

TPRS / CI Inservice

International Leadership of Texas



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The following hand-out was adapted from documents produced by Stephen Krashen, Blaine Ray, Susan Gross, Karen Rowan, Carol Gaab, Jason Fritze, Annick Chen and Diana Noonan.

Videotaping and taking photos is permitted provided that you also send me copies or links: Karen@fluencyfast.com or post on Facebook iFLT NTPRS CI Teaching @fluencyfast @donnatatumjohns

Acquisition

Learning

- ~We acquire language through **comprehensible input** - listening and understanding.
- ~It happens when the learner is focused on the **meaning** of the message rather than how the language works.
- ~A baby may acquire language 10 hours a day for 6 years. A child entering first grade has over 20,000 hours of language acquisition.
- ~In 4 years of a second language program, we are lucky to have a student on task for 600 hours of acquisition.
- ~**Therefore, we need to make every second count when planning classroom activities!**

- ~Language *learning* refers to understanding how a language works.
- ~It is conscious and explicit.
- ~Learning about the language depends on aptitude, uses grammatical rules and is enhanced by study.
- ~Learning enables a student to edit language for accuracy.
- ~Not all students can learn about the language but *all* students can *acquire* another language.

What is the Comprehension Hypothesis?

We acquire language when we understand messages.

The Fundamentals of Language Acquisition, Krashen

1. The Acquisition-Learning Hypothesis

Language is acquired subconsciously through comprehensible input, not through output. We are generally unaware that we are acquiring as we are acquiring. Language learning is a conscious process. Error correction and conscious learning have a very limited effect.

2. The Natural Order Hypothesis

Language systems are acquired in order. The Natural Order is immune to direct instruction.

3. The Monitor Hypothesis

The Monitor is the self-editor that, after language is acquired, inspects it for accuracy. The Monitor can inhibit verbal fluency, slow speech and cause us to provide less information. It makes a small contribution to accuracy in writing. An over-active monitor is usually caused by error-correction and conscious learning.

4. The Input Hypothesis

How does language acquisition occur?

Language is acquired through Comprehensible Input: What we hear and read. There is no individual variation in the fundamental process of language acquisition.

Output does not lead to language acquisition. Talking and writing are not necessary for language acquisition to take place.

ACTFL's Principle: 90% Target Language

The teacher should be speaking the target language in class a minimum of 90% of the time, with a goal of 95% at all levels. Classes are student-centered but teacher-driven. Students should be actively engaged in answering questions throughout the class. Verbal comprehension checks should be frequent to make sure the input is 100% comprehensible to all students.

5. The Affective Filter Hypothesis

Anxiety and low self-esteem can prevent comprehensible input from reaching the "language acquisition device" (Chomsky). Forced output beyond the level of acquisition and error correction can raise the affective filter and block language from being acquired.

6. The Reading Hypothesis

Reading comprehensible input is a major source of competence in vocabulary, spelling, grammatical accuracy and writing style.

Reading makes better writers. Writing makes better thinkers, but reading is what improves writing. Free

Reading is the most powerful means of acquiring vocabulary and sentence structure. Strategies for using and teaching reading used in this program may include:

- a. A Free Voluntary Reading program, in which students can self-select books or readings and read independently;
- b. A Read-Aloud program in which the teacher reads Big Books and asks questions of the class while reading;
- c. A Guided Reading Program, where the teacher backward plans from a novel and teaches the book to the class;
- d. Reader's Theater, where students act out parts of a novel spontaneously (not rehearsed) while the teacher narrates or using visuals to help students see "pictures in their heads" (movietalk and other visual aids) are all acceptable reading activities and strategies.

Reading strategies that are not employed in this program are:

- a. Students reading aloud in the target language
- b. Students making vocabulary lists from reading selections
- c. Activities designed to assess rather than increase comprehension

7. Krashen's New Hypotheses

The cause of anxiety in language acquisition is incorrect pedagogy, which results in false personal theories of language acquisition and inaccurate expectations.

Interesting input lowers affective filter. Compelling input destroys affective filter.

Interesting input decreases the urge to focus on form. Compelling input destroys the urge to focus on form.”

The personalization hypothesis: Personalization is one way to make input compelling.

