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IJFLT: A free on-line, peer-reviewed journal dedicated to communicating research, articles and helpful information regarding language acquisition to support teachers as they endeavor to create fluent, multilingual students.
San's Story: The Power of Reading in English as a Foreign Language

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Abstract:
San is an 11-year old boy who has developed a remarkable level of competence primarily through reading for pleasure. According to his teachers, he speaks, reads, writes and understands English at a level far above his peers, including many of those who have lived in English-speaking countries, and he has won all the major prizes in English awarded by his school. His teachers report that when San was in elementary school, he always had one or two English books in his school bag.
Key words: Read-aloud, Self-selection, Book and movie, compelling comprehensible input, Pleasure reading habit

This paper presents the case history of San, an 11 year-old Korean boy now in grade six, who has an exceptional command of spoken and written English. San has had very limited exposure to English outside of Korea (including a one-month English summer camp in the Philippines, which San did not like because the focus was on grammar and testing), has never attended a cram school, has never received special tutoring, does not spend time memorizing English vocabulary, does not play with English-speaking friends and does not speak English regularly at home. San is a pleasure reader in English.

How it began.

San's mother started him reading in English when he was five years old, after he had learned to read in Korean. She read aloud to him from English books for an hour a day until San was in grade 2. They read stories from the Oxford Reading Tree series, Step into Reading, books by Dr. Seuss, Eric Carle, Audrey Wood and John Burningham.

San and his mother played together acting out parts of stories from the books. During this read-aloud time, San's mother spoke English to him, but she did not speak English to him otherwise; she describes her English as limited, and reports that the read-alouds helped her improve. This stopped when San was in grade 2, when he complained that his mother's English was not good enough!

San's source of books at first was the bookstore and the Internet. His mother ordered books according to what she thought San would like.

English books were also available at the public library: San's mother checked out four books a week for him, two selected by San and two selected by her. San was generally more interested in books that he selected himself.

By 5th grade, San started going to the bookstore by himself and bought his own books. He now reads movie and teenage oriented magazines in addition to books.

San's teachers reported that he always seemed to be reading in English and carried one or two English books in his bag all the time. His mother reported that San reads whenever he has free time, sometimes even during mealtimes.

Movies

San is a fan of English movies and uses reading to help make English-language films more comprehensible. When he first started watching movies in English, he followed his mother's advice and watched the movie twice, the first time reading English captions and the second time without the captions. More recently, he began reading the book (or graphic novel) in English before seeing the movie. He used this method for Hunger Games and some of the Marvel movies. Without realizing it, San is thus providing support for the "read the book, see the movie" method, validated in several studies (Cho, 2011, 2007, 2006; Cho & Kim, 1999).

Evidence

We do not have standardized test scores, but there is strong evidence that San has acquired a considerable amount of English.
San won first prize in three school-wide English contests. One for reading in grade 6 and one for writing in grade 5. He also won speaking contests in his grade every year from grades 3 to 6.

Also, an interview with one of his English teachers, a native speaker of English, confirmed that San was highly competent in all "four skills." This is what he said about San's English:

Listening: "He understands everything I say ... I never need to change my sentences and make them easier so he can understand them. He understands what I say the first time."

Reading (and listening): "Most of the books and movies he talks about to me are English ones. Some of these books are for students his age or older in America."

Writing: "Even if his writing isn’t perfect, he is still far above other students in his grade and even better than many students his age or older in America..."

Speaking: San speaks "very naturally."

In addition, a Korean English teacher with many years of teaching experience commented on the size of San’s English vocabulary and on his grammatical accuracy: "Surprisingly San’s vocabulary is much larger than those who have lived in English-speaking countries, and San speaks with greater accuracy in grammar than those kids."

The incident at the cram school

Recently San’s mother wanted him to enroll in a cram school. But when San took the placement exam, he was told that he scored above the level required for every English class in the school, including classes for high school students. The only class he was eligible to take was a TOEFL preparation class, designed for advanced students interested in study abroad in English speaking countries.

