

Spanish

Look, I Can Really Talk!

TEACHER'S GUIDE

**Written by
Blaine Ray**

**Edited by Verónica Moscoso
©May 2005**

Spanish

Look, I Can Really Talk!

TEACHER'S GUIDE

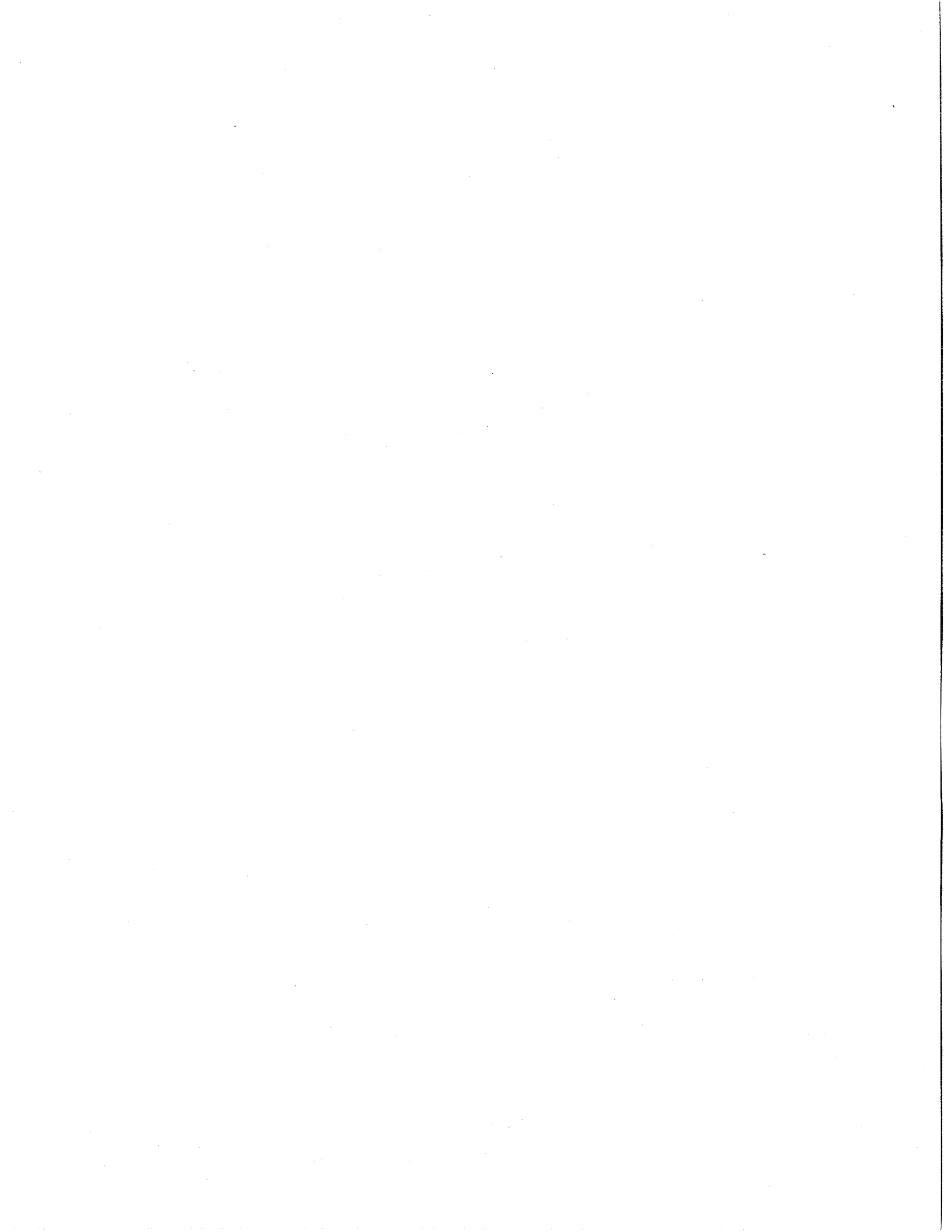
**Written by
Blaine Ray**

**Edited by Verónica Moscoso
©May 2005**

ISBN # 1-933814-56-X
ISBN # 978-1-933814-568

Blaine Ray Workshops, Inc
8411 Nairn Road
Eagle Mountain, UT 84005
(888) 373-1920
(888) RAY-TPRS (729-8777)
Email: Blaineray@aol.com
Website: BlainerayTPRS.com
Workshops: TPRS.us