4 CI Methods

- ✓ TPR® (Asher. We learn like a baby learns. There is memory in muscle.)
- ✓ TPR Storytelling® (Blaine Ray)
- ✓ READING (FVR, readers, The Power of Reading)
- ✓ SHELTERED SUBJECT MATTER TEACHING (Culture, Literature, Upper levels, native speaker)

What is TPR?

In Learning Another Language Through Actions, Dr. James Asher describes Total Physical Response, a method he developed after running multiple studies to arrive at the most effective technique for language acquisition. It is like the game Simon says except no one gets out. By either using the command form or the third person singular of the verb, teachers use only the target language and student respond physically. (Stand, sit, touch your head.) TPR can be used for action verbs, objects and very obvious adjectives (fast, slow). The teacher models the action and later delays the modeling and finally removes the modeling all together. The teacher may also try to trick the students by modeling the incorrect action to see if the students are comprehending or copying their peers. Finally, we add novel commands. For example, we teach walk, chair, happily. Walk happily. Walk to the chair. The novel, unexpected command is the chair walks happily. Students move their chairs to comply. We perform comprehension checks often and add words slowly, when students indicate they are ready. We maintain a non-stop, uninterrupted stream of comprehensible input.

Write words in 2 languages

Model word

Delay Modeling

Remove Modeling

Novel commands

What is TPRS?

TPR Storytelling® is a method for teaching foreign or second languages that was invented by Blaine Ray, a Spanish teacher, in 1990. Concerned that his students were disinterested in the unexciting process of learning a language from a textbook, he began to use James Asher's TPR (Total Physical Response) to teach Spanish. Asher says that students acquire their second languages as they acquired their first languages. Our students learn as babies learn. Therefore, we should not expect them to produce the language before they have had an ample amount of time to listen to it. Blaine experienced great success, and the students began to be excited about his class. Although TPR has been the most effective method for acquiring a second language since it was invented in the 1960s, Blaine found that after hitting the "TPR wall," he was unsure of what to do to move from the imperative to the narrative and descriptive modes of speech. Students are asked to respond with gestures to words and phrases. He found that changing from commands to the third person singular allowed him to tell stories, a long-term memory technique. He found that asking the students to act out the parts of the characters in the stories preserved the highly effective physical element that had been so powerful in Classical TPR. As the technique was developed over the years, it became an all-encompassing method and methodology. The method combines Dr. James Asher's Total Physical Response (TPR) with Dr. Stephen Krashen's language acquisition strategies, allowing us to teach grammar, reading and writing along with vocabulary in context, within stories. (Read Fluency Through TPR Storytelling by Blaine Ray and Contee Seeley)

Acquisition leads to Fluency

~Acquisition proceeds best when the acquirer's level of anxiety is low and self-confidence is high, that is, when the acquirer's "affective filter" is down or low.

~ Acquisition means relying on what sounds right.

~Acquisition leads to **fluency**. Fluency is ease of expression. We want our students to be fluent.

~For acquisition to take place, we need to focus on these 4 elements: the language must be

Comprehensible
Repetitive
Interesting, even Compelling
Personalized

Keep the language comprehensible

~Use vocabulary that your students know. Shelter (limit) the vocabulary.

~Don't shelter the grammar.

Use the top 100-200 high frequency vocabulary **structures**.

A **structure** could be an individual word, an article and a noun, a phrase or an entire sentence.

Select the structures, then introduce them **one** item at a time.

~ **How** to make the language comprehensible?

Write the word and its meaning.

***Use a gesture.**
Nouns and verbs are TPR-able.

Use visuals!
Props and photos

**"The student's body is our best ally for transmitting and receiving message on the first exposure." James Asher, Total Physical Response*

Speak slowly

Slow enough for the slowest-processing student to understand.

Teach to the Eyes

Look into individual students' eyes when teaching.

