

## **MASTER MELACOM (SAY531)**

# **Is the Teaching Proficiency through Reading and Storytelling (TPRS) approach an efficient methodology for Infant Education students?**



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Final Project (TFM)  
Màster Universitari en Ensenyament i Adquisició de la Llengua Anglesa en Contextos Multilingües  
Academic year: 2014/2015  
Universitat Jaume I (UJI)

## ACKNOWLEDGEMENTS

*This teaching proposal has been supported by A. F, my Master tutor. She has provided me with excellent comments that greatly improved it.*

*I also would like to thank all my students for being just children! I have learnt so many things from them. As well as, they have given me the opportunity to think and reflect about my teaching principles allowing me to improve personally and professionally. Without them, likely, this teaching proposal would not be planned.*

## ABSTRACT

Teaching a foreign language from very early ages, in this case, English, has to be a crucial aspect to take into account by English language teachers as it can have an influence in the motivation of the students as future learners.

This teaching proposal involves a curricular plan based on the use of tales as a foreign language methodology for the acquisition of English in the Infant Education stage, emphasizing for an innovative, efficient and suitable methodology for this stage. Thus, it has adapted the *Teaching Proficiency through Reading and Storytelling* approach of Blaine Ray.

The methodology of this teaching proposal allows working in a multidisciplinary way all the areas of the curriculum potentiating the meaningful learning and the motivation of the students. Furthermore, the activities presented are focused on the students' interests and needs and place them in the center of the learning-teaching process, having an active role.

*Keywords:* methodology, tales, Infant Education, foreign language, motivation, multidisciplinary, meaningful learning, interests and needs.

## RESUM

L'ensenyament d'una llengua estrangera en edats primerenques, en aquest cas, l'anglès, ha de ser un aspecte clau a tenir en compte per part dels docents que la imparteixen ja que pot condicionar en major o menor mesura la motivació dels alumnes com a futurs aprenents envers aquesta llengua.

En aquesta proposta didàctica trobem una planificació curricular fonamentada en la utilització dels contes com a metodologia per l'adquisició d'una llengua estrangera en l'etapa infantil, apostant per una metodologia innovadora, eficaç i adient per aquestes edats. D'aquesta forma, es basa en la metodologia *Teaching Proficiency through Reading and Storytelling* de Blaine Ray.

La metodologia d'aquesta proposta didàctica permet treballar de forma transversal totes les àrees del currículum, potenciant l'aprenentatge significatiu

i la motivació dels infants. Cal destacar que les activitats que proposa es basen en els interessos i les necessitats dels infants i els situa en el centre del procés d'ensenyament-aprenentatge, sempre amb un rol actiu.

*Paraules clau:* metodologia, contes, etapa infantil, llengua estrangera, motivació, transversal, aprenentatge significatiu, interessos i necessitats.

## RESUMEN

El aprendizaje de una lengua extranjera en edades tempranas, en nuestro caso, el inglés, debe ser un aspecto clave a tener en cuenta por parte de los docentes que la imparten, ya que puede condicionar en mayor o menor medida la motivación de los alumnos como futuros estudiantes de esta lengua.

Esta propuesta didáctica presenta una planificación curricular fomentada en la utilización de cuentos como metodología para la adquisición de una lengua extranjera en la etapa infantil, apostando por una metodología innovadora, eficaz y adecuada a estas edades. De esta forma, está basada en la metodología *Teaching Proficiency through Reading and Storytelling*, de Blaine Ray.

La metodología de ésta propuesta didáctica nos permite trabajar de forma transversal todas las áreas del currículum, potenciando el aprendizaje significativo y la motivación de los niños/as. Además, las actividades que proporciona están basadas en los intereses y necesidades de los niños/as, situándolos en el centro del proceso d'enseñanza-aprendizaje, siempre con un rol activo.

*Palabras clave:* metodología, cuentos, etapa infantil, llengua estrangera, motivación, transversal, aprendizaje significativo, intereses y necesidades.

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## 1. INTRODUCTION

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The present teaching proposal aims at fostering the acquisition of English as a foreign language (EFL) in a natural, motivating and interactive way. It is addressed to a group of P4 students, aged between 4-5 years old, in a school placed in Alcora (Castelló de la Plana) in the Valencian Community setting. Thus, this proposal has considered and adapted a methodology which potentiates the use of tales and/or stories to acquire a foreign language (FL), that is *Teaching Proficiency through Reading and Storytelling (TPRS)*, invented by Blaine Ray in 1990 (extracted from Alley & Overfield, 2008).

On the one hand, I would like to state that it is well known that tales stimulate and motivate students, likewise they give them the chance to acquire the four language skills in an integrated way (Graves, 2000). Besides, tales can be one of the best ways to obtain input if they are set in a close and real context (Zaro & Salaberri, 1995). Nikolov, et al. (2007) also claim that tales combine the most distinguished elements of most of the theories that explain the acquisition of a second language (L2). Therefore, using tales to teach a FL can lead to achieve successful outcomes. On the other hand, it has to be emphasized that the TPRS approach is linked with the Input Hypothesis of Krashen and Total Physical Response (TPR) of Asher. Hence, it promotes the use of funny stories combining them with physical movements to develop the four language skills. Additionally, it is primarily based on the exposure to comprehensible, interesting and repetitive input (Ray & Seely, 2004, cited in Blanton, 2015). As a result, the students learn vocabulary and grammar in context in an inductive way. Moreover, it is decisive to mention that the majority of the TPRS studies carried out have attained more efficient results concerning the proficiency level of the students taught with this approach than with others. However, it is likely that each teacher implements and adapts the TPRS approach considering the students' characteristics (Lichtman, 2012).

As a consequence, it can be argued that adapting the TPRS to the students' characteristics, needs and interests can be an excellent method to achieve



efficient academic results. Nevertheless, Alley & Overfield, (2008) claimed that this approach shares some features with traditional FL methodologies such as the Grammar Translation Method (GTM) and the Audiolingual Method (ALM). Despite, they have not presented any kind of evidence to support these relationships (Lichtman, 2012). Regardless of, this proposal has avoided these possible links and has added other aspects such as the promotion of the cooperative learning and the Information and Communication Technologies (ICT). Moreover, it is relevant to highlight that there have been planned motivating and interactive activities and materials throughout the tale that guides the teaching proposal, that is *The very hungry caterpillar* (Carle, 2009). Hence, five didactic units are developed in relation to five different contents of the tale which are linked with the areas, contents and FL contents of the Valencian Community Decree of Infant Education 38/2008, 28<sup>th</sup> of March. Naturally, as this teaching proposal is addressed to P4 students, the curriculum is designed to work one tale per term; instead of so many stories as the TPRS approach seems to support.

This proposal is based on some principles and amongst others, it defends the importance of creating materials specially addressed to a group of students. Therefore, it employs varied and striking materials which consider the individual differences of the students (Tomlinson, 1998). Naturally, realia is used as always as possible to attract the students' attention and to achieve a meaningful learning. Furthermore, this teaching proposal fosters the active role of the learners and considers the achievement of long-term goals (Harwood, 1999) such as the development of positive attitudes towards English.

Once some influential considerations have been briefly explained about the methodology and principles of this teaching proposal, I would like to define the structure of this paper, which is divided into four main sections. Thus, in the first one, it can be found a description of the educational context as well as the classroom where this teaching practice would be carried out. Following this section, the first part corresponds to the theoretical overview in which, amongst others, there are explained some decisive facts such as using tales in

classroom, the methodology TPRS and important aspects to consider when developing materials. In addition, the teaching goals of the proposal are also specified. The second part (third section) aims at describing the teaching proposal; therefore, the five different didactic units are detailed together with explanations of each activity, relating them to the areas of the curriculum of Infant Education. In the fourth section, which belongs to the third part of this proposal, the different means of evaluation and resources used are specified. As well, the assessment of the teaching practice, that is, the expected results and the self-assessment are both exposed and linked with the teaching goals. Finally, the conclusion, the references and the appendices can be found.

### **1.1. The educational context**

This teaching proposal would take place in a school placed in Alcora, a town near Castelló de la Plana that has approximately 11.000 inhabitants. It is a charter school that comprises from 2 until 16 years old students and it has one classroom per grade. As a result, there is a classroom for the first cycle of Infant Education (2 years old students), three classes for the second cycle of Infant Education (P3, P4 and P5), six classes belonging to Primary Education (from 1<sup>st</sup> to 6<sup>th</sup> of Primary) and four more classes for Compulsory Secondary Education (from 1<sup>st</sup> to 4<sup>th</sup> of ESO).

The School<sup>1</sup> was founded in 1929 with only 3 classrooms, three teachers and 124 students, and in the past academic year, 2014/2015, there were 340 students and 25 teachers, being 30 students the ratio per class. The school is a Christian centre which tries to develop students in the Christian conception of the person and of the world taking into account the real individual characteristics of the people and the society to attend everybody. It especially tries to help poor people and the ones that have needs. As a result, it fosters the social integration of the students who are from different cultures and religions (Projecte Educatiu de Centre of The School, Alcora, 2002).

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<sup>1</sup> Along this proposal, it is written The School in capital letters to refer to the name of the school in order to preserve its identity.

I would like to say that The School is placed near to the town centre of Alcora and most of the students' families have a medium socio-education and economic level. Besides, most of the students come from Spain, since there are only a 9% of students that come from different countries, being Romania the most common origin. Furthermore, according to the special needs of students, there are in total 16 students out of 340 who are diagnosed with, amongst others, Asperger syndrome, Autism syndrome, communication and language disorders and intellectual disabilities.

The School works together with a Non-governmental Organization (NGO), called "Promoción y Desarrollo" (PROYDE), since as I have mentioned above, it is worried about poor people. The aim of this NGO is to promote and to develop people who live in underdeveloped countries, in a personal, social and educational level (Projecte Educatiu de Centre of The School, Alcora, 2002).

One of the main goals of The School is to educate students with democratic values, forming them in a holistic way with tolerance and respect, always considering the coeducation, that is to say, the gender equality. Moreover, it educates with values highlighting the responsibility, the creativity, the justice, the coexistence, the significance and the inner being of the students. Education in the moral values and education for the peace are also two main identity aspects of the school. Besides, the school also tries to potentiate the solidarity and the individual freedom with a pacific coexistence without conflicts. Evidently, the education in The School focuses on the students, as it helps them to be conscious about their strengths and weakness in the learning process respecting their skills and rhythms. Additionally, new technologies, cooperative learning and communication in foreign languages are also relevant aspects to emphasize about it (Projecte Educatiu de Centre of The School, Alcora, 2002).

I would like to highlight that cooperative learning is the most used approach in the school as students usually work in groups. In this way, amongst others, responsibility, communication, collaboration, and assistance are fostered. I would like to argue that there is a poster in each class which is written in

English that shows the different ways to work with the cooperative learning approach (see Figure 1).

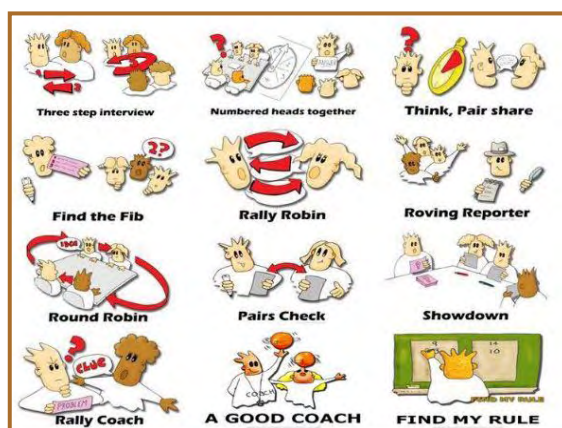


Figure 1. Cooperative learning poster

The School considers the needs of the society, adapting to them in order to achieve efficient academic results. Therefore, teachers are usually renovated and trained. It also has to be emphasized that families play a key role in education, as they participate in some of the activities done as well as they are involved in the "Projecte Educatiu de Centre" (PEC). I would like to add that the school does not carry out its activity in an independent way; therefore it works together with the other The School's centers, which are placed in different towns and cities of Spain. As a result, they follow the same ideology, objectives, teaching methodologies and approaches (Projecte Educatiu de Centre of The School, Alcora, 2002).

As regards the characteristics of the school architecture, it is quite big, and three main independent buildings can be distinguished. For instance, Infant Education stage has its own building with its own playground, and it has two floors. The main building has three floors, and there it can be found the entire Primary and ESO Education classrooms, all the teachers' offices, and other areas such as the secretary. It also has two different playgrounds, one for Primary students and the other for ESO students. Finally, in the third building there is the pavilion and the dining-room.

With reference to the classrooms, they are well equipped, all of them with a computer and a projector and they are quite spacious and illuminated. Besides, as it is mentioned, the students are placed in their desks by groups of 4 or 5 to favor the cooperative learning. Finally, I would like to argue the different facilities that the school has, apart from the classrooms for each grade that are 14 in total. They are the following:

- A multi-purpose pavilion
- Two information technology classrooms
- A music classroom
- A lab
- A technology classroom
- A library
- A dining-room
- A chapel
- An orientation office
- Three offices (headmaster, head teacher and secretary)
- Two department offices
- A pastoral office
- A space fit out for the reinforcement classroom
- A teachers' office
- Three different playgrounds
- An apartment for the "Community" (Projecte Educatiu de Centre The School, Alcora, 2002)

## **1.2. The P4 classroom context**

This teaching proposal is addressed to P4 students, aged between 4-5 years old. It has to be born in mind that the P4 students of The School are still initiating in the acquisition of English since they started studying it in P3. I would like to state that there are 24 students, 15 girls and 9 boys and it is as a quite homogenous group, although there are different education levels, as in any

classroom. Nevertheless, there are 4 students who need support from the tutor and other specialized teachers; one student who has the Asperger syndrome and five students who are fast finishers. Despite, this teaching proposal is completely adapted to their specific characteristics.

The students of P4 of The School have a fantastic potential for learning languages since all of them are capable to speak fluently the two official languages of the Valencian Community, Catalan and Spanish. Besides, the majority of the non-native students also have a different mother tongue, that is to say, they speak fluently 3 languages, and most of the students also understand and speak a little bit of English. About their classroom, it is quite spacious, and they are also seated in groups of four students in order to promote the socialization process, the interaction and the cooperative learning. In addition, the classroom has a whiteboard and an interactive digital whiteboard to foster the digital competence.

As regards the learning of a FL, I would like to highlight that in this stage, the oral skills have to be strongly developed. On the one hand, the listening skill can be promoted through the teacher production of language as well as through real-spoken English auditory material since the students need comprehensible input to potentiate their linguistic knowledge. On the other hand, the speaking skill has to be also taken into account and mistakes have to be seen as a natural part of the language learning process considering that translanguaging will be present. In spite of, due to the psychological maturity of the students, the reading and writing skill have to be less kept in mind.

The P4 students of The School are used to work with tales in their first language (L1) which is Catalan. Thus, the tutor usually reinforces the understanding of the tales with comprehension activities and materials especially created for them. In this way, she tries to potentiate the literacy skills and other skills such as problem solving, evaluating and comparing. Despite, in the English lessons, they are accustomed to see videos and do worksheets. As a consequence, this teaching proposal has considered a methodology, the TPRS, based on tales to

learn English. Hence, through five didactic units, the students will acquire the FL in a natural, motivating and successful way by means of playing, manipulating and experimenting with the language.

## 2. PART I: THEORETICAL FRAMEWORK

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### 2.1. Aspects to consider when teaching English

Learning English as a FL is being each time more a spread fact in most of the schools in Spain. As a result, students start learning this language in schools from early ages. It is often said that is better to start acquiring a FL during childhood since the L1 development occurs at this stage and it is supposed that children are better equipped to learn languages (Cook & Singleton, 2014). In the same way, Brown (2000) argues that the influence of the age factor in the FL acquisition has been supported by neurological considerations since the maturation of the brain affects the FL acquisition. Thus, the lateralization process influences the L2 acquisition because when the brain matures, specific functions are associated to the right or the left hemisphere. Nevertheless, this fact has been proved to occur with regard to families who go to live to another place where their mother tongue is not the dominant one. As a result, children learn faster the FL than adults (Cook & Singleton, 2014).

Scheffler (2013) states that young children are more creative and spontaneous with the language, what is an advantage for learning languages, overall in informal contexts (in Celik & Karaca, 2014). Following the same lines, Cameron (2001), who relates the learning of children with the theories of Piaget and Vygotsky, argues that young children are more inhibit, as a consequence they learn languages in a more natural way. However, she also states that there is a need of a learner-centered environment and a curriculum that considers the students' needs to achieve a successful FL instruction.

It has to be kept in mind that Celik and Karaca carried out an investigation in 2014 in which they checked different countries that started the English instruction in Infant and/or Primary Education. They found that those countries where the TOEFL tests had higher results shared specific characteristics such as: more instruction hours, communicative language teaching methods and smaller class sizes. On the contrary, those countries with lower scores in the



tests had less hours of instruction, standardized curriculums established by a government agency and a limited exposure of English outside the classroom context. As well, Copland, Garton, and Burns (2014) and DeKeyser (2013) stated that not to start before means to have better success since it depends on the teachers, the curriculum and the materials used. That is, if teachers are not specialists and the curriculum and materials do not consider the students needs', successful outcomes would be difficult to attain (extracted from Celik & Karaca, 2014).

Cenoz (2003) also carried out an investigation to study the English level proficiency between two groups who received the same amount of exposure of English (600h) but who started learning it in different ages. The results were that although younger learners were more motivated and had more positive attitudes towards English, their proficiency level was lower than the older students. She also stated that in general terms, older students learn faster than younger students. Other investigations such as Celaya et al., 2001; Fullana, 1998; Fullana & Muñoz, 1999; Muñoz 1999, Muñoz, 2003; Pérez Vidal et al., 2000, also agreed with Cenoz's results. In addition, more investigations have also acknowledged that the earlier is not the better with regard to bilingual learners who learn English as a third language (L3) (García Mayo, 2000; García Mayo et al., 2001 a, b, c, 2002; Lázaro Ibarrola et al., 2001).

Above all, it can be said that learning a FL earlier does not lead to attain better academic results, since there are some variables that can affect, such as the context, the methods employed and the curriculum. Evidently, learning a FL is a process that has to be carefully planned and organized, otherwise the student's motivation, characteristics and interests will not be fully attended. As well as, the education improvement and results will not probably be the expected ones. Furthermore, it has to be taken into account that learning a language cannot be compared with learning other school subjects since it is a complex phenomenon in which some factors can affect, such as the cognitive and environmental aspects, personality traits and social components (Dörnyei, 1994).