San and Korean

It must be pointed out that San's accomplishments in English were not at the cost of his Korean language development. His mother reported that San is also an avid reader in Korean and his first language development is at the level expected of children his age.
Conclusions

In terms of theory, San's experiences are consistent with the Comprehension Hypothesis: hearing stories and reading for pleasure are a means of obtaining compelling comprehensible input, and are therefore a powerful means of developing language and literacy, including speaking and writing. San's case history is also consistent with many others, in both first and second language development (Krashen, 2004).

His experiences are also in agreement with Cho and Krashen (2016), who concluded that several factors are favorable to establishing a reading habit: access to reading material, self-selection, and a time and place to read, with little or no testing.

San gives reading the credit for his English proficiency. When asked what he had been doing to improve his English, San replied: “I love to read books in English and I read a lot. Also I like to view videos.”

Postscript

San has reached high levels of competence primarily from reading and some aural input, with occasional conversations with native speakers and with little contribution from formal instruction.

San is now in grade 7, the first year of middle school. Before entering middle school, San’s mother felt that her son needed to learn grammar and grammatical terminology. She had him attend an Internet English grammar class for an hour everyday for a month. San was not happy with this grammar class because he had already acquired a great deal of the grammar from reading: “This class is unnecessary because I know all the answers on all of the grammar questions. Why do I have to?”

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REFERENCES


The Composing Process and the Academic Composing Process

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In several publications (Krashen 1994, 2004), I have reviewed the research showing that writing itself does not contribute to language or literacy development. The arguments are:

(1) Those who write more do not write better.
(2) Increasing student writing does not increase writing quality or improve any other aspect of literacy.
(3) We do not write enough to account for the complexity of the written language.

The third point is only an argument against the strong hypothesis that writing is the only way we learn to write, but arguments (1) and (2) destroy even a weak form of the Writing Hypothesis, the position that writing makes a contribution to literacy development.

But writing helps us in other ways. Smith (1994) tells us we write for two reasons. One is obvious: We write to communicate with others (letters, emails, reports) and ourselves (notes, lists, reminders). The second is less obvious but profound: We write to solve problems and to make ourselves smarter.

The Language Arts profession, in the last few decades, has made tremendous progress in describing how writers do this, how they use writing to solve problems and make themselves smarter. The strategies they use are called the composing process.

Components Of The Composing Process

The fundamental generalization underlying the composing process is simple: Writing makes you smarter. When we write, our minds automatically help us solve problems, and in doing so, stimulates intellectual growth. The claim has
been made, in fact, that writing is the primary means by which we get new ideas: Inspiration, suggests Boice (1994), is the result of writing, not the cause, a view shared by several professional writers, as we will see later.

Revision

Perhaps the most fundamental strategy good writers use, the one that differentiates them very clearly from poor writers, is that good writers understand the importance of revision, and accept that revision is part of the composing process (Krashen 1984). They understand that as they write, they come up with new ideas, that it is in revision that writers discover problems and solve them: “The heart of revision is the process by which writers recognize and resolve the dissonance they sense in their writing” (Sommers 1980, p. 385).

Average and poor writers do not know this, and often regard revision as a sign of weakness, laboring under the false impression that they are supposed to get everything right in the first draft.

Interviews with writers reveal that they value revision. Here are two examples, one about Neil Simon and one from Kurt Vonnegut.

“In WHO’S WHO, Simon lists his recreational activities as golf and rewriting, and clearly yet another part of the secret of Simon’s success is his willingness to write the same scene over and over again until he feels that he has at last got it right. This is the mark of the professional - mediocre writers write, good writers rewrite.” (Meehan 1978).

“Novelists have, on the average, about the same IQs as the cosmetic consultants at Bloomingdale’s department store. Our power is patience. We have discovered that writing allows even a stupid person to seem halfway intelligent, if only that person will write the same thought over and over again, improving it just a little bit each time. It is a lot like inflating a blimp with a bicycle pump. Anybody can do it. All it takes is time.” (Vonnegut 1981).