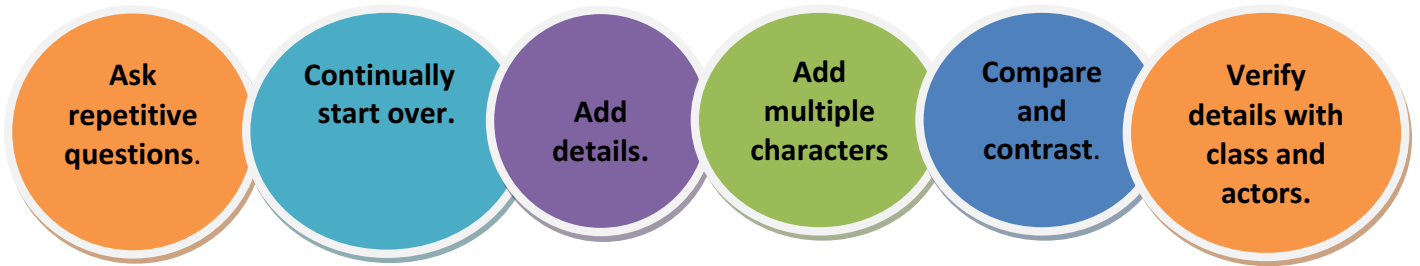
Pause and Point

Using a laser pointer, point to the word, say it and pause.

Check for understanding

Constant comprehension checks. Ask them to demonstrate understanding through gesture, translation, holding up fingers.

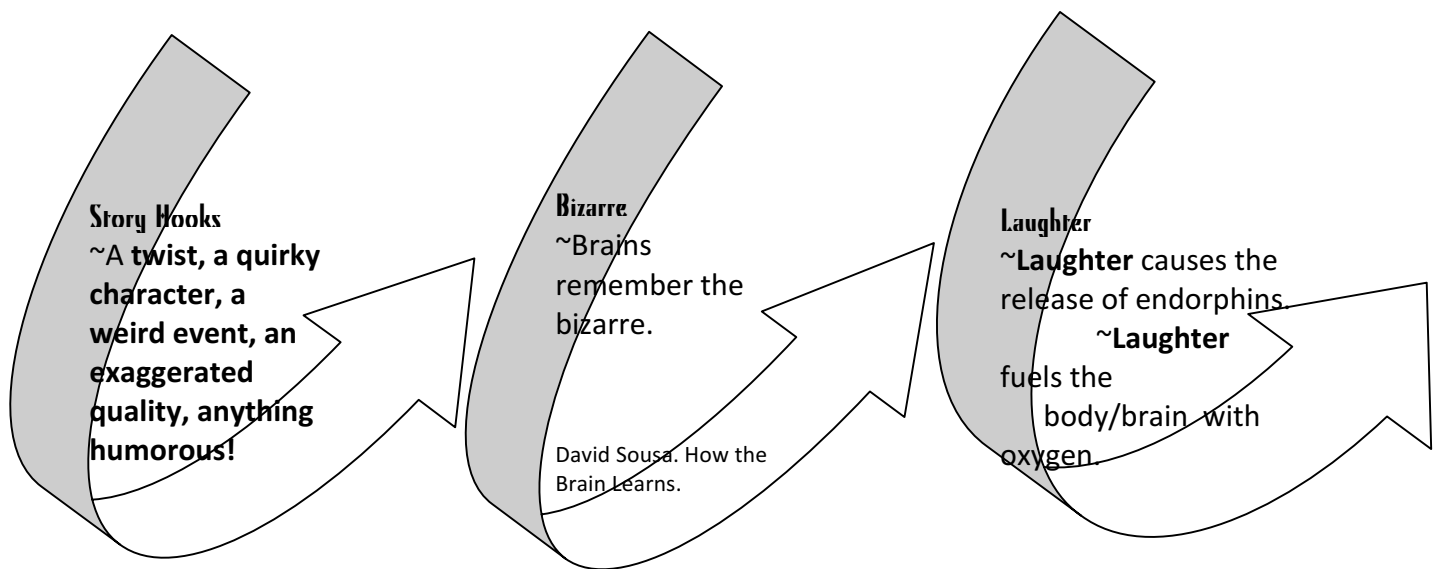
Keep the language repetitive



- ~Repetitive & scaffolded questioning is known as a circle of questions or **circling**.
- ~ Going back and reviewing previously established details helps build confidence and helps turn slow processors into fast processors.
- ~ Adding details that the students create keeps the stories interesting.
- ~ Additional characters add details and interest to stories.
- ~Compare and contrast provides more repetition.
- ~Verification of the facts of the story provides more repetition.

Keep it interesting, even compelling.