According to Renandya (2013), there are so many key factors that have an influence in the FL acquisition which are related to cognitive, affective and social dimensions such as teacher's factors, curricula's factors and situational factors, for instance the class size and the availability of resources. This scholar has listed some aspects that are necessary to achieve high level language proficiency, including the role of input and output, the motivation, the grammar and vocabulary and the amount and intensity of instruction.

There is no room for doubt that there is a general agreement among all the scholars regarding the importance of the input exposure to acquire a FL, since it is stated that learners need to hear and see so many English words, even though is not the only crucial factor to consider. As it is well known, Krashen (1982, 2004) emphasized the role of the input and stated that it was a necessary condition to language learning. Naturally, the input has to be comprehensible, abundantly and reliably available, both, outside and inside the educational context. Moreover, it also has to be meaningful and interesting to engage the students' attention and interest (Renandya, 2007, 2011, 2012, extracted from Renandya, 2013). Concerning the function of the output to acquire a FL, Ellis (2005) claimed: "Contrary to Krashen's belief that acquisition is dependent entirely on comprehensible input, most researchers now acknowledge that learner output also plays a part" (p.218). As an illustration, Swain (1999) argued that when learners have opportunities to produce output, they can improve in some language aspects such as in the ability to produce longer stretches of speech and to put into practice new grammar aspects (cited in Renandya, 2013).

With regard to the role of the grammar and vocabulary, they are also decisive aspects in the FL acquisition. On the one hand, it is obvious that it is impossible to learn a language without knowing its grammar. Nonetheless, there are some controversial statements that remain unanswered such as the quantity of grammar that learners need to know and the choice between teaching grammar in an implicit or in an explicit way. If we consider Swain's (2002) principles, teachers have to select the most comprehensible and acceptable grammar

items to make the students' language linguistically comprehensible and sociably acceptable. On the other hand, one cannot express without words, thus the knowledge of vocabulary is also essential in the FL development and acquisition. As reported by Renandya (2013), EFL learners need to know at least 2000 high frequency words to read, speak, understand and write about familiar aspects, but he emphasizes that "The key thing to remember is that our students need to develop an in-depth knowledge of what these words mean and how to use them appropriately in a variety of contexts" (p.30).

Naturally, the motivation of the learners affects the outcomes and success in the FL learning. Thus, Dörnyei (2003) argued that teachers have to create the conditions that allow motivation to arise, then, they have to generate it and they have to take care of it, maintaining and protecting it. They finally have to give positive feedback to their students in order to do the evaluation process. One significant aspect that is usually forgotten is the teachers' motivation which influences the student's motivation. For instance, if a teacher is motivated, s/he will increase the quality of the teaching materials, the processes and the strategies that s/he uses (extracted from MacIntyre, 2002).

Finally, the last aspect mentioned in this brief introduction about relevant aspects to consider in the FL acquisition is the amount and intensity of instruction needed. In agreement with Renandya (2013), the curriculum design is one of the most influential aspects of unsuccessful learners, and it is better to provide the students with an intensive instruction during short periods of time than a longer teaching practice less intensive. Furthermore, the preparation, formation, dedication and, as it is said, the motivation of the English teachers cannot be disregarded. In the same way, the students' individual characteristics, the affective factors and the different learning styles have to be taken into account since they also affect the learning process. Evidently, teachers have to adapt to them to plan and achieve a curricular plan that fits all the students' characteristics.

Therefore, considering the aspects mentioned above, the teaching goals of this proposal are: to motivate the students towards the importance to learn English to communicate; to develop positive attitudes towards the FL; to expose them to comprehensible input fostering the oral expression and comprehension and to make them acquire a language, that is, to learn English in a natural and unconscious way placing them in the centre of the learning teaching process with an active role. Furthermore, initiating the students in the English native literature and promoting the taste for reading are also two main goals. Considering a personal sphere, it could be mentioned that the main objective of this proposal is to convince that using tales to conduct a FL methodology can help teachers to achieve better education outcomes, and a more relaxed, entertaining and motivating classroom atmosphere. In this way, this teaching proposal has considered some principles of the TPRS approach, which, as it is previously mentioned, uses stories to conduct and guide the English lessons. In addition, the activities and the materials prepared are adapted to the P4 students and consider the seven multiple intelligences, the characteristics and the different learning styles of the students.

## **2.2. Material development**

Curriculum design involves different steps which have to be contemplated by teachers in order to benefit the language learning process, and consequently the students. First of all, and emphasizing that sometimes it is not possible, teachers have to make an initial need analysis in order to know which are the students' interests, needs, wants and previous knowledge. Then, they start organizing the course, creating the didactic units with the respective objectives, evaluation criteria and other information that they consider significant. Thus, teachers develop, create and organize all the material planned taking into account the analysis needs done previously. To end with this process, teachers assess different aspects such as the materials used, the improvement of the

students, the activities put into practice and so on. This complex process allows teachers to improve and to perfect in their day by day as educators.

As regards the term *material development*, it can be defined as a complex process of planning in which the teacher has to create and organize the units and lessons in order to achieve the general course goals. Additionally, materials are all the instruments that teachers use to teach any content to their pupils, whereas the activities and the techniques that they use can be explained as the way teachers use the materials. Despite, sometimes it is not that easy to explain the differences between these concepts, since if we refer to the content as a skill, we need to include activities in the definition of materials (Graves, 2000). Moreover, according to Tomlinson (1998), the term materials also includes everything that teachers use in order to potentiate the learning and the language experience of the students.

Material development forms part of a continuum in which it can be found in an extreme those teachers who use a specific textbook taking into account the time they need to teach it; and in the other extreme, as it is obvious, there are those teachers who have autonomy or willingness to create their own material and therefore they plan their time with the materials they have developed (Graves, 2000). Tomlinson (1998) explains that material development has a dynamic nature, for this reason teachers have to review and evaluate them as much as they can and they also have the duty of being adapted to the society, as it is in continuous change. He also states that those who create materials need to know the needs of all the parts involved in the language learning process, which are students, teachers and “sponsors”. In this way, teachers could develop more quality materials adapted to all of these participants.

As well, Crawford (2002) argues that teachers have to create their own language teaching materials as if they are used to work always with textbooks or other created materials, they have the risk to be deskilled and consequently to lose their creativity. Additionally, she argues that created materials do not take into account the needs and interests of the students. Other authors such

as Walz (1989) and Kramsch (1987) state that created materials and textbooks do not set the activities in a specific context, neither help to improve the cultural awareness. Despite, there is an opposite view to the one stated above which claims that using created materials can also have a positive effect since it can develop the professional development of the teachers. Furthermore, Graves (2000) explains that although teachers cannot choose the materials they want or they cannot create them, it does not mean that they cannot use them in a creative way.

Looking at Hall (1995), he states that it has to be born in mind how languages are learnt in order to develop language teaching materials. Besides, the most important aspect for learning a language, which is the need to communicate, has to be highly considered as well as the achievement of long-term goals, the need of authenticity, and the active role of the students (Harwood, 1999). Nevertheless, as Crawford (2002) claims, teaching materials only contribute to the achievement of goals and objectives but they cannot determine them because there are so many other aspects that can influence.

Nowadays, there is not an only theory of SLA that could explain in a better and more efficient way which the most suitable types of materials for learning a L2 are, for this reason some authors such as Tomlinson (1998) argue that teachers should take into account different theories to develop their own materials. Furthermore, he states that material development cannot be together with the learning principles since they are subjective and dynamic, and each student can follow a different one. Moreover, it is investigated that students learn what they need or what they actually want to learn, consequently if teachers do not provide interesting and stimulating materials to their students, it would be more difficult for them to acquire the contents or the skills in a meaningful way. It has to be highlighted that each student is different and has a different learning style, thus materials should take into account it, since most of them tend to assist visual learners more than auditory learners, usually ignoring kinesthetic students. In accordance with Graves (2000), every teacher creates and

develops materials considering his/her criteria, ideology and the way s/he thinks that students learn.

Some authors have claimed about the features that teaching materials should have in order to be effective. In agreement with Crawford (2002), the materials have to provide not only functional and contextualized language, but also realistic and authentic language (this last concept means that they are not produced with the aim of learning a language). In addition, materials should include an audiovisual component and foster the learner's autonomy to take into account the individual differences as well as to develop oral and written skills in different genres. Graves (2000) specifies a little bit more and claims that activities should be focused on students' previous knowledge and needs in both, inside the educational context and outside it. One of his most significant contributions is that efficient materials should integrate the four language skills (reading, writing, listening and speaking). He also states that materials have to make students confident and they have to develop the discovery and the problem solving as students need to have an active role. It has to be noted that Tomlinson (1998) agrees with Graves concerning the developing of confidence, and the potentiating of discovery by the students. Additionally, he argues that materials also have to provide cultural aspects about their own culture and others in order to potentiate the cultural awareness in a realistic and non prejudiced way. Graves also claims that using realia and authentic materials contribute to make the activities more efficient. Furthermore, Tomlinson (1998) adds two influential characteristics, the first one is that materials should be striking and varied and they have to take into account the learners' attitudes. The second aspect is that students should be aware of the importance about what they learn, that is to say, learning a language with communicative purposes (extracted from Harwood, 2010).

Moreover, Tomlinson (1998, in Harwood, 2010) identifies some principles to take into account when developing materials, which are supported by his educational experience. He divides the principles into two general categories: language acquisition and language teaching. On the one hand, regarding the

first category, he states that as Krashen (1985) and Long stated (1985), learners need comprehensible input, rich and meaningful to them and it has to be placed in a real context. They also need to be engaged cognitively and affectively, and they should have a positive affection to the language: they have to feel, to experience and to sense emotions. The fourth aspect is that learners should take advantage of those mental resources that are usually used when learning the L1, but not when learning a L2. Furthermore, conforming to Bolitho and Tomlinson (1995) and Tomlinson (1994), learners can develop their language awareness if they realize about the input characteristics. The last aspect included in the language acquisition is that learners need opportunities to use the language: they need to interact and to communicate with others. On the other hand, in relation to the second category, that is language teaching, Tomlinson claims four principles. The first one expresses the importance for learners to develop their skills in order to use the language in different situations. The second principle determines that creativity has to be fostered together with maturity, critical spirit, etc. And finally, the last two principles focus on the content, methodology and materials that have to be suitable and adapted to the learners' needs and wants.

After explaining the main characteristics that materials should have, I would like to say that once teachers have created their own materials taking into account all what it is explained above, they have to evaluate them. This last step is so decisive in the process of material development, but according to Tomlinson (1998), it is difficult to put into practice as it requires a lot of time and dedication. As well, instruments have to be suitable and efficient in their purpose, which is to evaluate. Therefore, teachers would probably need to be trained in order to learn to create good evaluating instruments.

It is necessary to emphasize that teachers are the ones that can help more and determine if a material is efficient or not for their purpose, however there is a gap in the investigations done. Teachers and students can state if they like or not a specific material, but they do not have the opportunity to compare it with others and they neither have the chance to know if all the materials that exist



can satisfy their needs. Furthermore, a material can be seen as funny and enjoyable, but it could not promote learning. For this reason, there is a need to focus on material outcomes instead of teachers' reactions when evaluating materials (Tomlinson, 1998).

## **2.3. Using tales as a Second Language Acquisition (SLA) Methodology**

### **2.3.1. Why to use tales?**

Tales are a world to describe for children, a world full of fantasy with special characters and emotional stories. They are one of the better resources to assist the imagination, to potentiate the intellectual development and the language acquisition of the students. Tales can be also defined as a means of communication between two agents in which ideas, values and thoughts are transmitted. Thus, in all the societies, adults explain tales and/or stories about life to children. Therefore, tales can be used to explain feelings such as desires, fears and envy as well as natural and daily facts. In this way, using tales help educators (teachers and families) to explain children difficult facts that can be complicated to comprehend (Watts, 2006).

If we focus on the acquisition of a L2, Zaro and Salaberri (1995) argue that if tales are contextualized, they can be one of the best ways to obtain input, since learners are relaxed and entertained. They also determine that tales have always been a useful resource in the L2 learning, but they are usually addressed to learners with a medium level. Nonetheless, each time more, there is an interest in using tales with lower level learners, as there is an increasing need to create meaningful activities closer to the natural process of the L1 acquisition. Additionally, tales combine the most distinguished elements of the majority of the theories that explain the L2 acquisition, which are: the exposition to comprehensible input, the repetition and comprehension as the main tool for learning, the teaching taking into account the interests and needs of the students and the use of contextual clues to make memory and remind more

effective (Nikolov et al., 2007). Nonetheless, some theories do not agree completely with this fact since they argue that these elements are not enough, and teachers need to prepare previous and post activities related to the tale in which students talk or write (Brewster & Ellis, 1991).

In the same way that stories or tales are essential to learn the L1, they are also important in order to learn a FL or L2 due to some reasons. Naturally, tales are a motivating resource to learn languages, they are funny and transmit values and ethical behaviors and they also teach ideas and abstract concepts. Furthermore, the language of the tales is placed in a real and meaningful context and learners usually like hearing or reading the same story different times. Besides, they tend to repeat the language in a natural and unconscious way. Tales also develop oral communication and allow students to express their opinions and to evaluate situations (Watts, 2006). In lines with Nikolov et al. (2007), tales can help in developing positive attitudes towards the FL and can serve as a tool that puts together fantasy and imagination with the real world. Another important feature of tales is that they potentiate the students' cognitive and academic skills such as comparing, analyzing, contrasting, etc., and they are useful to work the four language skills (Taylor, 2000). Moreover, tales are also like a bridge between different cultures, therefore students can be able to appreciate the cultural differences and consequently their cultural awareness can be promoted (Nikolov et al., 2007).

Hamilton and Weiss (2005) are a marriage specialized in storytelling and as they called themselves, they are like the "beauty and the beast" of the storytelling. They state that using stories or tales allows working in different contents and areas of the curriculum, thus students can realize about the importance of Maths or any other subject. They also argue that stories develop students emotionally, and if they have the opportunity, they usually choose the ones with emotional aspects, since they feel as they know the characters, the spaces and so on. This marriage cites two quotes that are quite interesting. As reported by Rudyard Kipling, an English poet and novelist, "If history would be taught as stories, it would not ever forget" (Hamilton & Weiss, 1990, p.132).

And the last quotation is from Clarissa Pinkola Estes, who used stories and tales after the Columbine incident to help students. She stated that tales are: “medicine...powerful unguents, bandages, plasma; they are soporifics antibiotics, sinew for sewing; they offer the needed returns to sanity” (2001, p.76).

### **2.3.2. Teaching Proficiency through Reading and Storytelling (TPRS)**

*Teaching Proficiency through Reading and Storytelling (TPRS)* is a methodology invented in 1990 by the Spanish professor Blaine Ray of Bakersfield, California. TPRS does not use textbooks neither grammar and vocabulary activities, instead, it fosters the usage of funny stories combining them with physical movements to promote the four language skills. Therefore, the students learn vocabulary and grammar in context in an inductive way (Alley & Overfield, 2008). That is, TPRS teaches language holistically without teaching grammar rules; therefore, the language is learnt by understanding messages through comprehensible input (Ray & Seely, 2004, cited in Blanton, 2015). As a result, the TPRS approach aims at developing fluent speech in language learners potentiating basic grammar structures and vocabulary. This method is based on three main pillars, which are the importance of receiving language input (1) comprehensible, (2) interesting and (3) repetitive in order to develop the learners' fluency. Additionally, it has to be mentioned that “making the class 100% comprehensible is the key for the success of TPRS” (Ray & Seely, 2012, p.51). As a consequence, teachers who use the TPRS approach have to try to make the classroom understandable for all the students (Ray & Seely, 2012, extracted from Demir & Çubukçu, 2014).

According to Asher (2000), the two brain hemispheres are both involved in the language learning although most of the language teaching methods only focus on the development of the left-brain hemisphere. It has to be mentioned that the right hemisphere controls the body movements and the left brain hemisphere

processes the information (extracted from Richards & Rodgers, 2001). Thus, Ray (2012) states that it is vital to activate the right hemisphere to learn a language, for this reason in the TPRS method the stories are act out and the students move, do physical movements and use their body (extracted from Demir & Çubukçu, 2014).

As it is well known, the first language teaching method was the Grammar Translation Method which was used to teach Latin and Greek in the XVI century. This approach promoted the classical and contemporary literacy by developing the reading and writing skills using translation. Nevertheless, the outbreak of the World War II and the need to learn a language to communicate with allies and enemies produced a shift in the L2 teaching methodologies. Thus, the Direct Method (DM) was originated, also known as the Army method, which was based on the need to learn a L2 in the same way the L1 is learnt. As a consequence, the oral comprehension and expression was potentiated through daily situations and visual materials. Besides, grammar was taught inductively and the communication exchanges were promoted between the teacher and the students (Omaggio Hadley, 2001, cited in Alley & Overfield, 2008).

After the DM, research considering new ways to teach a FL continued, and the Audiolingual Method appeared, which dominated between the 50s and the 70s. It focused on the usage of drills to learn patterns, vocabulary, and grammar in an inductive way, although grammar was less fostered (Brown, 1994; Omaggio Hadley, 2001, extracted from Alley & Overfield, 2008). During the 1950-1970, the TPR and the Natural Approach (NA) were born, which are similar to the TPRS. In regard to the TPR, it is significant to mention that James Asher, who created it in the 70s, thought that the listening comprehension was the main scaffolding to develop the other language skills. Therefore, TPR focuses on developing the listening skill by pairing physical responses with commands. Naturally, this method is very similar to the way children learn the L1. I would like to mention that this method was very effective even though most of the teachers agreed with the fact that it was not valid to carry out a wide range of

activities (Alley & Overfield, 2008). With reference to the NA, it was also focused on the learning of a L2 in the same way children learn their L1, thus input was considered essential to learn a FL and errors were seen as a natural part of the learning process. It is vital to bear in mind that the TPR and the NA were also criticized because, for instance, Swain (1985) stated that comprehensible input was not enough to acquire a language, but also to produce output. In addition, Bachman (1990) argued that to acquire the communicative competence it was not enough to know the language, but to use this knowledge in different tasks (extracted from Alley & Overfield, 2008). I would like to clarify that although there are not mentioned in this introduction of L2 teaching methods, there have been more approaches such as *Suggestopedia* and *Communicative Language Teaching (CLT)*.