Planning/Flexible Planning

Murray (1984) points out that “experienced writers refuse to leave on a trip without a map. The map may be in the head or on paper, but the writer needs a sense of direction.” (p. 223).

A number of studies confirm that good writers have a plan before they actually start writing, a road map of where they want to go (Krashen 1984). These plans, however, are not always formal outlines, and they are not written in stone – they
are flexible plans. As writers write, as they come up with new ideas, they change their plans.

Without a plan of some kind, writers run the danger of losing their way, of wandering off into areas they did not intend to explore. This may lead to unexpected discoveries, but it can also be counterproductive when a definite problem needs to be solved. Rose’s subject Liz, a writer who was classified as a “high blocker,” and “did not map out her discourse” (Rose 1984, p. 48). According to Rose, Liz “made decisions about the direction and shape of her discourse incrementally as she proceeded. This approach led to discoveries as well as dead ends...” (p. 48).

While some poor writers have no plan, others over-plan. Their plans are often rigid, and they are unwilling to change them. Such writers are unprepared for new ideas that emerge while they write, and even regard them as annoyances. This is a tragedy.

“For all the planning, writers are surprised at what they write.” (Murray 1990, p. 91).

**Rereading**

“I rise at first light and I start by rereading and editing everything I have written to the point I left off.” (Hemingway, in Winokur 1990, p. 247).

Good writers frequently reread what they have already written, a strategy that helps them not only keep their place, but allows them to re-evaluate what they have done and come up with improvements. Rescanning and rereading appears to help the writer maintain a sense of the whole composition, or “conceptual blueprint.” (Beach 1976).

In addition to Hemingway, other writers who reported starting each workday by reading include Jonathan Kellerman, who uses this practice to “segue into new material” (Perry 1999, p. 178), and Octavia Butler, who typically rewrites the last page she wrote at her last session, as a “lead-in” to the current session (p. 177.)

**Delay Editing**

An important way in which good writers differ from poor writers is that good writers do not stop to consider small aspects of form while they are working on their ideas (Krashen 1984). They delay editing until after an acceptable draft has been written. There are good reasons to do this. One obvious reason is that the current draft may not be the final one. Another is that stopping for editing disturbs
the flow of writing and coming up with ideas. Perl (1979) studied college level remedial writers. One of her subjects, “Tony,” had a concern with form “that actually inhibited the development of ideas. In none of his writing sessions did he ever write more than two sentences before he began to edit.” (Perl 1979, p. 324).

Also, when writers think about form while creating meaning, they can easily lose their place, or “lose the gist” of what they are trying to say (Jones 1985). Rose (1984) and Lee and Krashen (2002) provide empirical evidence that premature editing and writing blocks are related.

Peter Elbow advises writers to “Treat grammar as a matter of very late editorial correcting: never think about it while you are writing. Pretend you have an editor who will fix everything for you, then don’t hire yourself for this job until the very end” (Elbow 1973, p. 137).

**Incubation**

“Composition is not enhanced by grim determination” (Frank Smith 1994, p. 131).

Creativity research has revealed that problem-solving often requires “an interval free from conscious thought” to allow the free working of the subconscious mind (Wallas 1926, p. 95). Wallas reports that he first heard of the idea of incubation from the physicist Helmholz. In a speech delivered in 1891, Helmholz described how new thoughts came to him: After previous investigation, “in all directions, ... happy ideas come unexpectedly without effort, like an inspiration ... they have never come to me when my mind was fatigued, or when I was at my working table. ... They came particularly readily during the slow ascent of wooded hills on a sunny day” (p. 91).

Tolle (1999) is clearly referring to incubation when he notes that “All true artists, whether they know it or not, create from a place of no-mind, from inner stillness ... Even the great scientists have reported that their creative breakthroughs came at a time of mental quietude” (p. 20).