- ~**Personalize** the stories. Students are more interested in themselves, pop culture, personal activities than they are in fictional characters.
- ~Use story hooks. **Anything** that “hooks” the students and gets them interested in the story.



“Learning is most powerful when participants are having fun!” Bloom, 1976; Vygotsky, 1978; Csikszentmihalyi, 1990; Heath and McLaughlin, 1993; Csikszentmihalyi, Rathunde and Whalen, 1993; Hillcocks, 1995.

“Compelling means that the input is so interesting you forget that it is in another language.” Stephen Krashen, The English Connection (KOTESOL) in press.

Personalized Questions and Answers POA

~**P**, and then **P** some more. It's all about the students!

~**Ask them!!**
~Likes, dislikes... interests.

~Use details from their lives.
Real or fantasy!!

~ Use student actors to dramatize the story.

~ **P**ersonalizing also is about **listening** to your students. Listen, acknowledge, reiterate, respond, and act very interested!

~Once the structures are established, use **POA** for more repetition and practice.

Making a rule to speed up language acquisition is like passing a law that pregnancy should last only 7 months. – Dr. Stephen Krashen

The Steps of TPR Storytelling

1. Establish meaning.

Translation

Gestures - TPR®

Pictures

Props

~Translate by:

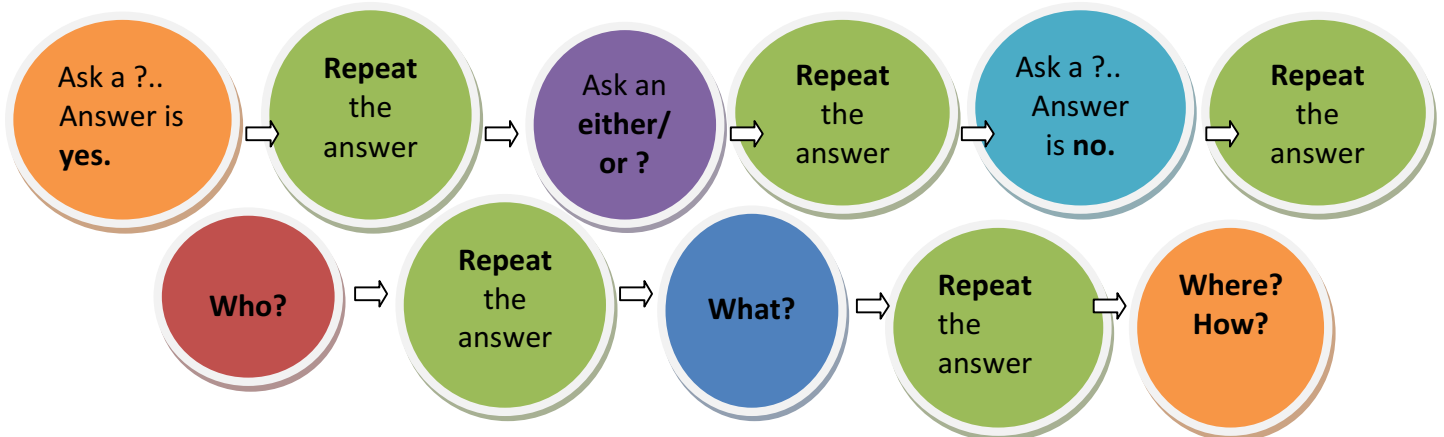
- Writing both the word (phrase) and the translation.
- Leave it there in case students forget the meaning.

~PQA with the new structure.

2. Ask a story (rather than tell, co-create)

Circling Technique

~In context, ask a series of questions. This enables tons of repetition.



~ A question demands a response and therefore shows understanding.

~ **Circling** technique leads to *repetition*, which is an essential element of acquisition.

~Asking the **who, what, where, how, etc. questions** is how we get the details

~**Always repeat the answer.** More repetition!!!

~First learn how to circle in this order then learn how to ask questions in a **RANDOM ORDER.**

PARKING ON “NO”

Ask several questions in a row that get a NO answer.

Inbounds versus

Out of Bounds

~**Inbounds** means you are making the class comprehensible to the lowest student.

~Always ask if students understand a cognate.

~To bring an *out of bounds* word *inbounds*, you must **CIRCLE** it.