In the 90s, the high school teacher, Blaine Ray, who created the TPRS approach, started to use the TPR method instead of books and grammar activities to teach Spanish to his students in a secondary school in California. Nonetheless, after some years, he realized that his students were bored to receive instructions and they were not as motivated and interested as at the beginning. Then, one day, he decided to read them a tale, which he found in an Asher's book and he obtained very good results; therefore, he started to develop his own method, the *Teaching Proficiency through Reading and Storytelling* (Alley & Overfield, 2008).

It is worthy to mention that TPRS is based on the theory of the Dr. Stephen Krashen and the Total Physical Response (TPR) of James Asher. As it has briefly explained above, TPR lays on the theory that people learn any language in a natural way, for instance, babies learn their mother tongue by listening to oral productions, assimilating what is being said and responding to them. Once they have received enough input, they are prepared to produce the language. It has to be emphasized that the TPR methodology applied in the FL classroom consists of giving orders to the students in order to receive a response; thus, they get an active role by doing movements, gestures, actions, etc. In this way,

at the beginning of the course they are not forced to produce the language, they only need to comprehend it (Alley & Overfield, 2008).

As regards the SLA Theory of Krashen, the Affective Filter Hypothesis, the Input Hypothesis, the Natural order Hypothesis and the Monitor Hypothesis also influenced the TPRS development (Ray & Seely, 2012, extracted from Demir & Çubukçu, 2014). Krashen thought that learners have an “affective filter” which is the main concept that can allow them or not to acquire a language taking into account the following formula  $i+1$ . Consequently, he stated that they progress in the L2 learning when they comprehend input (i) that is a little bit above their current level (+1). Moreover, he also argued that a language is acquired when students are relaxed and confident, as well as he distinguished between learning and acquiring a language (Krashen, 1982).

It has to be mentioned that TPRS involves some principles, which are *Teach to the eyes*, *Love your students* and *Teach for success*. The first principle refers to check for comprehension, that is, the students’ eyes give valuable information that teachers have to take into account. Furthermore, each learner is different, as well as each classroom and there are some internal and external factors that affect the learning that have to be also considered. The second principle, *Love your students* is related to the importance of creating a safety atmosphere, to accompany the students, to guide them to assume risks and to encourage them to use the language they are learning. Finally, the last principle, *Teach for success* aims at making the students aware about their progress and to make progress. Thus, as it is briefly explained above, all the students have to understand almost everything in the class, that is, to teach to the majority of students (DeHart & Gloria, 2003; Ray & Contee, 2003 in a training workshop on TPRS in Albany, extracted from Heins, 2004). Apart from the principles, the TPRS includes three main steps (see appendix 7.1), which are:

- 1) Establishing meaning.** This part consists of introducing the structures and the vocabulary of the story before reading it or at the same time in order to allow comprehension. They can be introduced by using

gestures, translation or personalized questions. The Personalized Question Answer (PQA) technique consists of making the students practice the target input by means of engaging them in a dialogue with the teacher, therefore they can express freely, share their feelings, experiences, needs, etc. As Demir and Çubukçu (2014) illustrate, if the teacher wants to teach the students the word *bedroom*, s/he can firstly translate it and then, make gestures related to the word, for instance, simulating that s/he is switching off the light and going to sleep saying *Good night*. After that, the teacher asks some personalized questions to the students, for instance: *Is your bedroom big? What color is your bedroom?* (Demir & Çubukçu, 2014)

- 2) Asking a story.** The most important part of the TPRS is the storytelling, and the most important part of the storytelling is to develop the story asking the students some questions. In this part of the methodology, the teacher exposes a mini-story that guides the lesson to teach grammar structures and vocabulary. It has to be taken into consideration that depending on the students' level, it could be more appropriate if the mini-story has three differentiated parts: the problem, the attempt of solving it, and the solution of the problem. As a consequence, the mini-stories are normally presented in three locations; the first location can be for instance: *The girl looks for a carpet for her bedroom*; in the second location, it seems that the problem is solved, but it is not. Thus, in the third location, the problem is finally solved: *The girl buys a nice carpet*. After exposing the story, the teacher asks the students some questions, such as: *What's the girl name? Where does she go? What does she want?*

In this way, the structures and the vocabulary are highly repeated and the students can easily answer and solve them. It can be the possibility that a student invents the name of the girl, saying for instance, a famous actress name, thus, fun will be guaranteed. Hence, the students have the chance to invent a new story or to modify some aspects of the original

one. After that, the teacher carries out a technique called *circling*, in which students are given repetitive questions, which are very easy to respond using the FL. Firstly, the teacher asks a “yes” question, then a “either/or question”, then a “no” question and finally a “wh” question. For instance, for the sentence: *The dog had a ball*, it can be asked: Had the dog a ball? *Had the dog a ball or a computer? Had the dog a computer? Who had a ball?* After that, the teacher chooses some students as the main characters of the story and they act it out (Demir & Çubukçu, 2014).

**3) Reading.** In the last step of the TPRS approach, the students read, discuss and translate each paragraph of the story. After that, the teacher asks again about the main aspects of it, adding some details that can be formulated by him/her. Finally, the students create a similar story, invented by them. In the case of younger learners, the teacher reads aloud the story, discusses it and uses images and follow-up activities (Demir & Çubukçu, 2014) (see appendix 7.2 for an example of a five days instruction on TPRS).

I would like to add that nowadays “Blaine Ray’s TPR Storytelling is used by thousands of elementary school, middle school, high school, college and adult education English as a Second Language, English as a Foreign Language and Foreign Language teachers nationally and internationally” (Rowan, n.d). Besides, most of the teachers who use this method show satisfactory results by using it; despite it is not proved if they adapt the method to their students or they strictly follow the TPRS principles and steps (Alley & Overfield, 2008). For instance, Heins (2004) wrote a journal of her experience by using the TPRS method in her French lessons. She provides her students with plenty of visual stimuli, grammar charts, props, artwork, and games such as the Pictionary and the Scrabble. Besides, she uses dances from Francophone countries to introduce cultural aspects and her students also sing them. Additionally, at the beginning, she fosters primarily the listening and speaking skill, and little by little introduces the reading and writing skill.



It has to be emphasized that conforming to Lichtman (2012), the majority of the TPRS investigations carried out show that the students taught with this approach outperform other students instructed with other methodologies in some aspects of the language skills. As a consequence, nine out of the twelve empiric studies published until 2012 provide with clear advantages by using the TPRS approach, three show mixed results and none of them show unfavorable outcomes (see appendix 7.3). For instance, Braunstein (2006) carried out an investigation on the learner's attitudes and argued that his fifteen ESL adult students instructed with the TPRS were enthusiastic, happy and not embarrassed with the method. Furthermore, he proved that all the students responded in a positive way to this approach, including those students who did not expect to be taught with it. Watson (2009) studied the effects of the TPRS instruction and compared two beginner Spanish classrooms instructed with TPRS with one class which used more traditional methods. The results showed that the students instructed with the TPRS approach had better results concerning the listening and reading comprehension, the knowledge of vocabulary and grammar and in the oral test (extracted from Lichtman, 2012).

Varguez (2009) also compared four classes of beginning high school Spanish classes: two instructed with the TPRS method and two with more traditional approaches. The students did a standardized test of the University of the State of New York's called Second Language Proficiency Examination (SLPE) which assessed listening comprehension and reading comprehension. He found that although one TPRS instructed classroom had socioeconomic disadvantage and a less experienced teacher, it achieved the same results as the two classrooms instructed with traditional methods. As it is obvious, the students of the other TPRS class, which shared demographic characteristics with the two traditional classes, got higher levels of proficiency. Other researches such as Oliver (2012) and Dzedzic (2012) also found better results with students who were instructed with the TPRS method (extracted from Lichtman, 2012).

Furthermore, six master theses have been published through ProQuest Dissertations and Theses, such as Garcynski's (2003), Foster (2011), Rapstine

(2003) and Taulbee (2008). These last two scholars did not put into practice a research study; instead they cited some advantages and disadvantages concerning the TPRS method. As an illustration, both of them agreed with the fact that this approach involves active learning and includes all the learners. Moreover, Taulbee argued that the TPRS approach potentiates the use of the right brain and increases the speaking and writing fluency. As disadvantages, amongst others, Rapstine stated that this method presents a lack of reading materials and cultural instruction.

Mixed results were provided in Garcynski's (2003) research, who taught two middle school groups the same materials using the TPRS and the Audiolingual method during six months. The tests results had no significant differences, even though the students preferred the TPRS method. Foster (2011) also compared the TPRS method instruction with traditional methods and with processing instruction (VanPattern, 1996), that is a more explicit-input based teaching method. Again, the TPRS instruction method got higher levels in different aspects such as writing fluency and grammatical judgment. In spite of this, the students who were taught with processing instruction had the same results than the students who received TPRS instruction in grammatically judgment tasks and reading, but scores were lower in writing and fluency (extracted from Lichtman, 2012).

Besides, three dissertations have been published through ProQuest Dissertations and Theses, which are Perna's (2007), Spangler's (2009) and Beal's (2011) studies. Taking into consideration Perna's results, the three methods she used showed good results concerning grammar, but the most effective one to teach vocabulary was the TPRS (extracted from Lichtman, 2012).

More recently, apart from the twelve empirical investigations mentioned above, more studies have been put into practice. As an illustration, Susan (2013) found that the students instructed with the TPRS method had higher levels of listening comprehension. Additionally, both, the teacher and the students argued that this

method has clear advantages concerning the mastery of vocabulary and the comprehension of stories. As well, the students feel relaxed and self-confident with this approach. With regard to the disadvantages, there were emphasized the high level of competence required for the teachers who use this method and the limited range of materials used, since they have to be based on the stories. Another recent investigation was implemented by Demir and Çubukçu (2014), who compared the effectiveness of the lexical competence by using the TPRS method and the Communicative approach in beginning level students. They found that the students taught with the TPRS method had higher mean scores in the post-test and they were statically more successful in relation to the vocabulary taught than the control group, who were taught with the Communicative approach.

Finally, Blanton (2015) carried out a comparative study between TPRS and Communicative Language Teaching (CLT) and she stated that both methodologies are “*the leading approaches of today’s classrooms practitioners*” (p.53). Blanton’s study revealed that CLT high school students outperformed TPRS students in reading, writing and listening. Despite, she observed that the TPRS teaching method had statistically higher levels of L2 motivation for IM Accomplishment, IM Knowledge and IM Stimulation. As a consequence, it can be said that neither of these approaches is “the ultimate choice” with regard to the student’s motivation and/or proficiency, since it has to be kept in mind that each student learn differently and has different characteristics, needs and interests.

It has to be mentioned that according to Alley and Overfield, (2008) the TPRS approach has a clear link with traditional methodologies such as the GTM, the ALM, and the DM. For instance, these scholars stated that TPRS uses translation likewise the GTM and repetitive and limited vocabulary as the ALM. Furthermore, the use of question-answer activities to foster the listening and speaking skill and the inductive way of teaching grammar have a clear relation with the DM. Nevertheless, Lichtman (2012) claims that Alley and Overfield’s study is very critical with the TPRS, but it has to be considered that it is not an

empirical research because they just give their opinion without any kind of evidence such as tests or class observations.

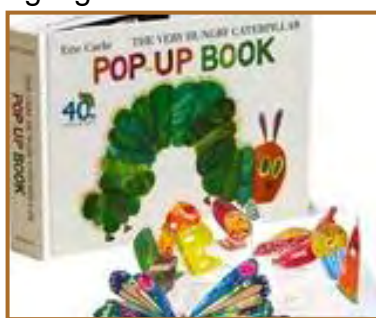
Above all, there is no room for doubt that the TPRS technique has so many strengths since it creates a nice classroom atmosphere due to the fact that the students are motivated and have fun at the same time they acquire grammar structures and vocabulary (Wiliyanti, 2008, extracted from Susan, 2013). Besides, the promotion of comprehensible, repetitive and interesting input is a key for the success of this method, as well as the inclusion of all the students. Additionally, as it has been proved, most of the empirical studies have shown successful results when carrying out the TPRS approach and in a minority of investigations the results have been mixed.

“It is important to take into account that TPRS® is implemented in different ways by different teachers, in part because it keeps evolving and in part because every individual is different and every teaching situation is different. The twelve empirical studies re-viewed here include a total of over 1672 students enrolled in 107 different classes, taught by 47 different teachers in 21 different schools, so the results cannot be attributed to a particular class or teacher” (Lichtman, 2012, p. 310).

With reference to the successful results by using the TPRS approach and our personal convictions, this teaching proposal has taken into account some indications of the TPRS steps which are adapted to the P4 students of The School. As an illustration, considering the first step the new vocabulary of the tale would be introduced by using realia, flashcards, etc., and the PQA technique would be also used. As regards the second step, *to develop the tale by asking questions*, all the students would act out the story, as well the *circling* technique would be carried out. Finally, in the last step, *reading the tale*, the students would try to invent the end of the tale. Furthermore, the principles and pillars of the TPRS method are strongly contemplated in this curricular plan.

### 2.3.3. The tale: *The very hungry caterpillar*

The tale chosen to develop this teaching proposal is *The very hungry Caterpillar* which is a popular tale originally created in English in 1969 by Eric Carle. Since then, it has been translated into more than 50 languages (Everett, 2010). Thus, this tale is used as the scaffolding of the methodology proposed in this proposal, which adapts the TPRS approach. Through it, different contents such as the colors, the food, the days of the week, the metamorphosis process, the parts of the body and the numbers can be tackled. Besides, I would like to highlight that the tale develops all the areas and most of the contents and FL



contents of the Infant Education curriculum of the Valencian Community. Consequently, it involves so many topics related to the curriculum such as natural environment, the pass of the time and the importance of eating healthy food.

Figure 2. Tale *The very hungry caterpillar*

*The very hungry caterpillar* is about a tiny caterpillar that is very hungry and starts to look for some food. First, each day of the week, he eats one, two, three...pieces of different fruit, for instance on Monday he eats one apple, on Tuesday, two pears, etc. But the caterpillar is still hungry, and on Saturday he starts to eat different kind of food such as one chocolate cake, a cupcake, a lollipop, a slice of watermelon and a cherry's pie. Then, he starts to have a stomachache and decides to eat a leaf to feel better. Then, he grows a lot and it is not any more a tiny caterpillar: he is big and fat. Thus, he starts to create a cocoon around himself, and after staying inside it for two weeks, he makes a hole, goes out of it and transforms into a beautiful butterfly.

Regarding C. Bryant's (1996) classification of tales, *The very hungry caterpillar* is a *tale based on scientific facts*, as it explains the life process of a caterpillar. Moreover, Brewster and Ellis (1991) classify the tale taking into account its genre that is *Narrative characteristics*, in the subcategory *Repetitive structures* because it is narrated in a repetitive way. Evidently, this fact potentiates the

reception of input and the memory of the students, what promotes the FL acquisition.

Brewster and Ellis (1991) state that there are so many publishers which produce tales specifically for FL learners, however it has to be contemplated that there is a huge range of tales, which are addressed to English native speakers that are very appropriate to FL learners. These authors also state that this last classification of tales, the ones that are not specifically edited to FL learners, can be more useful since they deal with real vocabulary and they help to bring the outside world to the classroom. Furthermore, the quality of the images is usually better, what fosters the comprehension. I would like to highlight that *The very hungry caterpillar* is addressed to English native children.

As it has been mentioned, through this tale, five didactic units are developed, each one tackling a different content, although they are worked in a cross curricular way. They are intended to be worked during a school term, specifically, in the last one. In this way, during the whole school year, three different tales would be worked with their respective didactic units.

Personally, I would like to add that *The very hungry caterpillar* is an enjoyable, fascinating and motivating story. As a consequence, this aspect affects our own motivation to create and plan the different activities and materials of the didactic units. In the same way, the students to whom this curricular plan is addressed, would be also engaged and motivated.

Be sure the story you choose is one you really love (...). If it's a good one for you to tell, you'll feel like you just can't wait to share it with someone (...). If you still love it after five readings, it's a good one for you (Hamilton & Weiss 1996, p.5).

These quotes of Marta Hamilton and Mitch Weiss have allowed realizing that the tale chosen to carry out the methodology of this teaching proposal is very suitable.

### 3. PART II: TEACHING PROPOSAL

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#### 3.1. Introduction

The five didactic units presented below form part of the teaching proposal based on the tale *The very hungry caterpillar*. Naturally, the methodology used is based on the TPRS, although other principles and considerations are taken into consideration. Doubtless, the three main principles of the TPRS are also born in mind, which are: *Teach to the eyes*, *Love your students* and *Teach for success*. Actually, this teaching proposal considers all the students characteristics, needs and interests and, regarding the activities, they not only consider auditory and visual learners, but also kinesthetic students. Moreover, through these activities, a safety, stimulating and rich atmosphere is definitely created. With reference to the last principle, the five didactic units are sequenced with regard to the complexity of the contents and they are taught in a repetitive, cross-curricular and accumulative way, hence the students' progress is guaranteed.

As well, the three pillars in which the TPRS method is based are also taken into consideration, since the reception of (1) comprehensible, (2) repetitive and (3) interesting input is also one of the main scaffoldings of this proposal. Therefore, the story which guides the didactic units would be taught in three different sessions by using different materials and/or means. In the same way, the vocabulary and grammar structures would be repeated and accumulated during the duration of the curricular plan throughout different activities, materials and resources. In addition to this, other considerations are added to develop the learner's fluency and to make them develop positive attitudes towards English. As an illustration, ICT and cooperative learning are highly promoted in order to foster the interaction, the production of output, the socialization process and the new technologies.

I would like to emphasize that regarding the steps of the TPRS, both techniques, the *circling* and the PQA are integrated along the curricular plan.



Thus, the five different didactic units include and use them, together with so many varied, interactive and motivating activities which place the students in the centre of the learning teaching process with a very active role. It is crucial to clarify that in the first activity of the didactic unit “The colors”, the tale would be told to expose the students to comprehensible, repetitive and interesting input. Besides, it will lead to put into context all the follow-up activities and to promote the taste for reading. As a consequence, we will be conscious about the students’ level of understanding and comprehension. But, before explaining the tale, some flashcards would be used to present the students the main elements of the tale, such as the caterpillar, the butterfly, the egg, the leaves, etc. Furthermore, the PQA technique would be also put into practice. Nevertheless, the questions would be formulated during a brief period of time, since the P4 students have short attention spans and they need varied activities to learn. Naturally, it would be likely unfeasible to keep a motivating classroom atmosphere using this technique during long period of time. Hence, the first step of the TPRS method that is *Establishing meaning* is strongly kept in mind.