©May 2005



CONTENIDO

Foreward

página i-x

Capítulo 1: El cocinero malo

Mini-situaciones y lecturas extendidas 1-10
Pasado (pretérito e imperfecto combinados)
Cuento principal: El cocinero malo

páginas 1-19

páginas 19-20

Capítulo 2: Rodolfo

Mini-situaciones y lecturas extendidas 1-10
Condicional
Cuento principal: Rodolfo

páginas 21-38

páginas 38

Capítulo 3: El pingüino que lo ha hecho todo

Mini-situaciones y lecturas extendidas 1-10
Pluscuamperfecto
Cuento principal: El pingüino que lo ha hecho todo

páginas 39-55

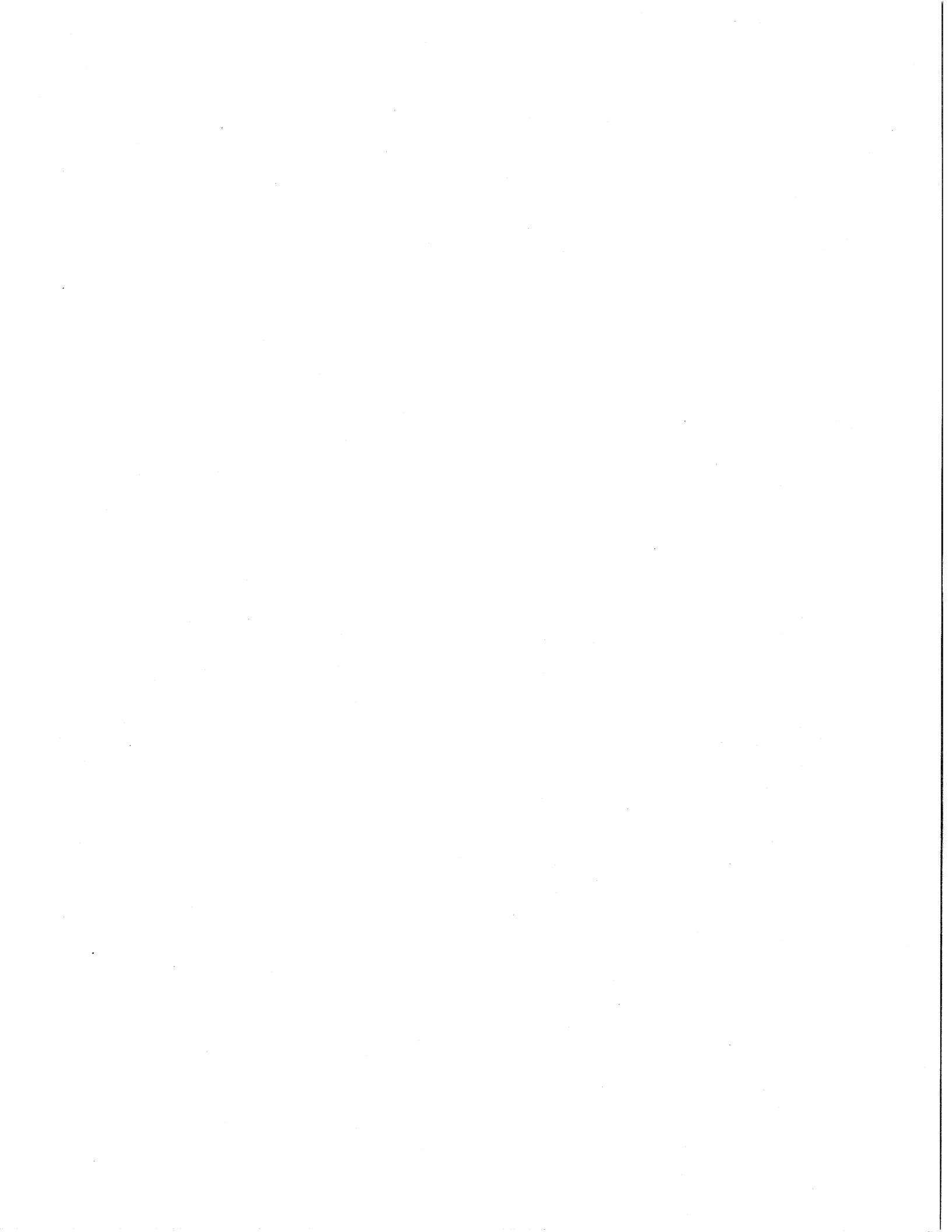
páginas 55-56

Capítulo 4: El perro bailador

Mini-situaciones y lecturas extendidas 1-10
Cuento Principal: El perro bailador

páginas 57-73

páginas 73-74



Foreward

Mirame, Puedo Hablar Muchísimo is a book based on TPR Storytelling. (Teaching Proficiency through Reading and Storytelling.) We suggest you attend a workshop or read *Fluency through TPR Storytelling* before you start this book.