~**Out of bounds** means at least one student doesn't understand.

~You go *out of bounds* by:

- speaking too fast
- using words students don't understand

~Never assume a student understands cognates.

~If you must use an *out of bounds* word, write it and translate.

3. Read and Discuss

When?

Read from the beginning of the year.

Read every day.

Personalized mini-stories

Class stories

Novels/novellas

Childrens' literature

What?

Strategies for reading ~Teacher reads aloud and students translate (individually or as a group.)

**Translation:
spot checking only**

- ~Good time for 'pop-up grammar'.
- ~Create *parallel characters*.
- ~Personalize the reading by discussing the characters as compared to your students.
- ~Ask content questions.
- ~To make the story more interesting, ask questions about facts that are NOT in the story.

Free Voluntary Reading

- ~Students select their own reading material from the classroom library.
- ~Library should include picture books, chapter books, fiction, non-fiction, brochures, magazines, storybooks and novels.
- ~Students read a minimum of 20 minutes per week.

Kindergarten Day

- ~Teacher reads a children's book to the class.
- ~Ask content questions; circle new vocabulary.

Lesson Planning

- 1. Manage vocabulary.**
 - Select 1 – 3 **structures**.
 - 1 structure per day.
- 2. Create & select a Character.**
 - 1 – 2 characters
 - Incorporate others as storyline/grammar goals require.
- 3. Ask for details** about character, location, events, etc.
 - What's his/her name?
 - Physical characteristics
 - Age?
 - Likes/dislikes
 - Location
 - Country, state, city, place
 - Events?
 - Where?
 - How?
 - When?
 - Reward the unexpected & funny.
- 4. Easily taught words/cognates**
 - What are some easily taught words/cognates you can use?
- 5. Scripted questions**
 - Beginning CI teachers find it helpful to script the questions.

Helpful Hints

- 1. Props**
 - Manage props, keeping only a few accessible at one time.
- 2. Manage vocabulary/structures.**
 - Post **one** structure at a time.
 - Post 'Phrase of the Week'
 - Post dialogue phrases
 - As the year progresses post word walls the students can always access.
- 3. Ask for details/next events with 3 kinds of questions:**
 - General response
 - Individual response
 - Small group response/countries
- 4. Coach actors.**
 - Choose "Sparkle" students.
 - Voice from Behind/Lip sync
 - Coach melodramatic acting.
 - Designate space/assign a specific location for every event.
 - Exaggerate qualities.
- 5. Insist on choral responses**
 - Cue cards/sound effects/fill-in-the blank responses
- 6. Incorporate music**
 - Make sure it is comprehensible

More Helpful Hints

1. GO S-L-O-W-L-Y.
2. Then slow down some more.
3. Point, Pause, rePeat!
4. Teach to the eyes.
5. Stay inbounds.
6. Check for understanding.
7. 5 second pop-up grammar lessons

8. Explain grammar from a *meaning* point of view.
9. Speak in the TL 90% of the class time.
10. Use natural language.
11. Do not shelter grammar.
12. Shelter vocabulary.
13. Give your students a feeling of success!

How to Circle

1. Positive statement
2. Question with a **yes** answer
3. Repeat the answer
4. Either/or question
5. Repeat the answer
6. Question with a **no** answer
7. Repeat the answer
8. Who? What?
9. Where? How? When? How
much? How many?
10. Why?

~After making a positive statement, students respond with an expression of interest like "Ohhhh" or "Wow".

~Insist that **all** students respond chorally to **all** questions.

- If they don't answer or give a weak response, do it over.
- Get some pat phrases like: "*That was weak.*" "*You must not have understood.*" "*I will try that again.*"

~Teach them to give you **unexpected** details.

~Students must give details in the TL/with a proper noun/cognate.

~Do not allow the students to use English unless given permission.

~During a story, you have 3 options:

← ○ ⇒
Go back **Circle** **Go forward**

~Go back *if* students have not yet acquired the vocab structure.

~The reason for circling is to get the repetitions of **new/unacquired structures**.

~Circling decreases as students get faster at processing.

TPRS Circling Template

DIRECTIONS: In the space provided, translate the statements and questions below into the language you teach.

Fish for a detail: _____

Questions that circle the **subject**:

+ _____ (Did Katya buy a Mini Cooper?)