It is also relevant to mention that after carrying out the first and the second didactic unit, which are related to the colors and the numbers, the tale would be told again by means of created material and realia. Thus, the main objective is to promote the motivation and the interest of the students, as well as the repetition and the reception of input, that is one of the main tools for learning. After that, the *circling technique* would be carried out, although slightly adapted and also during a short period of time. As a consequence, simple, repetitive and easy questions will be asked accompanied by gestures, onomatopoeias, real objects, flashcards, etc. For instance: “*Is it a dog, wof, wof? Is it a caterpillar? Is the caterpillar blue? Is the caterpillar green?*”, etc. In such a way, the second step of the TPRS, named *Asking a story* is put into practice. Nonetheless, both *the circling* and PQA techniques would be used in more activities, not only when telling the tale.

Additionally, in the first activity of the fifth didactic unit “The food”, the tale will be told again using the digital whiteboard. Moreover, in the last activity of it, the

students will act out the story and invent a new end, what belong respectively to the second and third step of the TPRS method, *Asking a story* and *Reading*. Evidently, it has to be argued that there are more aspects of the last step which are not born in mind in this proposal, such as to read and translate the story due to the age and maturity of the students.

As it is mentioned, the main objective of telling the story three times is to promote not only the repetition and reception of input, but also the students' remind. In addition, it is supposed that the second and third time that the tale would be explained, the students would be capable to understand and acquire most of the vocabulary of the tale. This aspect has to be really considered, since the students would be aware about their improvement in the FL learning, thus, they would be more motivated and they would have more positive attitudes towards English.

As it is explained, each didactic unit focuses on a different content related to the tale, which are: the colors, the numbers, the parts of the body, the food and the metamorphosis process. It would be recommended to carry out this teaching proposal in the third term of the school year. In such a way, it would coincide with the born of the silk worms and their metamorphosis process, thus the teacher will have the chance to bring them to the class. Naturally, the main topic of the tale is this, the life process of a tiny caterpillar who converts into a beautiful butterfly.

Nonetheless, the order of the didactic units presented in the next section may be variable considering the students' and/or the teacher's interests. Despite, it has been established a specific order taking into account the previous knowledge of the P4 students of The School and the degree of complexity and difficulty of the contents. Therefore, the first didactic unit or content taught will be the colors, then, the numbers, the parts of the body, the metamorphosis, and finally, the food. I would like to mention that during our Practicum period, the P4 students learnt some colors and numbers in English by listening and singing to songs. As a result, it has been considered necessary to review these contents

at the beginning by means of meaningful and interactive activities. It has to be emphasized that apart from reviewing the main vocabulary of the tale, all the didactic units are clearly linked, since all the contents are worked in a cross curricular way. As an illustration, in the didactic unit of the colors, the numbers are also promoted as well as some vocabulary of the tale.

Finally, I would like to add that the curricular plan lasts fifteen hours, and each didactic unit has a different duration, as can be seen in the following table:

Didactic unit "The colors"	Didactic unit "The numbers"	Didactic unit "The parts of the body"	Didactic unit "The metamorphosis process"	Didactic unit "The food"
1 <sup>st</sup> activity: 30'	1 <sup>st</sup> activity: 45'	1 <sup>st</sup> activity: 45'	1 <sup>st</sup> activity: 45'	1 <sup>st</sup> activity: 30'
2 <sup>nd</sup> activity: 30'	2 <sup>nd</sup> activity: 45'	2 <sup>nd</sup> activity: 15'	2 <sup>nd</sup> activity: 45'	2 <sup>nd</sup> activity: 60'
3 <sup>rd</sup> activity: 45'	3 <sup>rd</sup> activity: 30'	3 <sup>rd</sup> activity: 45'	3 <sup>rd</sup> activity: 60'	3 <sup>rd</sup> activity: 45'
4 <sup>th</sup> activity: 45'	4 <sup>th</sup> activity: 30'	4 <sup>th</sup> activity: 15'		4 <sup>th</sup> activity: 30'
5 <sup>th</sup> activity: 15'		5 <sup>th</sup> activity: 45'		5 <sup>th</sup> activity: 15'
6 <sup>th</sup> activity: 30'				6 <sup>th</sup> activity: 60'
Total: 3h 15'	Total: 2h 30'	Total: 2h 45'	Total: 2h 30'	Total: 4h

Table 1. *Timing of the didactic units and the activities*

It has to be noted that during the third term of the school year 2014/2015, the P4 students had one and a half hour of English per week (1'5h x 10 weeks of the third term= 15hours). In spite of this, since the school teachers of Infant Education are very coordinated and can adapt their timetable, the English specialist has flexibility to extend or reduce the English hours. Therefore, some weeks it would be done the hour and a half and other weeks a little more or a little less. In the same way, as there are normally two lessons per week, their duration would be different depending on the activities that would be put into practice. As a result, the third first activities of the didactic unit of the colors would have been carried out in the first week of the third term, that is one lesson of 60' and the other of 45'. The following week, the 4<sup>th</sup>, the 5<sup>th</sup> and the 6<sup>th</sup> activity of the same didactic unit would have been implemented, which also coincides

with the duration of the lessons of the first week. In spite of this, for instance, the lessons of the third week would last 45' each one. It can be seen in a simpler way in the table 2:

THIRD TERM OF THE COURSE	ACTIVITIES CARRIED OUT	TIMING AND DURATION OF THE LESSONS
1 <sup>st</sup> week (from 14 <sup>th</sup> to 17 <sup>th</sup> of April)	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> activity of the 1 <sup>st</sup> didactic unit "The colors"	1h 45' (Two lessons of 60' and 45')
2 <sup>nd</sup> week (from 20 <sup>th</sup> to 24 <sup>th</sup> of April)	4 <sup>th</sup> , 5 <sup>th</sup> and 6 <sup>th</sup> activity of the 1 <sup>st</sup> didactic unit "The colors"	1h 30' (Two lessons of 60' and 45')
3 <sup>rd</sup> week (from 27 <sup>th</sup> April to 1 <sup>st</sup> of May)	1 <sup>st</sup> and 2 <sup>nd</sup> activity of the 2 <sup>nd</sup> didactic unit "The numbers"	1h 30' (Two lessons of 45' and 45')
4 <sup>th</sup> week (from 4 <sup>th</sup> to 8 <sup>th</sup> of May)	3 <sup>rd</sup> and 4 <sup>th</sup> activity of the 2 <sup>nd</sup> didactic unit "The numbers" + 1 <sup>st</sup> activity of the 3 <sup>rd</sup> didactic unit "The parts of the body"	1h 45' (Two lessons of 60' and 45')
5 <sup>th</sup> week (from 11 <sup>st</sup> to 15 <sup>th</sup> of May)	2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> activity of the 3 <sup>rd</sup> didactic unit "The parts of the body"	1h 15' (One lesson of 75')
6 <sup>th</sup> week (from 18 <sup>th</sup> to 22 <sup>nd</sup> of May)	5 <sup>th</sup> activity of the 3 <sup>rd</sup> didactic unit "The parts of the body" + 1 <sup>st</sup> activity of the 4 <sup>th</sup> didactic unit "The metamorphosis process"	1h 30' (Two lessons of 45' and 45')
7 <sup>th</sup> week (from 25 <sup>th</sup> to 29 <sup>th</sup> of May)	2 <sup>nd</sup> and 3 <sup>rd</sup> activity of the 4 <sup>th</sup> didactic unit "The metamorphosis process"	1h 45' (Two lessons of 45' and 60')
8 <sup>th</sup> week (from 1 <sup>st</sup> to 5 <sup>th</sup> of June)	1 <sup>st</sup> and 2 <sup>nd</sup> activity of the 5 <sup>th</sup> didactic unit "The food"	1h 30' (Two lessons of 30' and 60')
9 <sup>th</sup> week (from 8 <sup>th</sup> to 12 <sup>th</sup> of June)	3 <sup>th</sup> and 4 <sup>th</sup> activity of the 5 <sup>th</sup> didactic unit "The food"	1h 15' (Two lessons of 45' and 30')
10 <sup>th</sup> week (from 15 <sup>th</sup> to 19 <sup>th</sup> of June)	5 <sup>th</sup> and 6 <sup>th</sup> activity of the 5 <sup>th</sup> didactic unit "The food"	1h 15' (One lesson of 75')

Table 2. Organization of the lessons per week (third term of the school year 2014/2015)

### 3.2. Relationship with the Infant Education Curriculum

This teaching proposal has considered the Valencian Community Decree of Infant Education 38/2008, 28<sup>th</sup> of March when planning and developing the didactic units. Hence, all the areas of the Infant Education curriculum, the majority of the contents and FL contents established in this Decree are fostered. Regarding the three areas of Infant Education, they are:

- **Knowledge of himself/herself and personal autonomy.** This area integrates four contents, and three of them are developed in this curricular plan, which are *the body and the self-image*, *the game and the movement* and *personal attention and health*.
- **The physical, natural, social and cultural environment.** The contents worked in the didactic units of this proposal are related to two out of the three contents that form part of this area: *physical environment (elements, relations and measures)* and *approach to the nature*.
- **The languages: communication and representation.** As it is obvious, this area is highly promoted in this teaching proposal. It integrates seven contents, and all of them are taken into account in the didactic units. Amongst others, the *verbal language*, the *audiovisual language and the ICT*, the *arts language*, *the language as a learning instrument*, the *musical language* and the *body language* are fully developed in the activities planned (Valencian Community Decree of Infant Education, 38/2008 of 28<sup>th</sup> of March).

It has to be emphasized that the second block of the last area, *The languages: communication and representation*, that is *Verbal Language* integrates three contents: *listen, speak and talk*; *closeness to the written language* and *closeness to the literature*. In these contents, there have been established some specifications with reference to the learning of the FL. Besides in the third block, that is *The language as a learning instrument*, there is also a FL content. It can be seen in this table:

<b>CONTENTS OF THE AREA:</b> <b><i>THE LANGUAGES:</i></b> <b><i>COMMUNICATION AND</i></b> <b><i>REPRESENTATION</i></b>	<b>BLOCKS</b>	<b>FOREIGN LANGUAGE</b> <b>CONTENTS</b>
<b>1. The languages and the speakers</b>		
<b>2. The verbal language</b>	2.1. Listen, speak and talk	l) The progressive discovery of new lexis and new genuine grammatical structures, intonation and pronunciation. m) The comprehension of the gist of the oral texts in daily situations in the classroom, when they are related to close and predictable topics. n) The progressive knowledge of the functioning of the oral language with curiosity and interest regarding its specific aspects in relation to the co-official languages. o) The interest to participate in oral interactions in the routines and daily situations of communication.
	2.2. Closeness to the written language	s) The discovery and identification of different texts in the FL.
	2.3. Closeness to the literature	l) Listening and comprehension of the general meaning of tales, both traditional and contemporary with visual and/or gestural support as a source of pleasure and learning. m) Listening, memorization and recitation, individually or in groups, of some poetic texts, of cultural tradition or author, which have been worked before with non-verbal linguistic resources in order to enjoy the sensations of the rhythm, the rime and the beauty of the words.
<b>3. The language as an instrument of learning</b>		k) The use of the ICT to increase the vocabulary and the expressions and to enjoy the games of the language.
<b>4. The audiovisual language and the ICT</b>		
<b>5. The arts language</b>		

<b>6. The musical language</b>		
<b>7. The body language</b>		

Table 3. Foreign Language contents of the area *The languages: communication and representation* of the Valencian Community Decree of Infant Education, 38/2008 of 28<sup>th</sup> March

Despite most of the contents of the third area of the Infant Education curriculum are not linked with any FL content, such as *the audiovisual language and the ICT, the arts language, the musical language, and the body language*, they are strongly fostered in this proposal. Naturally, with regard to the FL contents established in the contents *verbal language* and the *languages as an instrument of communication*, they are also taken into account in this curricular plan. As an illustration, in the first block *Listen, speak and talk* of the second content *The verbal language*, the four FL contents (l, m, n, o) are developed through the activities planned, since they aim at promoting the oral language skills. In addition, it has to be highlighted that the two FL contents (l, m) of the third block of this content (*closeness to the literature*) are strongly linked with this curricular plan (Valencian Community Decree of Infant Education, 38/2008 of 28<sup>th</sup> of March).

### 3.3. Didactic Unit: The colors

This didactic unit aims at fostering the learning of the colors by means of engaging the students in interactive, motivating and close activities. It lasts 3h 15' and comprises six activities. The didactic unit of the colors is extremely linked with the third area of the curriculum of Infant education, that is *The languages: communication and representation*, especially with the *arts language*. Nevertheless, so many other contents of other areas are also highlighted such as *the game and the movement* of the area *Knowledge of himself/herself and personal autonomy*. As it is explained above, the first activity of this didactic unit consists of telling the tale *The very hungry caterpillar*, using the pop up book. However, it has to be taken into account that before telling the story, the teacher would present some vocabulary of the tale by using

flashcards. And after telling it, s/he would use the PQA and the *circling* technique. In such a way, the first and second step of the TPRS method, *Establishing meaning* and *Asking a story*, are both potentiated.



1. ONCE UPON A TIME	PRESENTATION ACTIVITY
<b>MATERIALS:</b>	<i>The very hungry caterpillar</i> pop-up book/ Flashcards
<b>TIME:</b>	30'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<p>-To understand the gist of the tale.</p> <p>-To be able to answer and understand basic questions about the tale.</p>
<b>EVALUATION CRITERIA:</b>	<p>-Understands the tale.</p> <p>-Is able to answer simple questions using English or his/her mother tongue.</p>
<b>DESCRIPTION:</b>	<p>First of all, the teacher shows the students some flashcards about the vocabulary of the tale to familiarize the students (see appendix 7.4). Before telling the story, the teacher asks some simple questions about the cover: "Is it a caterpillar?, Is it a dog?" Then, the teacher tells the story using the pop-up book, which is about a tiny caterpillar that is very hungry, and starts to look for some food. From Monday to Friday, he eats a piece of fruit, each day a different one. But, the caterpillar is still hungry. As a result, on Saturday, he eats different food, such as an apple pie, a slice of cheese, a lollipop, a sausage, etc. The next day, the caterpillar has a stomachache and, he decides to eat a leaf to feel better. Therefore, the caterpillar grows up and builds his house, a cocoon. He stays there for so many days. When the caterpillar goes out of his house, he is not a caterpillar any more, he is a beautiful butterfly.</p> <p>After telling the story, the teacher asks the students some PQA in relation to the tale and uses the <i>circling</i> technique.</p>

2. WHAT IS IN THE ENVELOPE?	INITIAL ACTIVITY
<b>MATERIALS:</b>	Flashcards of the food and bluetack
<b>TIME:</b>	30'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To realize about the previous knowledge of the students regarding the colors and the vocabulary of the tale.</li> <li>-To familiarize the students with the vocabulary of the tale.</li> <li>-To remind the colors and some vocabulary of the tale.</li> </ul>
<b>EVALUATION</b>	-Participates in an active way.
<b>CRITERIA:</b>	-Reminds the colors and some vocabulary of the tale.
<b>DESCRIPTION:</b>	<p>To start with this activity, the teacher shows an envelope that the caterpillar has brought to the students. Inside it, there are pictures of the food that appear in the tale (see appendix 7.5). Then, the teacher says the name of the food and the students repeat them. After that, the teacher asks for the color of each food to the students and all of them say the complete sentence: "The apple is red", etc. To end with this activity, the teacher gives each student a flashcard and asks him/her to go in front of the class. As it is obvious, the student tries to say the color of his/her food. Besides, the teacher says the complete sentence and all the students repeat.</p>

3. LET'S EXPERIMENT WITH THE CELLOPHANE PAPER	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Cellophane paper (blue, red and yellow)/ Plastic glasses/ Water/ Plastic bottles/ Cardboard glasses with cellophane paper lens
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	Small groups
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To foster the imagination, motivation and creativity.</li> <li>-To learn the colors.</li> <li>-To understand the experiment.</li> </ul>
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Participates in an active way.</li> <li>-Names the colors.</li> <li>-Explains the experiment.</li> </ul>
<b>DESCRIPTION:</b>	<p>Firstly, the teacher shows three different cardboard glasses with cellophane paper in the lens (one with blue cellophane paper lens, the other with red and the last one with yellow); the students put them to look through them. Then, the teacher presents the cellophane paper and gives a piece of it to each student. In groups, students who have the yellow cellophane piece of paper put it inside a bottle of water (with water), and successively with the other three colors. After that, the students move the bottles of water. Finally, they empty the content of the bottles of water into a glass, but only the liquid part without the cellophane paper. The water has turned into different colors! Once there are the three plastic glasses with the colored water, the students mix red and blue water into a different glass, and surprisingly, it turns into purple. The same process is done mixing the necessary colors to get green and orange.</p>



Figure 3. Experiment with the cellophane paper

4. LET'S LEARN THE COLORS WITH THE DIGITAL WHITEBOARD	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Digital whiteboard
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class/Individually
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To group the objects according to their color.</li> <li>-To identify the colors of the objects.</li> <li>-To develop fine and gross motor.</li> </ul>
<b>EVALUATION</b>	-Participates in an active way.
<b>CRITERIA:</b>	-Reminds the colors.
<b>DESCRIPTION:</b>	<p>First of all, the students listen to a song about colors: <a href="https://www.youtube.com/watch?v=IH2C2R57_Yo">https://www.youtube.com/watch?v=IH2C2R57_Yo</a></p> <p>After that, they play to two different games using the digital whiteboard. In the first one, the students have to choose the toys of a specific color and put them into the correct color box. Then, one student goes in front of the whiteboard and chooses a toy, says its color and puts it into the correct box. <a href="http://www.sheppardsoftware.com/preschool/ngames/colors.htm">http://www.sheppardsoftware.com/preschool/ngames/colors.htm</a></p> <p>Then, in the other game, the teacher asks a student to take an object, for instance, green. Therefore, s/he chooses a green object and puts it into the correct box. <a href="http://www.sheppardsoftware.com/preschool/colors/colorgame.htm">http://www.sheppardsoftware.com/preschool/colors/colorgame.htm</a></p> <p>It has to be noted that all the students will participate in both games. To end with this session, the teacher puts again the song and the students try to sing it!</p>

5. LET'S FIND OBJECTS IN THE CLASS	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	
<b>TIME:</b>	15'
<b>DYNAMIC:</b>	Small groups
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To identify the colors of the objects.</li> <li>-To know the colors.</li> <li>-To be able to work in groups.</li> </ul>
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Identifies the colors of the objects.</li> <li>-Names the colors of the objects.</li> <li>-Behaves appropriately with his/her classmates.</li> </ul>
<b>DESCRIPTION:</b>	<p>The teacher asks the students to find a school object or any kind of object in the class of a specific color, for example s/he can say: "Take a red object". Thus, each group has to find a red object and take it (if it is not so big). The group who finds the object earlier has one point.</p>

6. USING MODELING CLAY TO CREATE FOOD!		FINAL ACTIVITY
<b>MATERIALS:</b>	Modeling clay/ Flashcards of the food/ Real food	
<b>TIME:</b>	30'	
<b>DYNAMIC:</b>	Individually	
<b>OBJECTIVES:</b>	-To familiarize the students with the vocabulary of the food. -To recognize the colors. -To use the expression "I need...", "Thank you"	
<b>EVALUATION CRITERIA:</b>	-Is able to say the color of his/her food. -Uses the expression "I need...", "Thank you"	
<b>DESCRIPTION:</b>	<p>The teacher shows the students the flashcards of the food that appear in the tale. S/he also has real food, such as apples, cheese and oranges. S/he presents each food emphasizing its color. After that, the teacher gives each student a flashcard and s/he has to make the food appeared in his/her flashcard with modeling clay. But, before, the student has to ask the teacher for the color/s of modeling clay s/he needs to make the food. Hence, the teacher teaches the students the expression "I need...", "Thank you".</p> <p>This day, the teacher presents the students eggs of silk worms to make the students experience the life cycle of them. Thus, they will be in charge of feeding them.</p>	

### 3.4. Didactic Unit: The numbers

The second didactic unit that would be carried out is linked with the numbers, thus, some Mathematics concepts are promoted in the FL. Therefore, the second area of the curriculum of Infant Education, which is *The physical, natural, social and cultural environment* is extremely developed in this didactic unit, specifically the content *physical environment*. However, as it is previously explained, some other contents are also tackled through it. I would like to

mention that the goal of this didactic unit is not to make the students memorize and say the numbers in the natural order sequence, but instead, to make them identify the numbers by separate, to count in English and to recognize them in their written form. Finally, I would like to add that this didactic unit lasts 2h 30' and comprises four activities.

