a wall around his castle.

4. Put in the correct order

a. has/ the/ Giant/ garden/ beautiful / a

_____

b. in the / was / a little / corner / There/ boy

_____

c. the children / He / the garden / away from/ scared

_____

Thanks for your collaboration…

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Teaching English through Total Physical Response Storytelling

HOMEWORK

Student's name: ……………………………………………………

1. Find out these words: *giant, garden, castle, play, scare, build,* **in the puzzle below.**

M	P	A	B	J	I	L	S
Q	C	A	S	T	L	E	P
A	B	L	S	G	B	I	L
J	K	I	P	Y	A	G	U
M	S	P	A	F	U	A	I
R	C	A	N	N	Y	R	B
S	A	S	O	H	T	D	R
C	R	C	S	Y	L	E	O
V	E	Z	A	L	E	N	N
G	B	L	X	I	U	H	J
I	P		B	U	I	L	D
N	A	S	L	R	E	C	A

2. Complete the sentences with the correct option.

1. The selfish ………….

    a) children   b) birds   c) giant

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2. The giant was …………

    a) kind   b) selfish   c) friendly

3. The children played in the ……………

    a) park   b) yard   c) garden

4. The giant …………….. the children

    a) scared   b) talked   c) hugged

5. The children ……………….. in the Giant's garden.

    a) worked   b) played   c) fought

6. The Giant ……………. a wall around the garden.

    a) built   b) painted   c) discovered

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