This book is a level 3 book but in TPRS levels are fuzzy at best. We believe you could actually use this book with beginners.

How do we get repetitions?

In TPRS we get lots of repetitions by circling. This is explained in *Fluency through TPR Storytelling*. Here is an explanation of circling from that book.

In TPRS we make a statement and then we mirror the statement in a question. We say there is a boy and then we ask, "Is there a boy?" Asking questions using the same word feels repetitive to teachers. Since teachers already know the target language, they have a feeling of ease in the language. They don't feel the need for repetitions because they already know the language. It is hard for a teacher to see how important these repetitions are. Yet in the end, it is crucial in teaching language to give the students as many repetitions of the word as possible. We want all the students to be successful.

When you ask a question, wait for a response from your class. You can have students shout out the answer, or you can have them raise their hands. When they give an answer, you will answer with "yes", "no" or "almost". You are listening for the most interesting response. If you ask for the gorilla's name and someone says, "Bubba Smoothie," you would say, "Yes, correct. His name is Bubba Smoothie." You say "yes" because the answer was bizarre. If you ask, "Where does Bubba Smoothie live?" and someone says "the zoo," you say "no". Someone else says, "New York." You say "no". Someone says, "Africa". You say, "Yes. What part of Africa?" Someone says, "Big Creek, Egypt." You say, "Correct". You say, "How long does it take to go to Big Creek, Egypt?" Someone says, "13 years." You say, "Almost. Actually it takes 13 years and 3.2 seconds."

The interaction that takes place in this questioning process is the where most of the interest is generated in the PMS.

It is helpful to have details of the story in mind already. If you have taught a PMS earlier in the day or have planned it before the class, you have lots of possible details already in your mind. When you know you want the boy to go to Dripping Springs, Texas, you ask the question, "Where does the boy go?" Someone replies, "New York." You say "no". You say no to any answer and then you tell them the correct spot is Dripping Springs, Texas."

Start the story with your actors in front of the class. Whenever you are speaking to the class, you make eye contact with the entire class. You always look at them when you ask questions. When you give plot information, you look away from the class to your actors. You make sure

they carry out the plot. If you say the boy is sad, you look at the boy to make sure he is acting sad. If he isn't acting sad, you repeat, "The boy is sad." If he still doesn't act sad, you repeat the same sentence and model it exactly the way you want you student to present it.

You present the story like this:

TEACHER	CLASS
There is a girl.	(This is plot information, so the class responds with:) Ohhhhhhh!
Is there a girl?	Yes.
Is there a girl or a boy?	A girl.
Is there a boy?	No.
What is the name of the girl?	Princesa de la clase de español. (This is the girl's actual nickname in class. She keeps her same name because she is playing herself in the PMS.)
Is her name Princesa?	Yes.
Is her name Princesa de la clase de español?	Yes.
Is her name Bubba?	No.
What is her name?	Princesa de la clase de español.
Princesa thinks she is a gorilla. (Princesa acts like she is thinking.)	(Plot information so the class says:) Wow!
Does Princesa think she is a gorilla?	Yes.
Does she think she is a gorilla or an elephant?	A gorilla.
Does she think she is an elephant?	No.

Does she like gorillas?	Yes.
Does she think she is a big gorilla or a little gorilla?	Little.
No, she thinks she is a big gorilla.	Ohhhhhhhhh!
Why does she think she is a gorilla?	(Any possible answer would be accepted here.)
What does Princesa think?	She is a gorilla.
Is this a problem?	Yes.
Why?	She is a girl.
Is she a girl or a gorilla?	A girl.
Princesa goes to the doctor. (The teacher moves Princesa to doctor number one.)	Ohhhhhhh!
Does she go to the doctor?	Yes.
Does she go to the moon?	No.
Where does she go?	To the doctor.
Who goes to the doctor?	Princesa.
Why does she go to the doctor?	She thinks she is a gorilla.
Does she think she is a gorilla?	Yes.
Who thinks she is a gorilla?	Princesa.
Where is the doctor?	In Bliss, Idaho.
Yes, that is right. The doctor is in Bliss.	
What is the name of the doctor?	Bud.
Yes, his name is Bud.	