1. LEARNIG THE NUMBERS WITH THE DIGITAL WHITEBOARD		INITIAL ACTIVITY
<b>MATERIALS:</b>	Digital whiteboard	
<b>TIME:</b>	45'	
<b>DYNAMIC:</b>	The whole class/Individually	
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To know and identify the numbers.</li> <li>-To count from one to ten.</li> <li>-To develop the fine and gross motor.</li> </ul>	
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to count.</li> <li>-Associates the numbers with their graphical symbol.</li> <li>-Recognizes the numbers.</li> </ul>	
<b>DESCRIPTION:</b>	<p>First of all, the students watch a video about the numbers. In this video, the main characters are the numbers and in a funny way, they teach the students to count and to associate the numbers with their graphical symbol.</p> <p><a href="http://www.youtube.com/watch?v=QA_zJEUC8KA">http://www.youtube.com/watch?v=QA_zJEUC8KA</a></p> <p>After that, the students play an online game called <i>Greenelle's number</i> using the digital whiteboard. Then, individually, each student has to count in English and choose the right image in relation to the number written.</p> <p><a href="http://www.sheppardsoftware.com/preschool/ngames/numbers.htm">http://www.sheppardsoftware.com/preschool/ngames/numbers.htm</a></p>	

2. HOW MANY FRUITS ARE THERE?	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Flashcards of the fruits/ Flashcards of the days of the week/ Flashcards of the numbers
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To count the number of fruits.</li> <li>-To remember the name of any fruit.</li> <li>-To know and identify the numbers.</li> </ul>
<b>EVALUATION</b>	-Reminds the name of any fruit.
<b>CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to count in English.</li> <li>-Associates the number with the right image.</li> </ul>
<b>DESCRIPTION:</b>	<p>The teacher shows the students the flashcards of the fruits asking “What is it?, and “How many....are there?”. For instance, in one flashcard there are three plums, in the other five oranges, etc., since it is related to the number of fruits that the caterpillar eats each day of the week. After that, the teacher sticks on the board the numbers from 1 to 5 and the days of the week in order. As an illustration: Monday, 1. Then, one student has to count the fruits, and choose the flashcard in which there is only one piece of fruit, in this case, the apple. Once, all the days of the week will be completed, the teacher will say “On Monday, the caterpillar ate one apple”, etc., and the students will repeat it. S/he will also ask them again some questions such as “What color is the apple?”, How many apples are there?”, etc.</p>

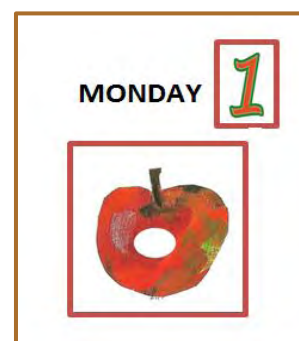


Figure 4. Game “How many fruits are there?”



3. LET'S GO FISHING CATERPILLARS! | DEVELOPMENT ACTIVITY

<b>MATERIALS:</b>	Fishing game
<b>TIME:</b>	30'
<b>DYNAMIC:</b>	Big groups
<b>OBJECTIVES:</b>	-To count. -To identify and say the numbers. -To respect the turn.
<b>EVALUATION</b>	-Is able to count.
<b>CRITERIA:</b>	-Recognizes the numbers. -Values the work of his/her classmates.

**DESCRIPTION:** The students sit on the floor in a circle in two big groups and they play to the fishing game. Each group has fifteen caterpillars that have a number from one to fifteen and which lay on some leaves. Then, the teacher puts the music on (Hungry Caterpillar) and one student of each group takes the fishing rod and starts fishing. Thus, when one student fishes a caterpillar, s/he has to say the number of it and take it out from the leaves. Besides, s/he has to pass the fishing rod to the student who is on his/her right.



Figure 5. Fishing game

The teacher can stop de music, and then, each group counts the caterpillars that are on the leaves, and the ones that are fished. Then, the teacher puts the music again and the game continues until one team fishes all the caterpillars!

4. PLAYING WITH THE NUMBERS		FINAL ACTIVITY
<b>MATERIALS:</b>	A4 papers/ Pencils	
<b>TIME:</b>	30'	
<b>DYNAMIC:</b>	Big groups	
<b>OBJECTIVES:</b>	-To identify the numbers. -To associate the numbers with the graphical symbol.	
<b>EVALUATION</b>	-Identifies the numbers.	
<b>CRITERIA:</b>	-Associates the numbers with the graphical symbol.	
<b>DESCRIPTION:</b>	<p>In two big groups, the teacher gives each student an A4 paper and asks individually to write a number from one to twelve. Each student has to remember his number. Then, the teacher sticks on the back of each child the A4 paper with the number written. When the teacher puts the music on, the students have to move around the class. Once the music stops, each student has to find his/her partner, that is, the student who has the same number in the A4 paper. Then, the teacher asks each pair of students their number.</p> <p>It is important to state that once all the students have found their partner, they will exchange their A4 papers to have another number.</p>	

### 3.5. Didactic Unit: The parts of the body

The didactic unit “The parts of the body” is closely related to the need that Infant Education students have with the knowledge of their own body. It is extremely linked with the first area of the curriculum of Infant Education that is *Knowledge of himself/herself and personal autonomy*, especially with the content *the body and the self-image*. It is a fun topic to work with infinite and interactive possibilities and activities that foster the students’ identity, self-concept and self-esteem. Moreover, all the activities planned place the students in the centre of

the learning teaching process, with a very active role. I would like to mention, that as it is explained above, the first activity of this didactic unit consist of telling the tale with created and real materials to motivate and surprise the students and to foster the repetition and the reception of input. Hence, the PQA and the *circling* technique would be also carried out, concerning the first two steps of the TPRS approach. Finally, I would like to add that this didactic unit lasts 2h 45' and comprises five activities.

1. ONCE UPON A TIME...	PRESENTATION ACTIVITY
<b>MATERIALS:</b>	Small and big caterpillar/ Butterfly/ Cocoon and egg/ Real food: one apple, two pears, three plums, four strawberries, five oranges, cheese, a pickle, a cupcake, a lollipop, salami, a sausage/ Real leaves/ Small cards: sun, moon/ Created material: a slice of watermelon, an ice-cream, a cherries pie, a chocolate cake/ Real truck/ Brown fabric (see appendix 7.6)
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<p>-To understand and remind most of the vocabulary of the tale.</p> <p>-To explain the tale using the mother tongue together with some English words.</p>
<b>EVALUATION</b>	-Understands and reminds most of the vocabulary.
<b>CRITERIA:</b>	-Is able to explain the tale using both, his/her mother tongue and English.
<b>DESCRIPTION:</b>	Once the scenario is prepared, that can be done using two tables covering them with brown fabric; the trunk, the leaves and a small egg are put. Inside the egg, there is the tiny caterpillar. The teacher starts explaining the tale using all the materials.

2. THE BIG CATERPILLAR VISITS US...		INITIAL ACTIVITY
<b>MATERIALS:</b>	Big caterpillar/ Cocoon/ Flashcards of the parts of the body	
<b>TIME:</b>	15'	
<b>DYNAMIC:</b>	The whole class	
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To initiate in the body parts vocabulary.</li> <li>-To remind the name of any body part.</li> </ul>	
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is conscious about the body parts of the caterpillar and himself/herself.</li> <li>-Reminds the name of any body part.</li> </ul>	
<b>DESCRIPTION:</b>	<p>The big caterpillar appears from the cocoon and visits the students. He greets them and teaches them the parts of the body. After that, the teacher asks the students “Where is his mouth?”, etc, and the teacher points out the parts of the body. Then, the teacher shows the students the flashcards of the body parts: nose, mouth, legs, eyes...The teacher says and points in her/his body the different parts and the students do the same. S/he can start doing it slowly, and little by little, depending on the students’ comprehension, s/he can increase the speed to motivate and make the students have fun.</p>	

3. LET'S ASSEMBLE THE BODY OF THE CATERPILLAR	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Cardboard with the shape of the caterpillar/ Body parts of the caterpillar/ Bluetack
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To remind the parts of the body of the caterpillar.</li> <li>-To stick the parts of the body of the caterpillar correctly.</li> </ul>
<b>EVALUATION</b>	-Reminds the name of the parts of the body.
<b>CRITERIA:</b>	-Is able to stick the parts of the body of the caterpillar in the right place.
<b>DESCRIPTION:</b>	<p>Again, the caterpillar comes from his cocoon, greets the students and reminds them his parts of the body. All the students point out their body parts repeating the vocabulary. Then, the teacher sticks in the board a cardboard with the shape of the caterpillar. Thus, one student goes in front of the others, and the teacher asks him/her to stick, for instance the body. Naturally, the student has to find the body, that is in an envelope and stick it in the correct place. In the same way, other students will stick the other parts of the body to get a completed caterpillar (see appendix 7.7).</p> <p>This activity would be done several times until all the students would have collaborated to assemble the caterpillar. Besides, the colors of the parts of the body would be also reviewed, as well as the numbers “How many eyes does the caterpillar have? What color are the feet?”, etc. Moreover, I would like to mention that this activity is a problem solving activity since the teacher can ask a student to stick, for instance the nose before sticking the head.</p>

4. THE CATERPILLAR SAYS	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Cd player/ Caterpillar/ Cocoon
<b>TIME:</b>	15'
<b>DYNAMIC:</b>	The whole class/ Small groups
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To recognize the body parts.</li> <li>-To participate in an active way in the game.</li> </ul>
<b>EVALUATION</b>	-Listens and identifies in her/his body the different parts.
<b>CRITERIA:</b>	-Participates in an active way in the game.
<b>DESCRIPTION:</b>	<p>This activity is a version of the popular game “Symon says”. The caterpillar visits the students again and the teacher simulates that the caterpillar is speaking to her/him in her/his ear. Then, the teacher asks the students, who are sat in a circle on the floor, to touch any body part. S/he can also do it asking them to close their eyes to assess each student understanding and comprehension. Then, in small groups, who will be also seated on the floor, one student says the orders to the others.</p>

5. LET'S PLAY WITH THE DICE		FINAL ACTIVITY
<b>MATERIALS:</b>	A4 papers/ Pencils/ Crayons/ Sheet with the instructions	
<b>TIME:</b>	60'	
<b>DYNAMIC:</b>	Individually/small groups	
<b>OBJECTIVES:</b>	-To name the parts of the body of the caterpillar and to draw them in the correct place. -To know the numbers from one to six.	
<b>EVALUATION CRITERIA:</b>	-Is able to say the parts of the body. -Draws the parts of the body of the caterpillar correctly. -Identifies the numbers from one to six.	
<b>DESCRIPTION:</b>	<p>The teacher gives each student an A4 paper. The students are sat in groups of 4, and each group has a dice. One student rolls the dice, and depending on the number, s/he has to draw a specific part of the body of the caterpillar according to the sheet of the figure 6 (see appendix 7.8). The student says the number and the part of the body s/he has to draw. Then, the student on his/her right rolls the dice and so on and so forth. The activity finishes when all the students have their caterpillar drawn and colored; thus, they will have to roll the dice several times to get each number.</p>	

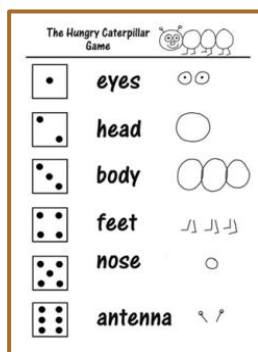


Figure 6. Sheet of the parts of the body of the caterpillar

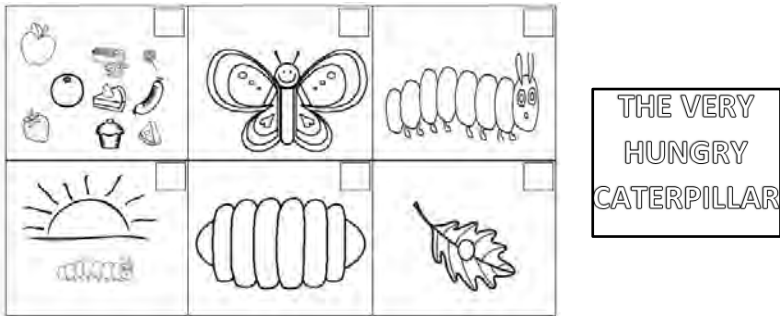
### **3.6. Didactic Unit: The metamorphosis process**

I would like to introduce this didactic unit by stating that the metamorphosis process is a fascinating fact, not only for children, but also for adults. Naturally, it is extremely related to *The physical, natural, social and cultural environment* area of the Infant Education curriculum, especially with the content *approach to the nature*. As it is previously mentioned, the metamorphosis process is the main content of the tale throughout this entire curricular plan is based. Furthermore, the students will have the opportunity to witness the metamorphosis process by taking care of the silk worms, what is a motivating and lively experience for them. As a result, some values, such as the responsibility, the patience and the comradeship are promoted. This didactic unit is the shortest one, since it lasts 2h 30' and comprises three activities.



1. THE CATERPILLAR IS NOT ANY MORE A CATERPILLAR...		INITIAL ACTIVITY
<b>MATERIALS:</b>	Flashcards of the metamorphosis process of the caterpillar/ Digital whiteboard	
<b>TIME:</b>	45'	
<b>DYNAMIC:</b>	The whole class/Small groups	
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To learn what the metamorphosis process is.</li> <li>-To order and sequence the metamorphosis process.</li> </ul>	
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Knows what the metamorphosis process is.</li> <li>-Is able to sequence and order the images of the metamorphosis process of the caterpillar.</li> </ul>	
<b>DESCRIPTION:</b>	<p>First of all, the teacher puts a video to show the students in a simple and clear way the metamorphosis process of a caterpillar:  <a href="http://www.turtlediary.com/kindergarten-games/science-games/butterfly-life-cycle.html">http://www.turtlediary.com/kindergarten-games/science-games/butterfly-life-cycle.html</a></p> <p>After that, the students watch another video of cartoons more interactive and motivating in which there are two main characters, a dog and a hippo that take care of a caterpillar:  <a href="http://www.youtube.com/watch?v=5Tvl6wz7e9M">http://www.youtube.com/watch?v=5Tvl6wz7e9M</a></p> <p>Then, the students play a game in which they have to order the metamorphosis process of a caterpillar:  <a href="http://teams.lacoe.edu/documentation/classrooms/judilife/activities/cycles/life_cycles.html">http://teams.lacoe.edu/documentation/classrooms/judilife/activities/cycles/life_cycles.html</a></p> <p>To end with this lesson, in small groups, the students have to order some paper images of the life cycle of a caterpillar (see appendix 7.9).</p>	

2. WHAT HAPPEN TO THE FROG?	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Flashcards of the life cycle of the frog/ Digital whiteboard
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class/ Small groups
<b>OBJECTIVES:</b>	<p>-To know that there are more animals that also suffer the metamorphosis process.</p> <p>-To understand the life cycle of the frogs.</p>
<b>EVALUATION CRITERIA:</b>	<p>-Knows that the frog also suffers the metamorphosis process.</p> <p>-Orders, with the teacher's help the metamorphosis process of the frog.</p>
<b>DESCRIPTION:</b>	<p>The teacher shows the students two flashcards: a frog and a tadpole and explains them that the frog also suffers the metamorphosis process. Then, she puts a cartoon video about the life cycle of the frogs:</p> <p><a href="http://www.youtube.com/watch?v= YCpfzI0B4M">http://www.youtube.com/watch?v= YCpfzI0B4M</a></p> <p>After that, the teacher puts another video, but this one is about a real frog:</p> <p><a href="http://www.youtube.com/watch?v= MupYQMAaKA">http://www.youtube.com/watch?v= MupYQMAaKA</a></p> <p>To end with this lesson, in small groups, the students have to order, with the teacher's help, some paper images of the life cycle of a frog (see appendix 7.10).</p>

3. LET'S MAKE OUR OWN TALE!		FINAL ACTIVITY
<b>MATERIALS:</b>	Worksheet of the life cycle of the caterpillar	
<b>TIME:</b>	60'	
<b>DYNAMIC:</b>	Individually	
<b>OBJECTIVES:</b>	<p>-To order correctly the different images of the metamorphosis process.</p> <p>-To understand the teacher's instructions.</p>	
<b>EVALUATION CRITERIA:</b>	<p>-Orders the different phases of the metamorphosis process.</p> <p>-Listens to the teacher's instructions and understands them.</p>	
<b>DESCRIPTION:</b>	<p>The teacher gives each student a worksheet (see image 7 &amp; 8 and appendix 7.11) in which they have to order the different images of the metamorphosis process of the caterpillar. Each image has a small square to write the correct number in order. Thus, the teacher says: "Number one: there is an egg and a leaf", and the students have to write the number one in this image, and so on and so forth. Once they have ordered the images, they have to color and cut them. Finally, they color the cover of their mini book and put a stapler to create a mini-book.</p>	
		
	<p><i>Figure 7 &amp; 8. Cover and sheet of the mini-book</i></p>	

### **3.7. Didactic Unit: The food**

This didactic unit is linked with the food and it lasts 4h, involving six activities. It is well known that Infant Education students like to talk about themselves, about their tastes, their preferences, their family, etc. As a result, this topic is highly related to the area *Knowledge of himself/herself and personal autonomy* of the Infant Education curriculum, especially with the content *personal attention and health*. I would like to state that the healthy and unhealthy food is the main topic developed in this didactic unit and it is fostered by means of interactive and funny activities and materials. Finally, it has to be emphasized that the penultimate activity consists of telling the story of *The very hungry caterpillar* again using the digital whiteboard. And, in the last activity, the students would act out the story and invent the end of it, following slightly the second and third step of the TPRS approach, which are *Asking a story* and *Reading*.