Or _____ (Did Katya or Donna buy a Mini Cooper?)

- _____ (Did Donna buy a Mini Cooper?)

No _____ (No, Donna didn't buy a Mini Cooper, she bought a Mini Cooper!)

? _____ (Who bought a Mini Cooper?)

Questions that circle the **verb**:

+ _____ (Did Katya buy a Mini Cooper?)

Or _____ (Did Katya buy or eat a Mini Cooper?)

- _____ (Did Katya eat a Mini Cooper?)

No _____ (No, Katya didn't eat a Mini Cooper, she bought a Mini Cooper!)

? _____ (What did Katya do?)

Questions that circle the **complement**:

+ _____ (Did Katya buy a Mini Cooper?)

Or _____ (Did Katya buy a Mini Cooper or a Corolla?)

- _____ (Did Katya buy a Corolla)

No _____ (No, Katya didn't buy a Corolla, she bought a Mini Cooper!)

? _____ (What did Katya buy?)

“Did she or didn't she?” question:

(Did Katya buy a Mini Cooper or **didn't** she buy a Mini Cooper?) or (Did Katya eat a Mini Cooper or **didn't** she eat a Mini Cooper?)

New statement with the same structure:

(Donna bought a Volkswagen)

Surprise Details:

(Katya bought a Mini Cooper at **Dollar Tree**) (Katya bought a Mini Cooper from **Blaine Ray**)

PARKING ON ALL OF THE QUESTION WORDS / PARKING ON ONE QUESTION WORD

Ask questions using all the question words or seek details asking the same question word multiple times to build the story

- WHO?
- WHAT?
- WHERE?
- WHEN?
- WHICH?
- HOW?
- HOW MUCH?
- HOW MANY?
- WHY? WHY? WHY?

Re-state

Get a new detail and repeat

Park on one question words. Get a detail. Get specific. (Scaffolding)

WHERE? _____

Re-state _____

WHERE? _____

Re-state _____

WHERE? _____

Re-state _____

WHEN? _____

WHICH? _____

HOW MUCH? HOW MANY? _____

High-level questions the do not know the answer to.

HOW? WHY? _____

Re-state _____

Get a new detail and repeat _____

HIGHER LEVEL THINKING SKILLS / PERSONALIZATION

HOW DID HE REACT?

WHAT WAS THE PROBLEM?

WHAT WOULD YOU HAVE DONE?

WAS THAT THE BEST CHOICE?

WHAT WERE SOME OTHER OPTIONS?

HAS THIS EVER HAPPENED TO YOU?

WHAT DO YOU THINK ABOUT.....?

WHAT DO YOU PREDICT WILL HAPPEN NEXT?

CI SKILLS (Chapter 9)

As you continue to improve your ability to use Comprehensible Input in the classroom, consider selecting one of the following skills to focus on. Once you feel comfortable with this new skill, move on to another skill. Before you know it, you will be a pro in using the strategies of CI in your classroom.

- Assess constantly.** Each question is an assessment. If students answer you, you know they understand. If they don't, you need to find out exactly what they don't understand. Asking students questions like, "What did I say?", "What did I ask?", or "What does _____ mean?" is a great way to assess what they do and don't understand.
- Teach to the eyes.** This not only helps to hold students accountable, but it also helps show you when they do not understand. Besides, you are teaching students, not curriculum!
- Point and pause.** When we speak too quickly, we often make the language incomprehensible to students in the class. Pointing to the structures of the day and pausing is a great way to train you to slow down. Consider teaching with a laser pointer!
- Repeat the correct answer.** This is a great way to double your repetitions with very little extra time.
- Add a parallel story and/or a parallel character.** This allows to you get more repetitions of the daily structures by comparing and contrasting the details of different sub plots and/or of different characters.
- Verify information with your actors.** When you are doing a story and you want to involve your actor more directly, you will simply turn to him/her to verify if the information you are asking is correct. Once you have an answer from your actor, you will turn to the class and share the information you just learned. This is also a great way to introduce other verb forms to your students.
- Listen for their answers.** If they don't answer or give a weak response, do it over. Use pat phrases like: "That was weak." "You must not have understood." "I will try that again." Use these pat answers all the time. If you get a good answer, act as if the students "guessed" the right answer, and push to get more details.
- Coach good acting.** Good acting helps liven up your classroom atmosphere. It also helps everyone believe in the story.
- Think on your feet.** When you think you are ready, stop scripting your questions/stories!
- Exaggerate voice inflection and facial expressions.** This makes your story more interesting and believable.
- Use your body and posture to show interest.** Your body communicates a lot about how you feel about your students and the class discussion.
- Laugh!** Allow your students to entertain you. Relax and enjoy yourself.
- Ask your students for details.** As you add more details the story will become more and more specific. It is the specificity of the details that will allow you to "go back" in the story and ask questions about previously established information.
- Make your stories compelling.** Your students can't learn the language if they don't listen. Unexpected and/or exaggerated details and personalization are the keys to making students want to listen. Demonstrate deep belief in the story!
- Personalize!** TPRS and Comprehensible Input is about teaching students. By using the interests and talents of our students, our stories automatically are more compelling. It also