TEACHER	CLASS
Does Bud like gorillas?	No.
But you say, "Yes, Bud really likes gorillas. Bud has five gorillas at his house in Bliss. Bud wants 13 more gorillas."	Ohhhhh!
The doctor says, "You aren't a gorilla. You are a girl."	Ohhhh!
Does the doctor say, "You are a girl"?	Yes.
Who says, "You are a girl."	The doctor.
What does the doctor say?	You are a girl.
The next day Princessa goes to another doctor.	Ohhhh!
Does Princessa go to another doctor the next day?	Yes.
Who goes to another doctor the next day?	Princessa.
Does Princessa go to another doctor the same day or the next day?	The next day.
When does Princessa go to another doctor?	The next day.
The doctor thinks for 23 years.	Ohhhh!
TEACHER	CLASS
Does the doctor think?	Yes.
Does the doctor think a lot or a little?	A lot.
But you answer back, "Not a lot, only 23 years."	Ohhhh!

Who thinks for 23 years?	The doctor.
Does the doctor think exactly 23 years?	Yes.
No.	Ohhhh!
The doctor thinks for 23 years and 13 seconds.	Ohhhh!
Finally he says, "You are a girl but you need gorilla hair."	Ohhhh!
Finally, does the girl need gorilla hair?	Yes.
Who finally needs gorilla hair?	The girl.
Who finally says the girl needs gorilla hair?	The doctor.
The next day she goes to the hospital and receives gorilla hair.	Ohhhh!
Does she go to the hospital the next day?	Yes.
Who goes to the hospital the next day?	The girl.
Why does she go to the hospital the next day?	She needs gorilla hair.
Where is the hospital?	Florida.
No. The hospital is in Celeryville, Ohio.	Ohhhh!
What is the name of the hospital?	The Celeryville Medical Center.
That is correct. Does she need gorilla hair or cat hair?	Gorilla hair.
What does the girl receive the next day?	Gorilla hair.

Who receives gorilla hair the next day?	The girl.
When does the girl receive her gorilla hair?	The next day.
Where does she receive the gorilla hair the next day?	At the hospital
She is happy because she finally has gorilla hair. She likes gorillas.	Ohhhh!
TEACHER	CLASS
Is the girl happy?	Yes.
Does she finally have gorilla hair?	Yes.
Who finally has gorilla hair?	The girl.
What does the girl finally have?	Gorilla hair.
Does the girl like gorillas?	Yes.

As students get more advanced, the process of circling changes. Your main purpose of teaching language is to teach your students how to talk. In order for them to talk, you must focus on the basics of the language constantly. You never stop teaching the basic structures. Each class is devoted to the idea of letting them hear basic structures over and over.

As students get more advanced, you will circle whenever you feel there is a need. Circling is how we practice language. Most teachers can't feel the need for circling. They feel it is repetitive. That is why they must teach to the eyes of the lowest student to get the feeling of a need for constant circling.

If you are teaching the subjunctive, you would circle the subjunctive extensively. Use advanced tenses always.

Playing the game – Unexpected details

TPRS is a game. It is a game of the unexpected. In theory, each detail added to the story will either be a personalized detail about a student or an unexpected detail. In reality this doesn't happen but it is the goal. You have to be aware of how to get unexpected details. First, you have to have unexpected details before you teach the story. You can get the unexpected details in the written story or the teacher's guide. In this guide we will script out each story. After each question, we will put a possible unexpected detail in parenthesis. This detail will be used in case the students don't come up with something more interesting. Your class always gets a chance to

top the answer but if they don't come up with something more interesting, you will just tell them, no. Then you will tell them the unexpected detail. Once you have the unexpected detail in the story, you will then ask repetitive questions about the new detail until you add another detail to the story. You add a detail at a time and then circle your detail.

Playing the game -- Personalization

You will also teach your students to play the game by personalizing the story. The details of the story can be from their world. You will incorporate any of the popular or local culture into the stories. You can add details from your school. A student can go to the prom with a penguin or study Spanish day and night.