1. DO YOU LIKE?	INITIAL ACTIVITY
<b>MATERIALS:</b>	Flashcards of the food/ Real food/ Flashcards of the colors
<b>TIME:</b>	30'
<b>DYNAMIC:</b>	The whole class/ Small group
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To remind the name of any food.</li> <li>-To classify the food by the color.</li> <li>-To use the expression “Yes, I do/ No, I don’t”.</li> </ul>
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to say the name of any food.</li> <li>-Reminds the colors and identify them in the different food.</li> <li>-Uses the expression “Yes, I do/ No, I don’t”.</li> </ul>
<b>DESCRIPTION:</b>	<p>The teacher presents the students some flashcards of the food and/or real food that appears in the tale. S/he asks them how to say them in English. If they do not know, the teacher says it and the students repeat. Once all the food is presented, the teacher asks them if they like, for instance ice-creams, thus the PQA technique is implemented. The students have to answer “Yes, I do/ No, I don’t”, at the same time they have to raise their thumb, if they like it, or to decrease it, if they do not like it.</p> <p>To end with this activity, the teacher sticks in the top of the board the flashcards of the colors. Then, she shows the students again the flashcards of the food, and asks them about their name and color. In groups of four, the students who guess it before (they will raise their hands) go in front of the class and stick the food under the right color.</p>

2. HEALTHY OR UNHEALTHY FOOD?	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Cardboard/ Supermarket magazines/ Scissors/ Bluetack
<b>TIME:</b>	45'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To classify the food considering if it is healthy or unhealthy.</li> <li>-To name some of the food that appears in the tale.</li> <li>-To use the expression “It is healthy/ It is unhealthy”</li> </ul>
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to distinguish between healthy and unhealthy food.</li> <li>-Reminds the name of some of the food worked.</li> <li>-Uses the expression “It is healthy/ It is unhealthy”</li> </ul>
<b>DESCRIPTION:</b>	<p>The teacher gives the students one page of a supermarket magazine. Each student has to choose two foods and cut them. Then, the teacher sticks on the board a mural in which there are two columns. In one, it is written “Healthy food” in green color with a happy face, and in the other “Unhealthy food” in red color with a sad face. The teacher gives them an example of healthy food and another of unhealthy food and sticks them in the right column. After that, one student takes one of the food s/he has cut and the teacher asks “Is it healthy or unhealthy food?”. The student, with the teacher’s help, tries to answer “It is healthy/ It is unhealthy”, and sticks it in the right column (see appendix 7.12).</p>

3. LET'S DO FRUIT BROCHETTES!	DEVELOPMENT ACTIVITY
<b>MATERIALS:</b>	Apples, pears, strawberries, oranges, plums and watermelon/ Plastic plates/ Plastic knives/ Sticks
<b>TIME:</b>	60'
<b>DYNAMIC:</b>	The whole class/ Small groups
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To potentiate the importance of eating fruit.</li> <li>-To know the name of the fruit that appears in the tale.</li> </ul>
<b>EVALUATION</b>	-Knows the name of the fruit that appears in the tale.
<b>CRITERIA:</b>	-Behaves responsibly and has correct hygiene habits.
<b>DESCRIPTION:</b>	<p>The teacher brings to the class apples, pears, strawberries, oranges, plums and watermelon. The students are divided in 6 groups, thus, each group has a specific fruit. Then, the teacher gives each group of students, plastic plates and plastic knives, sticks and some peeled fruits. The students have to cut in small pieces the fruits and put them in six different plates. When they finish, one student per group shares out the fruit, giving one plate to each group. In this way, each group of students will have six plates, each one with different fruit cut. Then, each student does his/her own fruit brochette putting the pieces of the different fruit in a stick, and s/he eats it!</p>

4. LET'S PLAY WITH THE CHAIRS!	FINAL ACTIVITY
<b>MATERIALS:</b>	Cd player/ Chairs/ Flashcards of the food
<b>TIME:</b>	30'
<b>DYNAMIC:</b>	The whole class
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To distinguish between healthy and unhealthy food.</li> <li>-To enjoy with the game, respecting the rules as well as the other students.</li> <li>-To know the name of the food.</li> </ul>
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to distinguish between healthy and unhealthy food.</li> <li>-Says the name of the food.</li> <li>-Behaves properly when playing and accepts the rules of the game.</li> </ul>
<b>DESCRIPTION:</b>	<p>The teacher puts in the class as many chairs as students are in the class in a circle. Then, s/he sticks in each chair a flashcard of the food. All of them have healthy food except one chair, which has an unhealthy food image. Once the music starts (We love fruit of SingSings), the students have to go walking around the chairs. The teacher can also give them orders such as “raise your hand”, “touch your nose”, etc., while they walk. When the music stops, they have to sit on a chair. Then, each student has to say the name of the food of his/her chair. The student, who sits in the “unhealthy chair” is out of the game. After that, the teacher takes out a “healthy chair”, and changes the place or the flashcard food of the “unhealthy chair”. The music sounds again...</p> <p>I would like to say that there will be repeated flashcards of the food in the chairs, since, in the tale there are not as many kind of food as students are in the classroom.</p>



5. ONCE UPON A TIME...		FINAL ACTIVITY
<b>MATERIALS:</b>	Cd player/ Chairs/ Flashcards of the food	
<b>TIME:</b>	15'	
<b>DYNAMIC:</b>	The whole class	
<b>OBJECTIVES:</b>	<ul style="list-style-type: none"> <li>-To understand all the vocabulary of the tale.</li> <li>-To explain, in his/her mother tongue and using some English words, what happen in the tale.</li> <li>-To explain why the caterpillar turns into a butterfly.</li> </ul>	
<b>EVALUATION CRITERIA:</b>	<ul style="list-style-type: none"> <li>-Is able to understand almost all the vocabulary of the tale.</li> <li>-Explains, using his/her mother tongue and some English words, what happen in the tale.</li> <li>-Knows what the metamorphosis process is.</li> </ul>	
<b>DESCRIPTION:</b>	<p>For the third and last time, the students watch and listen to the tale again on the digital whiteboard:  <a href="https://www.youtube.com/watch?v=4HI7q38VmQ">https://www.youtube.com/watch?v= 4HI7q38VmQ</a></p> <p>Since the audio is in English, the students will be only exposed to real English input. They watch the tale twice. The second time, the teacher stops it in some scenes, and asks the students some comprehension questions to check for understanding and other questions to review all the contents worked in the curricular plan. S/he also carries out the <i>circling</i> and PQA technique. For instance “Is the caterpillar big or small?, What color is the lollipop? Do you like apples?”, etc.</p>	

6. LET'S ACT OUT THE STORY	FINAL ACTIVITY
<b>MATERIALS:</b>	Real and created food/ White fabric for the egg/ Brown fabric for the cocoon/ Small caterpillar mask/ Big caterpillar mask/ Butterfly mask/ Leaves
<b>TIME:</b>	60'
<b>DYNAMIC:</b>	Small groups
<b>OBJECTIVES:</b>	<p>-To use the vocabulary acquired and some easy expressions to act out the tale.</p> <p>-To represent the actions of the tale according to the teacher's narration.</p>
<b>EVALUATION CRITERIA:</b>	<p>-Is able to use the vocabulary acquired and some simple expressions to act out the tale.</p> <p>-Represents the tale concerning the teacher's narration.</p>
<b>DESCRIPTION:</b>	<p>The teacher creates 8 groups of students, then, there will be 3 members for each group. In each group, one student will be the small caterpillar, the other the big caterpillar, and the last one, the butterfly. The student who represents the small caterpillar puts a mask and the white fabric above him/her simulating the shape of an egg. Then, the teacher, with the others students' help, starts explaining the story. Thus, the student goes out of the egg (the white fabric) and following the teacher's instructions, s/he eats the food, saying "I am still hungry". After that, the teacher says that the tiny caterpillar is feeling bad, and the student has to simulate it... Naturally, once the caterpillar grows up, another student starts acting, and so on and so forth. When all the groups have represented the story, the teacher asks some questions about the end of the story using some images, such as "Where do you think the butterfly goes? Does she meet anybody, a dog, a cat...?"</p>

## 4. PART III: EVALUATION AND ASSESSMENT

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### 4.1. Evaluation of the teaching practice

#### 4.1.1. Initial evaluation

The initial evaluation plays a key role in order to know the previous knowledge of the students about the contents that teachers want to plan and develop. For this reason, in this teaching proposal, before carrying out the first didactic unit, the teacher would ask the students some questions such as:

1. What do you know about the silk worms? (showing an image)
2. Have you ever had silk worms?
3. Do you know what silk worms eat?
4. What number is it? (showing a flashcard of the numbers)
5. What color is it? (showing a flashcard of the colors)
6. What is the metamorphosis process?
7. What is your favorite fruit?
8. Do you like apples? (showing a flashcard or a real apple)
9. Is it healthy or unhealthy food? (showing food images and/or realia)

Naturally, due to the age and English level of the students, some of these questions would be asked in the students' mother tongue, but reinforcing their responses by repeating them in English. It is supposed that these questions would motivate the students, likewise they will be implicated in the curricular plan.

#### 4.1.2. Formative evaluation

During this proposal, a formative evaluation would be carried out to know if the students are acquiring the contents and achieving the objectives of the activities. Thus, the teacher would have the opportunity to rearrange the

teaching-learning process. This kind of evaluation is crucial because it allows achieving successful learning outcomes. Nevertheless, if it is not kept in mind, there are fewer possibilities to change the methodological strategies, simplify or complicate the contents, the vocabulary, etc., to the students' level. In addition, during the course of the activities, the teacher would observe, guide and help the students. Overall, the individual and/or the small groups activities planned would allow the teacher to attend to each student. In this way, s/he would realize about the difficulty, improvement and autonomy of each student when carrying out the activities. Finally, I would like to add that the formative evaluation would also allow the teacher to adapt to the diversity of the students, to modify and to reconsider the activities planned.

#### **4.1.3. Summative evaluation**

The other type of evaluation that is contemplated in this proposal is the summative one, which would be used at the end of each didactic unit to value the progress of each student. Hence, the teacher will have the opportunity to realize about the accomplishment of the objectives, the possible modification of the didactic units and the satisfaction grade of the students towards the activities and the didactic units. Two different types of instruments would be used regarding the summative evaluation. On the one hand, the teacher would fill out a rubric of each didactic unit to assess the learning and progress of each student. It has to be considered that each rubric contains specific objectives related to the three areas of the curriculum of Infant Education. On the other hand, a students' self-assessment rubric would be used, in which each student would evaluate all the activities implemented.

#### 4.1.3.1. Rubrics of the didactic units

Name of the student:	Course year:			
DIDACTIC UNIT "THE COLORS"	YES	NEEDS HELP	NO	OBSERVATIONS
<b>1. Knowledge of himself/herself and personal autonomy</b>				
Has a correct behavior with his/her classmates				
<b>2. The physical, natural, social and cultural environment</b>				
Is able to explain the tale in his/her mother tongue and using some English words				
Identifies the colors of the objects or other elements				
Is able to describe the cellophane experiment				
Distinguishes the objects by their color				
Groups the objects by their color				
Recognizes and names of the colors				
<b>3. The languages: communication and representation</b>				
Uses the digital whiteboard in an autonomous way				
Understands the teacher and obeys the instructions				
Is able to say simple sentences with the vocabulary worked: <i>I need blue, It is red...</i>				

Name of the student:	Course year:			
DIDACTIC UNIT "THE NUMBERS"	YES	NEEDS HELP	NO	OBSERVATIONS
<b>1. Knowledge of himself/herself and personal autonomy</b>				
Behaves correctly with his/her classmates when playing				
Has a positive attitude in games and group dynamics				
Respects the others' turn when playing games				
<b>2. The physical, natural, social and cultural environment</b>				
Recognizes the numbers and their graphical symbol				
Is able to count from one to ten				
Associates the oral expression of the numbers with their graphical symbol				
Behaves responsibly when taking care and feeding the silk worms				
<b>3. The languages: communication and representation</b>				
Uses in an autonomous way the digital whiteboard				
Uses simple vocabulary: <i>one apple, two pears...</i>				
Understands the teacher's instructions				

Name of the student:	Course year:			
DIDACTIC UNIT "THE BODY PARTS"	YES	NEEDS HELP	NO	OBSERVATIONS
<b>1. Knowledge of himself/herself and personal autonomy</b>				
Identifies the different parts in his/her body				
Points correctly his/her body parts				
Listens and understands the teacher's and his/her classmates' instructions and obeys the rules				
Has a positive attitude in games and in group dynamics				
<b>2. The physical, natural, social and cultural environment</b>				
Knows the parts of the body of the caterpillar				
Is able to stick correctly the parts of the body of the caterpillar				
Behaves responsibly when taking care and feeding the silk worms				
<b>3. The languages: communication and representation</b>				
Recognizes some of the vocabulary of the tale				
Explains the tale using his/her mother tongue and some English words				
Names the parts of the body				
Is able to say the sentence: <i>The caterpillar says touch your nose...</i>				




Name of the student:	Course year:			
DIDACTIC UNIT “THE METAMORPHOSIS PROCESS”	YES	NEEDS HELP	NO	OBSERVATIONS
<b>1. Knowledge of himself/herself and personal autonomy</b>				
Has autonomy when doing the mini-book				
<b>2. The physical, natural, social and cultural environment</b>				
Understands the metamorphosis process of the caterpillar				
Knows that the frog also suffers the metamorphosis process				
Uses the concept <i>metamorphosis</i>				
Sequences correctly the life cycle of both, the caterpillar and the frog				
Is conscious about the fiction of the tale: a caterpillar does not eat lollipops, ice-creams, etc.				
Behaves responsibly when taking care and feeding the silk worms				
<b>3. The languages: communication and representation</b>				
Is able to explain the changes of the life cycle of the caterpillar and the frog				
Uses the concept <i>metamorphosis</i> referring to these changes				



Name of the student:	Course year:			
DIDACTIC UNIT "THE FOOD"	YES	NEEDS HELP	NO	OBSERVATIONS
<b>1. Knowledge of himself/herself and personal autonomy</b>				
Behaves correctly with his/her classmates when playing				
Participates in the invention of the end of the tale				
Does the right movements and gestures to act out the story				
Is conscious about the importance of having healthy eating habits				
<b>2. The physical, natural, social and cultural environment</b>				
Is responsible when feeding the silk worms				
Recognizes the name of the food worked				
Distinguishes between healthy and unhealthy food				
<b>3. The languages: communication and representation</b>				
Names and understands without difficulty most of the vocabulary of the food worked				
Represents the tale concerning the oral narration of the teacher				
Understands the tale and acts out according to the narration				

### 4.1.3.2. Students' self-assessment

It has to be considered that the students would assess all the activities of the five didactic units at the end of each lesson. As they are 4-5 years old, they would stick a happy face (blue), a sad face (red) or an inexpressive face (yellow), with regard to their preferences. Hence, the teacher would check the grade of satisfaction of the whole class concerning each activity, each didactic unit and the teaching proposal in general. Each didactic unit would have a poster with this table:

<b>DIDACTIC UNIT "THE COLORS"</b>	<b>Act. 1. Once upon a time</b>	<b>Act.2. What's in the envelope?</b>	<b>Act.3. Let's experiment with the cellophane paper</b>	<b>Act.4. Let's learn the colors with the digital whiteboard</b>	<b>Act.5. Let's find objects in the class</b>	<b>Act.6. Using modeling clay to create food</b>
<i>Student's name</i>						
<i>Student's name</i>						
<i>Student's name</i>						

#### 4.2. Assessment: Expected results

The curricular plan developed in this teaching proposal aims at fostering the acquisition of English in a natural way through a main topic of interest: the tale *The very hungry caterpillar*. To review, it has to be emphasized that this proposal not only adapts the TPRS approach, but also considers other factors. On the one hand, as it has been proved, the principles, pillars and steps of the TPRS are taken into account; although the steps have not been strictly considered due to the age and English level of the students to whom this curricular plan is addressed. On the other hand, this proposal has added new aspects such as the promotion of the cooperative learning and the new technologies. Hence, amongst others, the socialization process of the students and the interaction among them are both encouraged. Besides, as it is demonstrated, this methodology has planned and created funny, motivating and interactive activities to potentiate the meaningful learning.

Nonetheless, as this teaching proposal is addressed to P4 students, it uses one tale per term instead of so many stories as the TPRS approach supports. In addition to this, the curricular plan has disregarded the “possible” similarities between the TPRS and some traditional language learning methods as Alley and Overfield (2008) claimed. As an illustration, the translation of the GTM is not present in this proposal nor the limited vocabulary of the ALM. However, likely, this adaptation of the TPRS approach possibly shares characteristics with the DM, as the use of question-answer activities to foster the listening and speaking skill and the inductive way of teaching grammar are both contemplated, for instance when carrying out the *circling* technique.

Above all, although this proposal has not been implemented, we consider that it would attain efficient results, since the steps and principles of the TPRS method have been adapted to the P4 students of The School. That is because we firmly believe that, as it is previously mentioned, each student and every teaching situation is different (Lichtman, 2012). Furthermore, the creation of activities related to the tale are meaningful, interactive and plenty of visual, auditory and kinesthetic

materials thus, this curricular plan is adapted to the diversity of the students and takes into consideration the multiple intelligences. Likewise, the contents are varied and worked in a cross curricular way.

Moreover, I would like to state that the results attained would probably show a great improvement referring to the students' fluency and acquisition of English. Naturally, the oral skills would be highly developed because of the activities and tasks planned. Furthermore, it is probably that the P4 students of the school would understand and acquire a wide range of vocabulary as well as they will develop positive attitudes towards the FL, since the main aim of the didactic units is to motivate them and to acquire a meaningful learning.