shows our students that we value and respect them as individuals. ((See Chapter 15 in Fluency Through TPR Storytelling)

READING

- **KINDERGARTEN DAY** – Students sit in the floor and teacher reads them a children’s book. Have someone bring cookies to help set the mood!
- **FVR** – Students choose what they want to read from the class library. The library might include magazines, children’s books, novellas from a variety of levels, etc...
- **GUIDED READING** – Teachers choose a reading that the class will read together. This might include a reading from a textbook, an extended reading from TPRS materials, an article from a newspaper or magazine, etc... When doing a guided reading, the teacher reads the text in the target language and the students translate for meaning (as individuals or as a group). The teacher and the students will discuss the reading in the target language. During the discussion find opportunities for the students to relate to the characters or events from the reading. Personalizing this discussion of a reading is critical!
- **NOVELS** – Teachers choose level-appropriate novels for students to read both in class and out of class. As with guided readings, teachers should look for opportunities to personalize the discussions so that students can relate to the characters and events in the reading.

NOTE: When you assign reading as homework, make sure that the students understand 90-95% of the vocabulary and structures.

EMBEDDED READING: An embedded reading is a technique developed by Laurie Clarcq and Michele Whaley that is designed to help students read more difficult texts by layering or scaffolding different versions of the text. An embedded reading is typically three different versions of the same text. The first version is the most basic version of the text and contains the fewest words, structures and details while the final version of the text is the most challenging. Laurie Clarcq, Michelle Whaley, and Michael Miller have wonderful resources on the websites for embedded readings.

MovieTalk

MovieTalk is a technique where the teacher narrates or asks repetitive questions about animated shorts, music videos, movie clips, commercials, etc... to provide comprehensible input in the target language. Some teachers show the video in its entirety before frequently pausing the movie to narrate or to ask repetitive questions. Instead, they delay showing the clip without interruption until the end of the exercise.

SETTING UP A MOVIE TALK

- Pick your clip
- Pick the new structures/words necessary to discuss the clip
- Find appropriate opportunities to stop the movie
- Script some of your questions to focus your lesson

APPLYING QUESTIONING TECHNIQUES TO MOVIE TALK

- Ask questions using new structures/words

- Use your question words to get more specific answers
- Review previously taught structures/words
- Recycle/review often
- Ask a lot of who, what, where, when, why, and how questions
- Repeat the correct answer
- Compare your students to the characters in the clips using the same structures/vocabulary
- Predict what will happen next
- Ask a lot of what-would-you-do questions
- Find opportunities to ask critical-thinking questions

FOLLOW-UP ACTIVITIES

- Tests or quizzes to assess vocabulary retention
- Speaking and/or writing assessments
 - Take screen shots from various points in the movie and ask your students to write or talk about the clip in as much detail as possible

ASSESSMENT

“Weighing the pig more often will not make it grow faster.” -Dr. Stephen Krashen

Output does not lead to language acquisition

HOMEWORK OR CLASSWORK – The purpose of homework is the opportunity for students to practice and for teachers to assess their progress. We want our students to always try to do the assignments to the best of their ability. We often give students credit for simply trying to do the assignment instead of grading for accuracy. When they have written assignments, we look at their errors so that we know what to teach. We typically give homework two to three times per week. We operate on the basis of “trust” and “integrity”. We simply want them to give evidence that they are staying with us. Language happens if they don’t give up! 😊