You also will add any personal details you know. For example if a girl plays the piano, you can make her an actress and a piano player in your story. If a boy plays football, your story can be about a football player. When we use students in the stories, the purpose is to make the students look good. The student is the best piano player in the world or the best football player.

You can also personalize through the use of dialogue. The story is about your student actor. Therefore you can verify or add new details based on what your actor says. If it turns out the student likes big red buffalos, you might turn to the actor and say, "Is it true? Do you like big red buffalos?" If the student suggests that he doesn't, just nod your head. By doing this you are telling him to play the game and say he does like big red buffalos. Then ask him the same question again. You can also use dialogue to establish a detail. For example, we have already established that the actor like big red buffalos. We of course want to know more about these buffalos. Turn to the student and ask, "Where are those big buffalos from?" The actor will say, "Brazil." You will agree and act very happy since now the student in playing the game so well.

Get student actors to use their personalities when they act. For example if the story has the student to go McDonalds for a Hawaiian elephant hamburger, and they don't have that type of hamburger, ask, "Class, how does Gringo react when he goes to McDonald's and they don't have Hawaiian elephant hamburgers?" The class says, "Mad." You then pause and look at your student and wait for him to act mad. Any time you have your student show emotion in your story, your class will be more engaged and interested in what is going on.

How to keep control of the story

You always have control of the story. First of all, it is your story. Students can suggest details because you have asked for them. If a student tries to force something in the story that you don't want, you just say, "It is my story." Occasionally a student will suggest an addition to the story that is cute but doesn't fit in this story. When that happens, just say, "That is another story." Students must respond in Spanish when you ask a question in Spanish. They will respond in English when you ask a question in English.

The Storytelling model -- locations

All stories have a problem. You present a problem by suggesting a student (the actor or actress) has or wants something. S/he might want a rock or a small brown Chilean rock that belongs to Bambi. If you start with a rock then you can get all of those details by asking questions.

A story has three locations. In the first location the problem is introduced. You might start out with a simple problem but add details to it or add another character. The purpose of the other character is to compare and contrast one thing or person to another. One person might want a rock but another person might want a green penguin. This allows you to ask questions about

both people. This gives you many more opportunities to use the structures that you are practicing.

After you have asked as many questions as you can think of in the first location, you just change the location. You ask the class where he went. You ask this to change the location. You are changing the location because you are starting the whole questioning technique over again. Now in the second location, you will attempt to solve the problem but for some reason you won't solve the problem. You can come up with any reason and any explanation. Since everything is possible in our stories, you can invent any reason you can think of as a possibility why the problem isn't solved in this location. You continue to ask questions until you can't think of anything else to ask and then you have your student go to another location. Again you ask, the class where she or he went. You then tell them, "Yes, she went to Lazy Bar, Nebraska."

Now the story is in the third location and based on time you will continue to ask questions. When the time for the class is about up, then you will just solve the problem. The boy or girl will get the rock and will be happy or he or she doesn't get it and is sad or cries.

Five day week with this book

On Monday you will teach the first story. You do that by finding the underlined words in this teacher's guide. Write those words on the board. Be sure you have your chart up with the question words and their English translations. These are the structures you are going to practice. Your focus is always on the new structures and any other basic structure of the language. Go through the process of the three locations while working on the basic structures of the language by asking repetitive questions. As you do this, your students will acquire the language over time.

When we first started teaching using stories, we felt it was most important to pre-teach the vocabulary. We don't believe that any more. You are certainly welcome to pre-teach the vocabulary words any way you like. You could have your students study them the night before, or you could teach a gesture for each word or phrase. We question whether teaching the words with gestures is the best use of class time especially on some words that are difficult to gesture like -- there is, sometimes, if, and many more. In fact, most words in the language are very difficult to practice with gestures, because the gestures have multiple interpretations. Therefore we suggest you just be sure that students are able to see the translations of the words.

Be aware of reaction time. It takes time for students to hear and get the meaning of the words you have said. Be sure your eyes are watching your barometer students most of the time. If you ever are unsure of whether they understood or not, ask them. Do a comprehension check. Find out what word or words they didn't understand or if it was just that there wasn't enough processing time.

You stay in bounds by making the story 100% comprehensible to your lowest student. If you ever go out of bounds, just translate that word on the board. That word is now in bounds and you can go back to your questioning.