One of Einstein’s biographers reports that Einstein's eldest son said “Whenever he felt that he had come to the end of the road or into a difficult situation in his work, he would take refuge in music, and that would resolve all his difficulties.” (Clark 1971, p. 106). Clark notes that for Einstein, “with relaxation, there would often come the solution” (p. 106).

Of course, these moments of insight are preceded by hard work, by what Wallas (1926) refers to as “preparation.” The mathematician Poincaré (1924) agrees,
stating that there must be a “preliminary period of conscious work which also precedes all fruitful unconscious labor” (Poincare 1924).

Periods of incubation can be very short, lasting just a few minutes, of medium length, or quite long. Piaget told Gruber (1995) that after he worked for a few hours, “he would go for a walk, not think about very much, and when he went back to his desk his ideas would be clearer ...” (p. 526). The physicist Feynman mentions longer breaks: “You have to do six months of very hard work first and get all the components bumping around in your head, and then you have to be idle for a couple of weeks, and then - ping - it suddenly falls into place...” (Csikszentmihalyi & Sawyer 1995).

Allowing time for incubation is clearly a part of the successful composing process: writing requires time off-task as well as on-task. Forcing writers to sit without a break and write nonstop, as we do in school, and as we require on examinations, denies the possibility of incubation. These practices teach students that incubation is not a part of writing.

**Daily Regular Writing**

Successful authors are in near-universal agreement that writing requires regularity, and that ideas and inspiration are the result of writing, not the cause.

Author Rosellen Brown tells us that writing “is a job, not a hobby ... you have to sit down and work, to schedule your time and stick to it ...” (Winokur 1999, p. 188). Walker Percy agrees: “You’ve got to sit down and follow a schedule. Unless you do that, punch the time clock - you won’t ever do anything.” (Murray 1990, p. 60). Irving Wallace was a regular worker, and investigated the writing habits of other writers. He concluded, “…the vast majority of published authors have kept, and do keep, some semblance of regular daily hours...” (Wallace and Pear 1971, pp. 518-9).

Of course, we see some variability in when writers work. Michael Chabon works at night, from 10 pm to 4 am, and Maya Angelou worked in the morning, from 6:30 am to 12:30 or 1:30 pm. (Nickell 2002).

Irving Wallace (Wallace and Pear 1971) informed us that some writers made sure they worked a certain amount of time each day (Balzac, Flaubert, Conrad, Maugham, Huxley, Hemingway). Other writers counted pages (Updike, West, Bradbury) and others counted words (Haley, Wambaugh) (Murray 1990, pp. 48-65). But all did daily regular writing. All came to the same conclusion that children’s book author Kate DiCamillo did: “When I turned 29, I had an
epiphany: I’d never get published if I didn’t actually write.” (Cruger 2004, p. 35). She began a two-page per day routine, which resulted in success.

Successful writers also agree that inspiration comes from writing, not vice-versa: Stephen King advises writers not to “wait for the Muse. Your job is to make sure the muse knows where you are going to be every day from nine ’til noon or seven ’til three” (King 2000, p. 157). Susan Sontag says the same thing: “Any productive writer learns that you can’t wait for inspiration. That’s the recipe for writer’s block” (Brodie 1997, p. 38), as does Madeleine L’Engle: “Inspiration usually comes during work, rather than before it” (Brodie 1997, p. 35).

Successful writers also tell us that a modest amount of daily regular writing is much more efficient than “bingeing,” that is, occasional long sessions of intensive effort. According to Woody Allen, “If you work only three to four hours per day, you become quite productive. It’s the steadiness that counts” (Murray 1990, p. 46).

A series of studies by Robert Boice provides strong empirical confirmation for the value of daily regular writing (see especially Boice 1994). In one study (Boice 1982), junior faculty members who had a “regular, moderate habit of writing,” were compared to those who were “binge” writers (“... more than ninety minutes of intensive, uninterrupted work”) over a six-year period. The differences in productivity were amazing: the regular writers produced more than five times as much, and all got tenure or promotion. Only two of the binge writers got tenure.