Examples of homework assignments in a TPRS classroom

- Write today’s story
- Draw today’s story
- Finish today’s story
- Retell today’s story to a parent (with some scripting)
- Write a T/F quiz about today’s story
- Write FALSE statements about the reading
- Do cultural research
- Do on-line activities
- Find an interesting website related to the French-speaking world
- Movie – This is a great homework assignment to give over the weekend.
- Reading



Examples of reading assignments

- Finish an extended or embedded reading that you started in class
- Read a chapter in a novella
- Read a chapter in a novella or an extended reading and answer comprehension questions
- Read a chapter in a novella or an extended reading and draw a picture that represents what happened in the reading
- Read the chapter in a novella or an extended reading and write a summary in English or the target language
- Write an alternate ending to the assigned reading
- Predict what will happen next (This is a great assignment if your students know the future or subjunctive)

GRADING HOMEWORK

- Correct for meaning

- Give them credit for trying
- Use a rubric for speaking and writing when grading for accuracy

TIMED WRITINGS

Speed writes – Students write for a limited amount of time (two to five minutes). They do not have time to edit, check spelling, or ask questions.

Relaxed writes – Students write for ten to fifteen minutes. They have time to ask questions, edit, check spelling, etc...

TESTS AND QUIZZES – Our philosophy about tests and quizzes – Most of our tests and quizzes are designed to evaluate how well our students are retaining the structures presented in our lessons. However, we also use tests to evaluate their listening, speaking, reading, and writing skills

- Most are unannounced
- Translation – target language to English
- Cumulative throughout the year
- Test structures we have taught
- 80% of students should get an 80% or higher or you reteach and retest



CHAPTER, SEMESTER OR FINAL EXAMS should assess the students' listening, speaking reading and writing skills in addition to testing their retention of the vocabulary and structures presented in class.

The extra credit question

At the end of each test offer students one extra point for responding in English to the question, "Tell me what's going on in your life." It will provide personalized information for stories and an invaluable connection with the students.

Support for TPRS teachers!

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Jason Fritze http://jasonslanguageideas.wikispaces.com/ Elementary Resources	Karen Rowan Twitter @fluencyfast www.fluencyfast.com www.fluencyfast.com/contact-us 719-633-6000

<https://www.facebook.com/groups/IFLTNTPRSCITEACHING/>

This is a closed group, but will approve language teachers.

The International Journal of Foreign Language Teaching

IJFLT is a free on-line journal that is dedicated communicating research, articles, and helpful information regarding language acquisition to support teachers. To subscribe, go to www.ijflt.org

The Great Mandarin Reading Project
www.ignitechinese.org/archives/1363

TPRS Books

For information about workshops and ordering materials go to <https://tprsbooks.com>

Dr. Stephen Krashen

sdkrashen.com

Bill VanPatten

teawithbvp.com

Fluency Matters

For information about works, ordering materials (free sample materials) and webinars go to <https://fluencymatters.com/>

Command Performance, www.Cpli.net

Join More TPRS!

The moretprs list consists of thousands of TPRS® teachers from everywhere who teach languages at all levels who want to support each other. To join, go to www.groups.yahoo.com/group/moretprs/join

Martina Bex, <https://martinabex.com/>

Karen Rowan, Fluency Fast Language Classes, TPRS Language classes for adults, teacher webinars, online language classes and readers (Isabela, Congo, Carl and Don Quijote / Isabelle, Singe, Carl and Don Quijotte)
www.fluencyfast.com

Jason Fritze

<http://jasonslanguageideas.wikispaces.com/>

Kristy Placido

<http://kplacido.com/category/tprs/>

Carrie Toth

<https://someretoshare.com/>

Scott Benedict

<https://teachforjune.com/>

Bryce Hedstrom

For materials and resources <http://www.brycehedstrom.com/>

Michael Miller

For TPRS German materials go to <http://www.sabineundmichael.com/>

For TPRS Spanish materials <http://www.charoylee.com/>

**[What is Communicative Language Teaching? (Dr. Bill VanPatten, www.teawithbvp.com)
https://www.actfl.org/sites/default/files/images/TLE/TLE_OctNov14_Article.pdf]**