On Tuesday, you will have your students read either the mini-story or the extended reading or both if there is time. We suggest they translate a paragraph and then you have a class discussion of the paragraph. You will find suggested questions in each story in this book. After you have translated a paragraph, now those words from the paragraph are in bounds. You can use any or all of them in the class discussion. In that way, you are able to practice and use the new words in context. Also remember to make the discussion interesting any way you can. This involves getting students to play the game in the discussion. Talk about the big elephant of one of your students. Find anything that is interesting to the students and talk about it. As soon as the discussion isn't interesting any more, just go on to the next paragraph and repeat the process.

If you do the story and the reading in two days then you would repeat the process on Wednesday and Thursday. If the story and the reading take longer that is fine too. You would

start the second story on day 3, 4 or 5. We don't care about rushing through the book. We care about teaching and practicing the material so our students can get the biggest gains in the basics of the language.

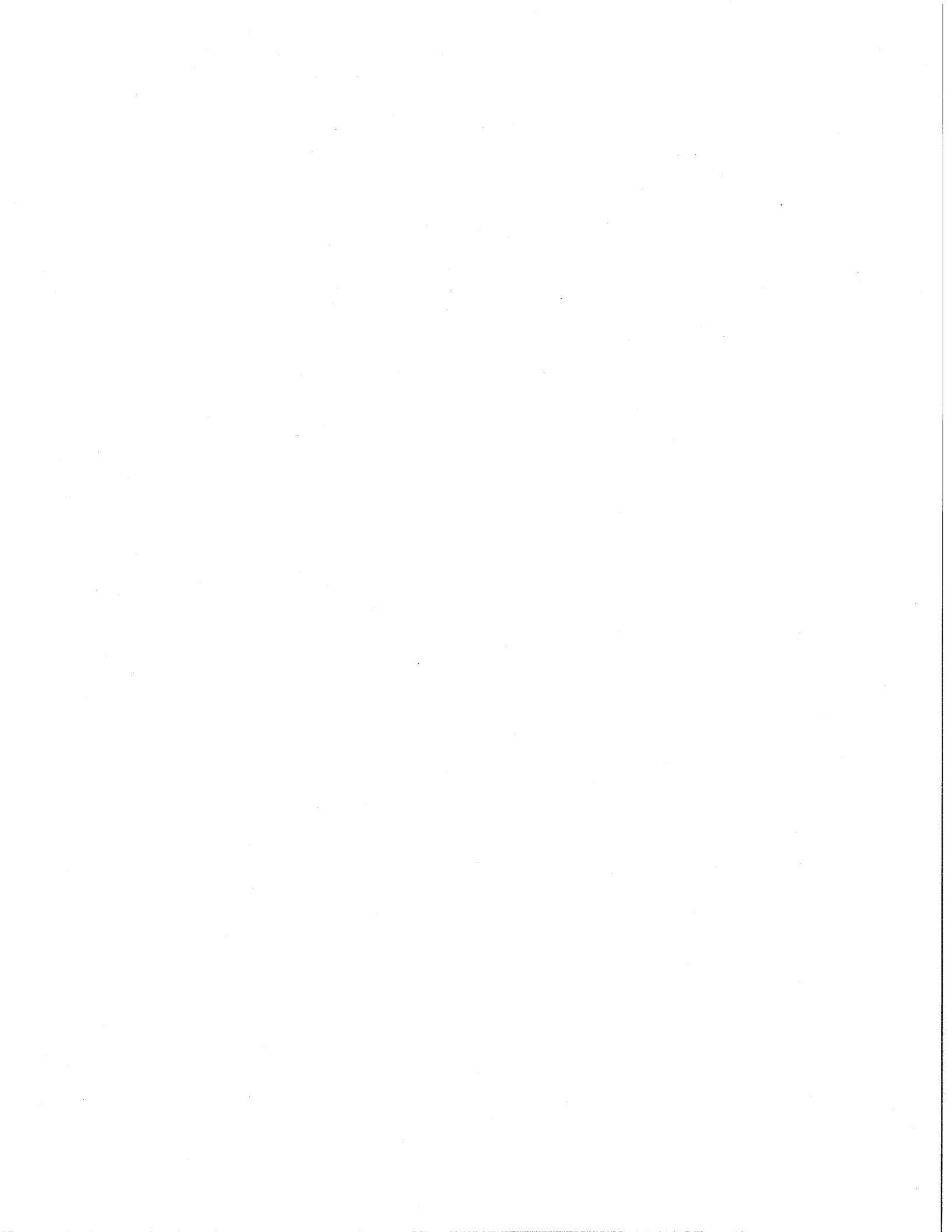
On Friday we do a timed writing. The idea of a timed writing is for students to write for 5 minutes without stopping about a topic. They try to get 100 words in five minutes. You would adjust the time and the number of words for beginning students.