As regards the teaching goals that have been established in the theoretical part of the present proposal, they would be likely attained. For instance, as the students would be continually exposed to comprehensible input by means of motivating and engaging activities, the oral expression and comprehension would be fostered. As a result, the P4 students of The School would be motivated to learn English to communicate. In addition, considering that all the didactic units place the students in the centre of the learning teaching process and work the contents and the three areas of the Infant Education curriculum in a cross curricular way, they would learn English in a natural and unconscious way. Besides, this adaptation of the TPRS method also aims at creating a nice, rich and stimulate classroom atmosphere what leads to attain a meaningful learning. Consequently, positive attitudes towards English would be attained. Finally, I would like to state that doubtless, the taste for reading would be promoted and the students would initiate in the English native literature.

#### **4.2.1. Self-assessment**

As regards our personal goal, that is to convince about the appropriateness of using tales to conduct a FL methodology to achieve satisfactory academic outcomes and

a more relaxed, entertained and motivated classroom atmosphere, it would be also likely achieved. Evidently, this curricular plan has adapted the TPRS methodology to the P4 students of The School, focusing on its principles, pillars and in some specific aspects of the three steps. Additionally, it has considered some important learning principles that most of the L2 theories support. As an illustration, the need of interaction between the teacher-student and/or student-student (see Long's Interactionist Hypothesis, 1996) and the importance to receive not only comprehensible input (see Krashen's Input Hypothesis, 1982, 1985), but also to produce output (see Swain's Output Hypothesis, 1985).

As well, we support the use of tales to conduct and guide a FL methodology, since they combine some essential aspects of the L2 theories, such as the repetition and comprehension as the main tools for learning, the exposition to comprehensible input, the teaching considering the interests and needs of the students and the use of contextual clues to make memory and remind more effective (Nikolov et al., 2007). Furthermore, all the areas established in the Decree 38/2008 of Infant Education are fully born in mind in this proposal, what is a clear benefit to achieve our goal. Naturally, the majority of the contents, blocks and FL contents of the area *The languages: communication and representation*, are strongly fostered. For instance, amongst others, *the audiovisual language and the ICT, the arts language, the musical language, and the body language*, although they are not linked with any FL content, they are also promoted in this proposal. Additionally, there are some blocks extremely linked such as *Closeness to the literature* and its corresponding FL contents.

To end with this section I would like to say that we were familiarized with this tale when doing our practicum in the fourth course of the Degree of Infant Education. We told this tale to our students with created material and realia as well as we carried out two activities: "The cellophane paper experiment" and "Let's assemble the parts of the body of the caterpillar". However, they did not form part of any kind of didactic unit or methodology; we just conduct them independently. As a result and taken into consideration the good results achieved, we decided to do this proposal by integrating these activities and so many others under a FL

methodology: *Teaching Proficiency through Reading and Storytelling*. However, we did not have the opportunity to carry out the teaching proposal when doing our Master internship, thus, we just planned it. Furthermore, it is worthy to emphasize that this proposal can be implemented in different schools, always considering the students' characteristics and adapting it to their English level.

## 5. CONCLUSION

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There is no room for doubt that learning a FL from early ages does not lead to attain higher levels of language proficiency since there are so many aspects that influence. As it has been mentioned, according to Renandya (2013), cognitive, affective and social factors are closely related to the results achieved, for instance, aspects linked with the teacher, the curricula and the situation. Moreover, all the scholars agree with the need to be exposed to input to acquire a FL. For instance, Krashen (1985) and Long (1985) state that learners need comprehensible, rich and meaningful input, which has to be placed in a real context. However, other researchers, such as Swain (1999) argue that not only input, but also to produce output is a necessary condition to acquire a FL (cited in Renandya, 2013).

I would like to argue that as teachers, we have to consider the FL theories when developing our teaching materials. As Crawford (2002) states, the materials used have to foster the learner's autonomy and consider the individual differences, as well as they have to potentiate the discovery and problem solving to make the students have an active role. Furthermore, Graves (2000) mentions that efficient materials have to integrate the four language skills and have to be focused on the students' previous knowledge and needs. In addition, using realia and authentic materials help to get more efficient results. Tomlinson (1998, extracted from Harwood, 2010) also emphasizes that when developing materials, teachers have to engage cognitively and affectively the students, as they have to feel and experience the language.

It seems highly acceptable that tales are efficient materials to learn languages, due to lots of reasons. Amongst others, they are a motivating resource to learn languages: they teach ideas, abstract concepts and transmit values and ethical behaviors. Besides, Nikolov et al. (2007) argue that tales can help in developing positive attitudes towards the FL, what is clearly linked with the academic outcomes of the students. Additionally, it has to be emphasized that the language of the tales is real and placed in a meaningful context (Watts, 2006) and they integrate the majority of aspects of most of the theories that describe the FL acquisition (Nikolov et al., 2007).

The TPRS method, which is based on the use of stories, aims at developing fluent speech by learning grammar structures and vocabulary in a natural and inductive way throughout the exposure to comprehensible, interesting and repetitive input (Ray & Seely, 2004, cited in Blanton, 2015). Moreover, it develops the two brain hemispheres to activate the learning and make it more efficient. As well, it has to be emphasized that most of the TPRS studies have attained very good results as regards the students instructed with this method. Nonetheless, it has to be emphasized that TPRS is implemented in different ways by each teacher, since each student and each classroom environment is unique (Lichtman, 2012). To review, I would like to argue that this teaching proposal has not strictly followed the TPRS method; instead, it has taken into account some aspects and added new ones such as the creation of activities related to the contents of the tale and the promotion of the cooperative learning and the ICT.

Infant Education students are spontaneous and creative. They never act, they are natural. They are always willing to learn and to participate. This teaching proposal has taken into consideration these characteristics and has developed five different didactic units under a main topic of interest, that is the tale *The very hungry caterpillar*. In this way, it has adapted the TPRS methodology to the P4 students of The School. Furthermore, the activities and the materials developed consider the main principles when creating materials, the students' characteristics and some L2 learning theories, such as the Interactionist Hypothesis of Long, the Output Hypothesis of Swain and the Input Hypothesis of Krashen.

In addition, the didactic units of this proposal are closely related to the areas of the Valencian Community Decree of Infant Education, and the contents, blocks and FL contents are most of them, strongly kept in mind. Hence, the results attained when putting into practice this teaching proposal would be likely efficient. In spite of this, it has to be considered that the three kinds of evaluation mentioned, which are the initial, the formative and the summative, would provide the teacher with very valuable information. Thus, amongst others, the students' self-assessment and the teacher's evaluation rubrics of the didactic units would be indispensable resources to realize about the effectiveness of this curricular plan.



I would like to add that the Master's internship has been a magnificent opportunity to think, to analyze and to reflect about our teaching practice and the complexity of teaching a FL. As a result, we had the chance to realize about the appropriateness of creating teaching materials adapted to the student's characteristics. As well, we thought about what kind of methodology could be efficient for Infant Education students since the methods and materials used in The School were not motivating enough and did not consider all the principles described in this proposal. We did not doubt. We like tales. We like stories. And the most important, children too. Thus, we thought about TPRS. Therefore, apropos our previous and little experience with the tale *The very hungry caterpillar*, we decided to develop and plan a proposal guided by this tale.

Furthermore, as it is explained above, the P4 students of The School are used to read and listen to tales in their mother tongue, and to do previous and post activities related to them. However, in the English classroom, they are accustomed to see videos and do worksheets. For all these reasons, this teaching proposal has considered a methodology based on tales to learn some English contents through five didactic units, which are adapted to the level, needs and interests of the students.

Despite this proposal has not been carried out, some materials were already prepared, since three lessons were implemented when doing our internship in the Degree of Infant Education, although just by separate, without forming part of any didactic unit or methodology. Nevertheless, we are motivated to put it into practice; as a result, we have created some other materials, such as flashcards and sheets. I would like to emphasize that some of the activities planned in this proposal probably require a support teacher since we believe that to conduct effective, motivating and funny activities in Infant Education, help is required due to the maturity of the students.

I would like to conclude by answering to the title of this proposal: *Is the Teaching Proficiency through Reading and Storytelling (TPRS) approach a suitable methodology for Infant Education students?* Definitely: Yes, it is.

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# 7. Appendices

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## Appendix 7.1. The 3 steps of TPRS

# The 3 Steps of TPR Storytelling®

### Step 1 Establish Meaning

Write the English meaning on board  
Gesture (younger students require gestures)

**Personalize** the vocabulary:

Ask questions using the new words.

Ex: If the word is a noun, ask if a student likes it. If the word is a verb, ask if he does it.

Show interest by asking follow-up questions.

Ask the entire group about the first student.

Invite reactions by entire group.

Ask similar questions of another student.

Compare and contrast students.

Always look for confusion (hesitation or no response) and use translation to clear it up.

Make sure that **every** student understands **everything**.

Show interest and enthusiasm.

Capitalize on the comparison between students to make a little story about them.

### Step 2 Story

Get actors to dramatize the story. The actor performs after each statement.  
Spend plenty of time on the story (do NOT hurry.)

Follow each statement with many questions. Use a **variety of questions**: translation, low-level, open-ended, and creative.

Use translation to clarify grammar and structure. (Pop-up frequently throughout the story.)

Creative questions (that have no answer yet) invite unexpected or personalized details.

Students must answer all questions. They respond to statements with "Oh!"

Use the information that you learned about students (in step 1) to personalize the story.

Recycle parts of the story.

Retell the story (without actors, or everyone acting with a partner, or illustrating) if you need to.

Teach to the eyes! Look at the audience, not at the actors.

Enjoy the sparkle students.

### Step 3 Literacy

Give students a printed story.  
Students **translate** the story, (either as a group or one at a time.)  
Make sure that students understand each paragraph.  
Use translation to explain grammar so that grammar is tied to meaning, not to a grammar rule.

**Discuss** the paragraph in the language.

- Relate the situation, characters, and plot to students.
- Ask if they have ever been in such a situation.
- Capitalize on the cultural information in the story.
- Use the story to teach life lessons.
- Give a short quiz on the reading.
- Act out a scene from a novel.
- Discuss character development, choices and values.

Repeat step 3 for as many readings as you have. Extended readings and novels should be translated in this manner.

*It is the teacher's job to show enthusiasm and to be supportive at every step of every lesson.*

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## Appendix 7.2. Example of a five days instruction with TPRS

### Capítulo uno: El cuento del gato

#### Lección 1

*Problem:* Un chico no tenía un gato. Quería tener un gato azul.

*Structures:* (We generally have 2 or 3 structures, but we need 5 for the first story because these are the most common verbs in the language and they will be used in all the stories. It isn't the intent to practice each one of these verbs for mastery. That will take time. It is the intent to practice era/estaba for mastery. Even though we have labeled this as day 1 and day 2, you will probably take much more time and go through this story slower.)

Había un chico. There was a boy.

Era un chico y estaba en California. He was a boy and he was in California.

No tenía un gato. He didn't have a cat.

Quería un gato. H wanted a cat.

Fue a Wyoming. He went to Wyoming.

#### Day 1: Background information for the Ask-a-story

##### *Background information*

When we do the background information in a story, we are practicing our curriculum. We will practice certain verbs for mastery in this part of the story. When we teach these verbs we are teaching them for fluency which means your students can answer you using the verbs with confidence, accuracy and without hesitation. In TPRS® we either use the most common verbs of the language or the curriculum of our school or text book. In this book we suggest you use the most common verbs of the language.



In order to gain fluency we need to have multiple characters. Therefore every story will have a suggested 3 to 6 characters. We will also suggest constantly verifying the detail with your student actor. Multiple characters and verifying the detail with the student actor slow you down so you don't go through the story so fast. It gives your students the practice they need to master these verbs one at a time.

The first goal of this book is to practice ser/estar for mastery. It is important to not rush these first two verbs. They are the foundation of fluency for your students. These are the most common verbs of the language and your students need to know them well before you go on. You can go on to other stories and still work on ser/estar for mastery.

During the course of the book, we will suggest pop-up grammar. These will be in English. We will only give a few suggestions it is important you do many more pop-ups than suggested in the book. It might be good to do one to five pop-ups every five minutes.

*Characters:*

Steve (name of your student)

¿Había un chico o chica? (Chico) (For beginning students it is going to take a lot of practice to get había. You will start by circling, pointing to the words and pausing so students can hear the words.) Había un chico? Había dos chicos? (Dos is a new word so you will write it on the board and translate it.) ¿Qué había? (Work on going slow and pointing to each word. At this time you aren't practicing había for mastery.) ¿Quién era el chico? (Steve) ¿Era un chico? ¿Quién era el chico? ¿Qué era Steve? Era una chica? ¿Era una chica o chico? ¿Qué era Steve? (What does era mean?) ¿Había un chico o dos? (dos) ¿Quién era chico número dos? (Accept anyone famous) (What is the difference between era and es?) (Do the same questions about the famous person.)

(Now there are two actors. More information will be added to each actor emphasizing ser/estar.)

Steve, ¿eres un chico? (You will have to write eres on the board with translation. You will also have to write the answer with translation. Soy un chico.) When he answers the question always turn to the class and verify the answer with the class either with a statement or a question. Clase, ¿era Steve un chico? ¿Quién era el chico? (What is the difference between eres and es?) ¿Qué eres, un chico o una chica? Clase, ¿quién era el chico? (Do the same with your famous person.)

You will now introduce a girl who is a student. You will go through the same process with your student and with a famous person. Follow all of the above steps. This is going to take some time. It is not a goal of TPRS® to finish a story in a certain time period. It is a goal to practice for mastery. If you want, add more characters for even more practice. The famous person has a cat and the girl also has a cat. Have students play the parts of the cats and talk to them. Ask, Cat, are you a boy or a cat?

(Note- Sometimes a class might not answer the question in a factually correct manner. For example, you might ask if the Steven is a boy and someone in the class will answer “no”. Explain that each question must be answered in a factually correct manner. Repeat the same question again and be sure your student is answering correctly.

Now that you have several characters you will compare and contrast your characters. For example, ¿Quién era chico número uno? ¿Quién era chico número dos? ¿Quién era chica número uno? ¿Quién era chica número dos? ¿Qué era Steve? (Ask the same question about all of the other characters. Turn to a character and ask, Steve, ¿Quién eres? ¿Qué eres? (Do the same questions with the other characters. Get used to asking as many questions as possible. Don't worry about how much time this takes. It is in this process that you are establishing teaching for mastery that will take place during the year.

When your students are answering with confidence you are ready to introduce a new verb. Ser and estar are so important you will need a tremendous amount of practice on these verbs early. With estar, you will introduce three locations for each

character. The first location will be a general location like a state or a country. ¿Dónde estaba Steve? (Students guess using English proper nouns. Your students won't know you want a general location so you might have to tell them. Use a nearby state for your first character.) Continue by asking for a more specific location like the name of a city. Then ask for a more specific location. This will be a proper noun in the city. It could be a surprise location like Cats R US.

Continue this process with each character. Continue to verify the details with each character. Use question words when you verify the detail with the characters. Question words are more challenging, but they let you see how fast your students are processing their new language. It is always your goal to turn slow processing students into fast processors. That is why all of this practice is necessary.

If you do this practice early in the year and truly teach ser/estar for mastery, the rest of your year will go so much better. You will be able to use those words all of the time and your students will process the most common verbs in the language with ease in both the present and past tenses.

## Day 2: Ask a story

### *Storyline*

Había una chica. Quería tener un gato con una boca grande. Tenía un gato con una boca pequeña pero no tenía un gato con una boca grande. No estaba contenta.

Había un chico en Green River, Wyoming. Fue al chico y le dijo: -chico, no tengo un gato con una boca grande. Tengo un gato con una boca pequeña pero no tengo un gato con una boca grande.

El chico le dijo:

Tengo tres gatos. No tengo un gato extra. Mis tres gatos tienen bocas pequeñas. Es un problema.

La chica no estaba contenta. Fue a Brooklyn. Quería tener un gato de Brooklyn. Había un chico. El chico tenía un gato extra. La chica le dijo:

-Chico, ¿tienes un gato extra?

El chico le dijo:

-Hola chica. Tengo un gato extra.

-¿Tiene una boca grande?- le preguntó la chica.

-En mi opinión tiene una boca muy grande- le dijo el chico.

El chico le dio el gato. La chica miró el gato. El gato tenía una boca muy grande. La chica estaba muy contenta.

You will use many of the details already established in the background information. For example, you already established where the main character is.

### *Lugar X*

¿Dónde estaba la chica? (When you ask this question you will circle the question. You will also turn to your student and ask her, ¿Dónde estás? When the student answers, turn to the class and tell the class what the student said. Do this consistently. Remember to ask the student in the present tense and tell the class the information in the past.) ¿Qué quería la chica? (Un gato.) Chica, ¿qué quieres? ¿Quería un gato normal? (No, quería un gato con una boca grande.) ¿Por qué quería un gato con una boca grande? (Porque ella tenía una boca grande. También tenía un gato con una boca pequeña.) Chica, ¿por qué quieres un gato con una boca grande? ¿Tenía un gato con una boca mediana? (No, tenía un gato con una boca pequeña.) (Add surprise names of the cat and additional information about the cat.) ¿Estaba content el gato con la boca pequeña? (No, el gato quería una boca grande.) ¿Adónde fue la chica? (Green River, Wyoming) Chica, ¿adónde vas?  
Green River, Wyoming

¿Quién estaba en Green River? (Un chico. Add other details about the boy. Where? Name?) ¿Qué tenía el chico? (Tenía tres gatos.) ¿Tenía un gato extra? (You will get this information by having a dialogue between your student and the boy. When you do a dialogue, speak to the class and tell the class what the student actor says.

After you tell the class, then have the actor say his line to the other person. Have the girl ask the boy if he has a cat. Then have her ask him if he has a cat with a small or a large mouth? ¿Estaba contenta la chica? ¿Por qué? ¿Adónde fue? (Fue a Brooklyn.) ¿Adónde vas? ¿Por qué vas a Brooklyn? Brooklyn ¿Quién estaba en Brooklyn? (Un chico con un gato extra.) (Add information about the boy. Name? Cat's name? Other cats?) (You might have a student be a cat. Anytime you have a student playing a role, be sure to verify information with him too.) Solve the problem with dialogue. The girl asks the boy for the cat. The boy tells the girl he has an extra cat. The girl asks the boy if the cat has a big mouth. The boy says that the cat has a big mouth in his opinion.) ¿Le dio el gato? (Sí, le dio el gato.) ¿Cómo reaccionó la chica? (Estaba muy contenta.)