After the timed writing have students read something from a newspaper, text book or novel. We want them to read something other than the stories. We also want something interesting to discuss. In the reading, once again you would translate a paragraph and then discuss it as long as the discussion is interesting. Personalize the discussion or discuss the culture. Make the discussion interesting any way you can. When the discussion isn't interesting, just go on to the next paragraph and repeat the process.

If you have any questions or suggestions, contact:

Blaine Ray
3820 Amur Maple Drive
Bakersfield, CA 93311

Email: Blaineray@aol.com
Website: BlainerayTPRS.com



Capítulo 1, Mini-situación 1

Necesitaba llevar un disfraz
A lo mejor no debía entrar
Sin embargo

El problema: Un joven necesitaba llevar un disfraz diferente a una fiesta de disfraces.

Lugar X

¿Cómo se llamaba el chico? ¿Dónde estaba? (Ponce, Puerto Rico o Nome, Alaska). ¿En qué parte estaba? (La calle Juan Fernández o el baño de Wendys). ¿Cómo era su casa? (Era grande con 22 Mini-canguros. Solamente tenía una piscina. Su cama estaba en la piscina y su baño estaba en la piscina). ¿Cuántos canguros había en la casa? (Tres mil quinientos uno). ¿Qué problema tenía? No tenía un disfraz para ir a una fiesta de disfraces. ¿Qué tipo de disfraz necesitaba el chico? (Un disfraz de un oso polar o un disfraz de pingüino). ¿Qué podía hacer para conseguir un buen disfraz? (Podría buscar un oso polar muerto o podría ganarlo en una competencia de canto o baile). ¿Adónde fue para conseguir un buen disfraz? (La tienda Disfraces de Osos Polares de Alaska o al río Amazonas donde cantan los monos locos). ¿Cuánto dinero exactamente llevaba consigo? (Veinte dólares con quince centavos o solamente tres pesos mexicanos y dos centavos canadienses). ¿Cuánto dinero necesitaba para comprar un disfraz de un oso polar? (Ocho centavos o dos peso mexicanos o cinco centavos canadienses). ¿Hay varias clases de disfraces? (Sí, hay un disfraz de oso polar de Alaska o de color azul neón o uno de color bolitas negras). Cuando fue a la tienda, ¿había un buen disfraz de oso polar? ¿Cuántos?) (27) ¿Compró uno o dos? ¿Cuánto costó (aron)? (1,331 dólares). ¿Cómo lo pagó? (¿Visa o efectivo?) ¿Adónde fue después con su disfraz? (A la casa de su novia en el centro de Atlanta a la calle Peach número 27 o al parque zoológico en Washington DC para conocer a otros osos polares).

La casa de su novia en el centro de Atlanta

¿Cómo reaccionó la novia cuando el chico llegó a su casa? (Se enojó porque no llevaba un disfraz de elefante). ¿Por qué no le gustó el disfraz de oso polar? (Porque su ex -novio era un oso polar o quería que tuviera un disfraz de un Mini-elefante de Hong Kong). ¿Qué pensó el chico? (A lo mejor debo comprar otro disfraz o no voy a besar esta noche). ¿Qué hizo antes de ir a la fiesta? (Buscó un disfraz en Ebay o fue a otra tienda de disfraces). ¿Por qué? (Porque quería comprarse el disfraz más barato posible o un disfraz de un Mini-elefante de Hong Kong). ¿A qué tienda fue? (Polar Bear Express o Disfraces Somos Nosotros).

Polar Bear Express

Cuándo fue a la tienda, ¿qué vio? (Varios disfraces exóticos del planeta X y disfraces de Bill Clinton, Madonna, elefantes de Alaska, Brad Pitt o un pájaro inteligente). ¿Qué compró? (Compró el disfraz de Bill Clinton o Yogi). ¿Adónde fue el chico con el disfraz? (Al McDonalds donde trabajaba su novia). ¿Cómo reaccionó la novia cuando el chico entró vestido de Bill Clinton? (No le gustó porque ella es republicana). ¿Qué solución

tenía ella? (Tenía un disfraz extra en McDonalds o quería que fuera vestido de Tarzan quitándose casi toda la ropa). ¿Qué disfraz decidió llevar? (Decidió llevar el disfraz de Ronald McDonald o decidió ponerse dos rebanadas de pan e ir vestido de hamburguesa). ¿Adónde fue? Fue al parque en el centro de Atlanta.

Parque

¿Por qué fue al parque? (Fue a buscar un baño porque el baño en McDonalds estaba sucio). ¿A quién vio en el parque? (Un pájaro). ¿Cómo se llamaba el pájaro? (Ken o Wesley). ¿Qué estaba haciendo el pájaro? (Comiendo papas fritas o bailando la macarena con otro pájaro). ¿Qué sabemos del pájaro? (Discute más detalles del pájaro. Trabaja en WalMart. Da la bienvenida a la gente que entra. Tiene 29 amigos que son actores en películas con pájaros). ¿Qué dijo el pájaro al chico? (Quiero ir a una fiesta). ¿Qué pensó el chico de eso? (Le gustó la idea porque el pájaro podría ser su disfraz). ¿Adónde fue el chico con el pájaro? (La fiesta).

La fiesta

¿Cómo reaccionó la gente cuando el chico entró con su disfraz nuevo? (Todos corrieron porque pensaron que el pájaro olía mal porque no se había bañado. El chico estaba triste porque estaba solo).

Capítulo 1, Lectura extendida 1

1. ¿Por qué a nadie le caía bien Pilar? ¿Por qué decidió llevar un disfraz Pilar? ¿Crees que nadie reconocería a Pilar con su disfraz? ¿Por qué? ¿Dónde irías para buscar un disfraz? ¿Cuál es tu disfraz favorito? ¿Por qué? ¿Cuándo te pones un disfraz? ¿Por qué?
2. ¿Por qué olía a pescado la chica? ¿Qué tipo de disfraz compró? ¿Es un disfraz bueno? ¿Por qué pensaba Pilar que nadie la reconocería? ¿Tú la reconocerías? ¿Cómo la podrías reconocer? ¿Qué le dirías a una persona que huele a pescado? ¿Crees que Elvis es popular ahora? ¿Quién huele a pescado aquí? ¿Por qué hueles a pescado? ¿Te gusta oler a pescado? ¿Qué haces para no oler a pescado?
3. ¿Por qué todos tenían vergüenza? ¿Qué cosa no querían admitir? ¿Tenían vergüenza de decirle que no les gustaba Elvis? ¿Qué le dirías tú a Pilar en esta situación?
4. ¿Por qué volvió Pilar a la tienda? ¿Por qué decidió comprar otro disfraz? ¿Qué tipo de disfraz compró? ¿Irías a una fiesta con un disfraz de ratón? ¿Cuál es tu disfraz favorito? ¿Tienes un disfraz de mono? (Sugiera a un estudiante que si lo tiene y hágale preguntas sobre su traje de mono).
5. ¿Cómo reaccionaron todos en la fiesta? ¿Cómo se sentía ella? ¿Por qué se sentó a relajarse? ¿Sabía Pilar por qué les gustaban tanto los ratones? ¿Cómo te sientes cuando has comido demasiado? ¿Cuándo comes demasiado?

6. ¿Por qué no quería salir Pilar? ¿Por qué pensó que a lo mejor debía salir? ¿Cuándo se quitaron los disfraces? ¿Qué sabía la chica cuando se quitaron los disfraces? ¿Por qué tuvo miedo Pilar? De pronto, ¿qué recordó? ¿Por qué se enojaron los gatos? ¿Qué les dio Pilar a los gatos? ¿Quién querría ir a una fiesta de gatos? ¿Qué harías en la fiesta? ¿Traerías pescado a una fiesta de gatos? ¿Por qué? ¿Te gustaría bailar con un gato? ¿Te gustaría ser un ratón en una fiesta de gatos?

7. ¿Qué pasó al día siguiente? ¿Eran gatos o personas sus mejores amigos? ¿Tenía Pilar pescado en sus bolsillos ahora? ¿Qué hicieron los estudiantes ya que ella no andaba con pescado en sus bolsillos? ¿Tienes amigos que son animales? (Busque a un estudiante que diga sí. Hágale muchas preguntas sobre el animal. ¿Por qué son amigos? ¿Qué hacen? ¿Bailan? ¿Hablan? ¿De qué hablan? ¿Dónde vive el animal? Cada pregunta es más específica. Pregunte mucho sobre los intereses del animal).