### Day 3: Extended Reading

Each student will need a copy of the extended reading. This is found in the student book of New Mini-Stories for Look, I Can Talk. Read a sentence from the extended reading and have your class chorally translate. Continue on until you have finished the first paragraph. Be sure to have students write in the definition of any unknown words.

When you do the extended reading you will:

1. Read a few lines of the reading in Spanish and have the class chorally translate what you read.
2. Ask questions about the part you just translated.
3. Add surprise details to that part of the story you just read. (Add specific details.)
4. Develop a parallel character. The parallel character will have a similar but different story. In the extended readings, the parallel character is almost always a student.
5. Dramatize both stories.
6. One student plays the role of the character in the story.
7. The parallel character is played by a student. The student plays him/herself.

*Characters:*

Parallel characters (student and famous person)

Bart (name of your student) (Extended readings are done in the present.)

Clase, Bart es un chico. ¿Es Bart un chico? ¿Quién es el chico? ¿Qué eres? (Be sure to write eres on the board with the translation. Also write soy on the board. If you student answers wrong, just point to the right answer and have the student read it.) ¿Qué es Bart? ¿Eres un chico? ¿Es Bart una chica? ¿Eres una chica? ¿Dónde está Bart? (California) ¿Está Bart en California? ¿Quién está en California? ¿Dónde está Bart? ¿Dónde está Bart en California? (Barstow) ¿Quién está en Bartow? ¿Dónde estás? Bart, ¿quién está en Barstow? ¿Dónde está Bart en Barstow? (Dollar Tree) ¿Quién está en Dollar Tree? Bart, ¿estás en Dollar Tree? ¿Dónde está Bart en Barstow?

When you are ready to go on to a new structure you will at first explain new structures. For example, explain le gusta as “it is pleasing to him.” Write the literal translation on the board but tell the class we say, “he likes it.” Also point out that the “r” in vivir means “to”. With this explanation students are ready for practice. Ask the following questions.

Clase, ¿le gusta vivir en California? Bart, ¿te gusta vivir en California? ¿Hace frío en California? Bart, ¿hace mucho frío en California? Clase, ¿quiere vivir Bart en California? Bart, ¿quieres vivir en California? ¿Dónde quieres vivir? Clase, ¿quién quiere vivir en California? Bart, ¿dónde quieres vivir? ¿Por qué? Clase, ¿por qué quiere vivir Bart en California?

Do the same questioning for a famous person. (Lady Gaga) After you have established that Lady Gaga is a girl who is in Fresno, California at Dollar General, you will ask compare and contrast questions.

¿Quién está en Dollar General? ¿Quién está en Dollar Tree? Lady Gaga, ¿estás en Dollar Tree? Lady Gaga, ¿dónde estás? Bart, ¿dónde estás? Clase, ¿dónde está Bart? ¿Dónde está Lady Gaga? ¿Quién está en Barstow? ¿Quién está en Fresno? Bart, ¿estás en Fresno? Lady Gaga, ¿estás en Fresno? Lady Gaga, ¿dónde estás

en Fresno? ¿Quién está en Bartow? ¿Quién está en Fresno? ¿Dónde está Bart? ¿Dónde está Lady Gaga? Clase, ¿a Lady Gaga le gusta vivir en California? (This hasn't been established so the students guess. If most of the class says "yes" then you will say, "no". If most of the class says, "no", you will say, "yes.") Continue to practice these structures asking questions about Bart and Lady Gaga. Continue to ask both of your students the same questions.

*Optional:* Once you have two characters established, add another set of parallel characters and follow the same procedures as before.

Second set of characters (If your students need more practice, then you will add another set of parallel characters and go through the same lines of questions. Compare all four characters. If you feel your students are answering quickly and with confidence then you will skip these extra characters.)

Jana (name of student) Wala Wala, Washington, Starbucks  
Justin Beiber Yakima, Washington, Home Depot

Now you have four characters so your compare and contrast questions will involve all four characters.

¿Quién está en Home Depot? ¿Quién está en Starbucks? ¿Quién está en Dollar Tree? ¿Quién está en Dollar General? Ask each student the same types of questions. ¿Dónde estás? (It helps for each student to see how the previous student answered the question. Ask your strongest student first. This is very difficult for your students. They need tremendous amounts of practice to internalize these verbs for fluency.)

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#### Day 4: Extended Reading

Review the facts established yesterday from the first paragraph of the extended reading. Have your student actors come to the front of the class. You will continue to ask questions about the reading and to dramatize it. You will also continue adding details about your parallel character.

### *Second paragraph*

(This book is written to help you discuss each paragraph of the story. Dialogue does not start a new paragraph in this teacher's guide.)

¿Está contento Bart? ¿Tiene un gato? ¿Quiere tener un gato? ¿Quién quiere tener un gato? Bart, ¿quieres tener un gato? Clase, ¿qué quiere tener Bart? ¿Quién va a Google? ¿Por qué va a Google? ¿Qué busca un Google? Bart, ¿buscas un gato? ¿Por qué no está contento Bart? ¿Hay un gato extra en California?

Ask similar questions about your parallel character.

### *Third paragraph*

¿Quién va a Boston? ¿Hay un chico en Boston? ¿Cómo se llama el chico en Boston? (Darwin) ¿Dónde está el chico? ¿Quién tiene un problema? Bart, ¿tienes un problema? Clase, ¿tiene Bart un gato? ¿Quiere un gato? Bart, ¿qué quieres? Clase, ¿tiene el chico un gato extra? ¿Cómo reacciona Bart cuando el chico le dice que no tiene un gato extra? Bart, ¿estás contento? ¿Por qué no?

Ask similar questions about your parallel character.

### *Fourth paragraph*

¿Adónde va Bart? ¿Por qué va a Atlanta? ¿Cómo se llama la chica en Atlanta? Bart, ¿por qué vas a Atlanta? Dramatize the dialogue between Bart and Gladys.

Ask similar questions about your parallel character.

### *Fifth paragraph*

¿Quién le da un gato a Bart? ¿Adónde va Bart con el gato? ¿Por qué está contento Bart?

### *Additional practice*

If there is time ask more questions about the parallel character and add more surprise details. Also have your students retell the story in groups of two. For homework have them do the written exercises in the book.



## Day 5: Novel and timed writing

Timed writing. Have your students do a five-minute timed writing. Have them re-write a story. This is the first timed writing. The timed writings are graded on the number of words. It is not expected that students will write 100 words at this time. You want most of your students to get 80 points or above so you will have to curve the grading on timed writings for a few months until you can give each student a point a word.

### Novel Pobre Ana

Read the first paragraph of Pobre Ana. Choose a student to be Ana. Ask questions about the paragraph.

Clase, ¿tiene problemas Ana? ¿Quién tiene problemas? ¿Tiene muchos problemas? ¿Tiene problemas con su papá? (Add details about Ana not in the book. Add an animal and tell the class she has problems with her penquin or her monkey.)

Establish two parallel characters. One character is a girl who doesn't have any problems because she is perfect. (This girl is a student in your class.) A second student is a girl who is almost perfect.) Establish details about all three characters.

If there is time go on to the second and third paragraphs. Add details about the families of the two parallel characters

Blaine Ray Workshops TPR Storytelling [Online] [Last access: 22/09/15] Available at: <http://www.blaineraytprs.com/free-downloads>

### Appendix 7.3. Research on TPRS approach

	TPRS outperforms another teaching method	Positive results for TPRS (no comparison group)	TPRS equals another teaching method	Another teaching method outperforms TPRS
Braunstein (2006)		✓		
Watson (2009)	✓			
Varguez (2009)	✓		✓	
Garczynski (2003)	✓		✓	
Beyer (2008)		✓		
Bustamante (2009)	✓	✓		
Foster (2011)	✓		✓	✓
Perna (2007)	✓		✓	✓
Spangler (2009)	✓		✓	
Beal (2011)	✓		✓	✓
Oliver (2012)	✓			
Dziedzic (2012)	✓			

Lichtman, K. (2012). *Child-adult differences in implicit and explicit second language learning* (Doctoral dissertation, University of Illinois at Urbana-Champaign). [Online] [Last access: 24/09/15] Available at: [https://www.ideals.illinois.edu/bitstream/handle/2142/34241/Lichtman\\_Karen.pdf?sequence=1](https://www.ideals.illinois.edu/bitstream/handle/2142/34241/Lichtman_Karen.pdf?sequence=1)

## Appendix 7.4. Previous flashcards





### Appendix 7. 5. Flashcards of the food

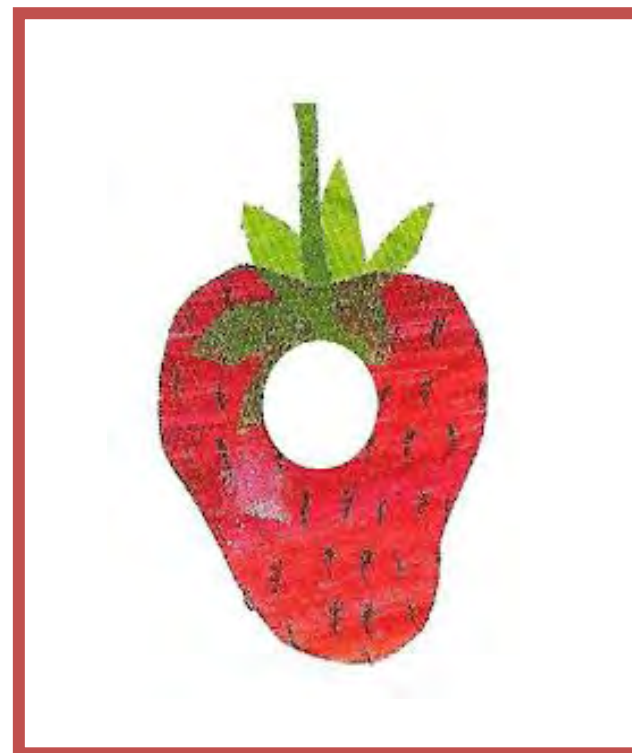
















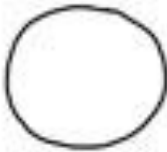

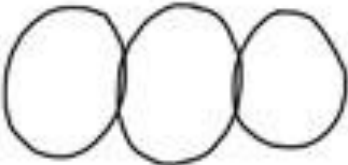
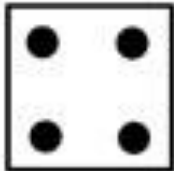

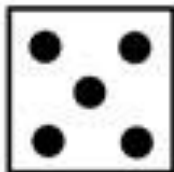



### Appendix 7.6. Created material for the tale



**Appendix 7.7. Activity “Let’s assemble the parts of the body of the caterpillar”**

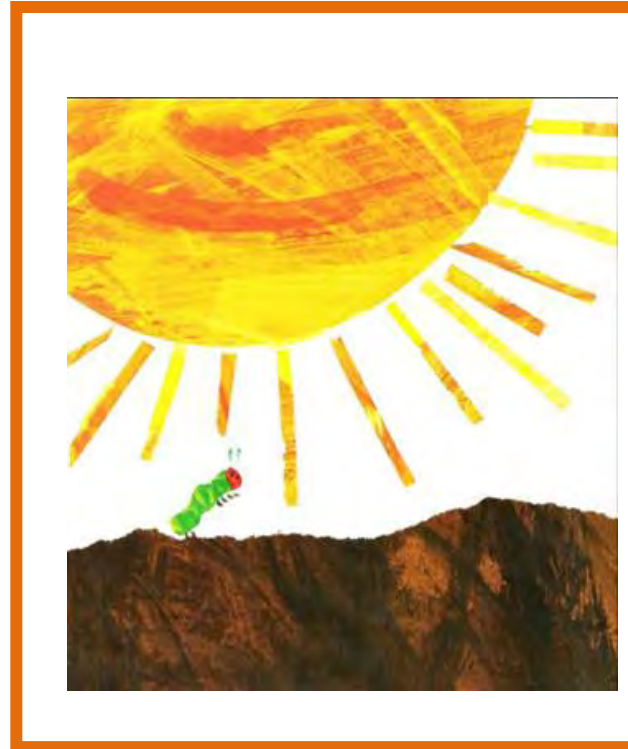
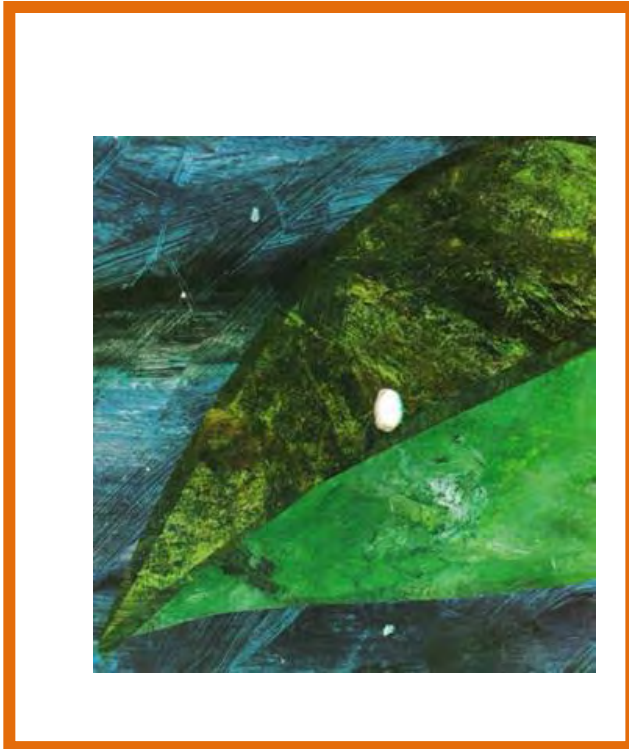


### Appendix 7. 8. Activity "Let's play with the dice"

<b>The Hungry Caterpillar Game</b>		
	<b>eyes</b>	
	<b>head</b>	
	<b>body</b>	
	<b>feet</b>	
	<b>nose</b>	
	<b>antenna</b>	

Stories and children. [Online] [Last access: 18/09/15] Available at:  
<http://storiesandchildren.com/the-very-hungry-caterpillar-game/>

## Appendix 7. 9. Flashcards of the metamorphosis process of the caterpillar





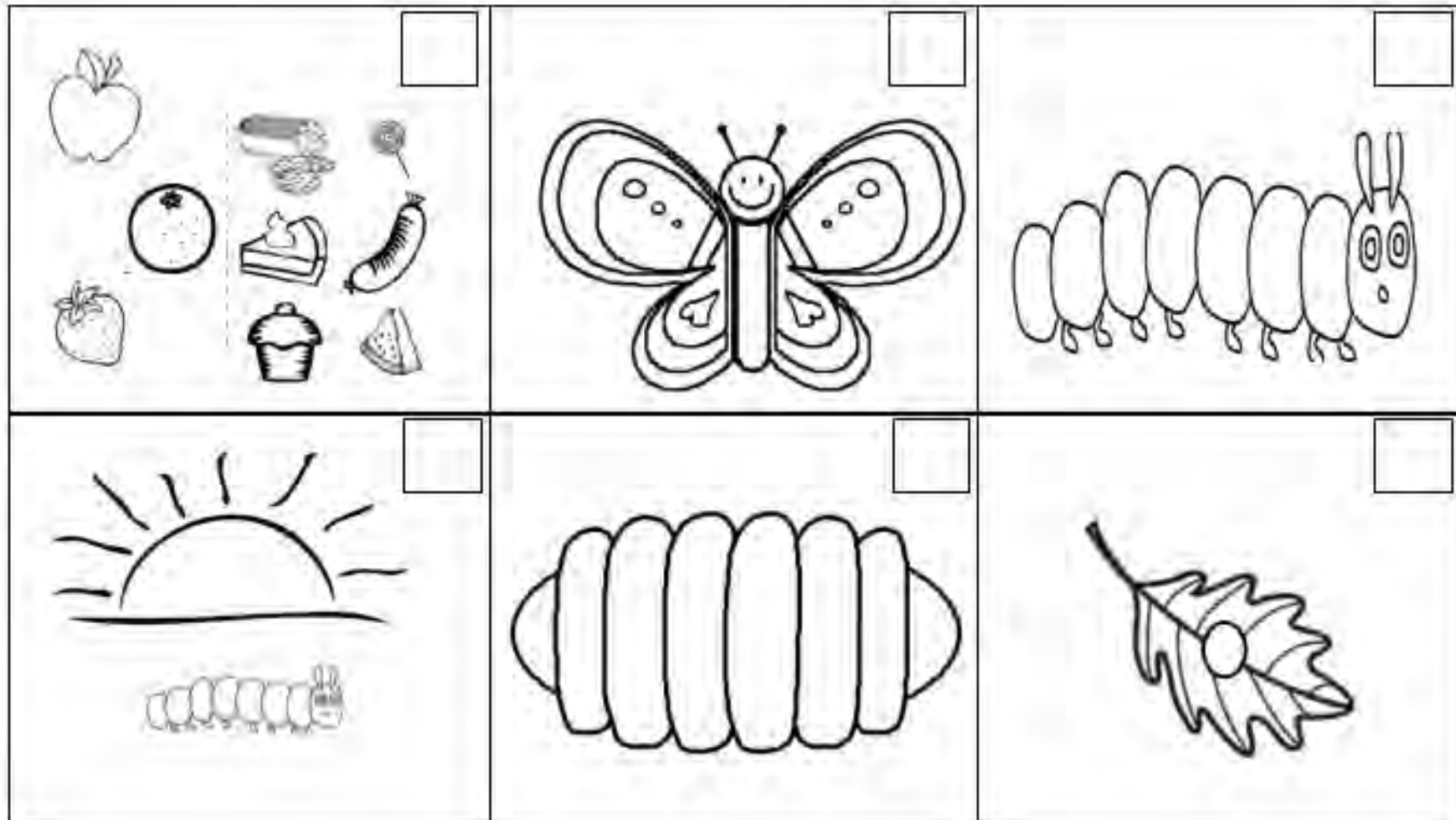
**Appendix 7.10. Flashcards of the metamorphosis process of the frog**







### Appendix 7. 11. Mini-book and cover of the metamorphosis process



THE VERY HUNGRY CATERPILLAR	THE VERY HUNGRY CATERPILLAR	THE VERY HUNGRY CATERPILLAR
THE VERY HUNGRY CATERPILLAR	THE VERY HUNGRY CATERPILLAR	THE VERY HUNGRY CATERPILLAR

## Appendix 7.12. Mural healthy and unhealthy food

HEALTHY FOOD



UNHEALTHY FOOD