The regular writers were clearly more relaxed as well as more productive: The binge writers showed three times as many signs of “blocking”: when binge writers actually wrote, “they more commonly did nothing or very little (for example, recasting a first sentence or paragraph for an hour; staring at a blank screen).” Also, binge writers “were three times more likely to be rushing at their work ... during scheduled writing periods” (p. 68), and were three times more likely to put off scheduled writing in favor of “seemingly urgent, no more important activities.”

Despite the failure of their approach, binge writers still believed in it. One subject, for example, said: “You can’t get enough good writing done in little pieces; you need big, undisturbed blocks of time.”

In another study, Boice (1983) asked writers to write under different degrees of regimentation. He compared those who were asked to do no writing at all, writing whenever the writer felt like it, daily regular writing, and what can be called “forced writing.” In forced writing, writers were required to write at least three
pages per day. If they did not meet this quota, they agreed to donate money to a “despised charity.”

Boice reported that tightening the restrictions resulted in more writing, as well as the production of more new ideas, with forced writers producing the most writing and the most new ideas. The forced writers, however, did only as much as they had to in order to avoid punishment, averaging 3.1 pages per day. In my analysis of Boice’s data (Krashen 2002), I concluded that those who did daily regular writing were the most efficient, producing the most new ideas per page, about double the number per page as the forced writers.

Daily regular writing is a profound strategy. It helps for several reasons. First, it promotes incubation between sessions, keeping your project on your mind. When this happens, it results in “more noticing of things that relate to the writing, noticing that adds ideas and connections because the writing stays fresh in the mind each day” (Boice 1994).

Second, daily regular writing helps solve one of the most serious problems writers have, but one rarely mentioned in the professional literature: warming up.

Many writers complain that it is often hard to get started writing (and once they start, it is hard to stop). Flaubert wrote: “I have the peculiarity of a camel - I find it difficult to stop once I get started and hard to start after I’ve been resting” (Murray 1990, p. 31). Gore Vidal has a similar problem: “I’m always reluctant to start work, and reluctant to stop” (Kellogg 1994, p. 192).

The problem appears to be that writers wait too long between writing sessions. When writers do this, they “lose their place” as well as their enthusiasm. If Charles Dickens missed a day of writing, “he needed a week of hard slog to get back into the flow” (Hughes, in Plimpton 1999, p. 247). Stephen King has a similar experience: “If I don’t write every day, I begin to lose my hold on the story’s plot and pace. Worst of all, the excitement of spinning something new begins to fade. The work begins to feel like work.” (King 2000, p. 153). Regular daily writing, Boice notes, “helps... by eliminating most or all the need for a warm-up in each new session.” (Boice 1994, p. 106).

Delay consideration of audience

I have no empirical evidence for this aspect of the composing process, only Peter Elbow’s advice. Elbow advises writers to delay considerations of audience until the paper is nearly finished.
“Beware the common advice that has blocked so many people over the years: that you must always keep your audience in mind from the beginning of any piece of writing. This is wrong just like that other common advice: that you must always figure out your meaning before you start” (Elbow 1981, pp. 197-198).

Thinking about audience is analogous to thinking about editing: doing it too early will disrupt the flow of ideas. Also, since writing makes you smarter, the article may end up quite different from your initial conception.

The Academic Composing Process

The research literature provides only hints concerning the academic composing process, how nonfiction and research writers work. My hypothesis is that much if not all of the “regular” composing process applies to academic writing. What follows is a combination of what is available in the professional literature as well as what I have learned from my own experience, which I present as conjectures or preliminary hypotheses about the components of the academic composing process.

Don’t be in a hurry, don’t overwork

Regardless of deadlines, successful academics work in a relaxed but focused manner, working hard, but not in a hurry, and allowing for incubation. They understand that overconcern with deadlines is a sure way to miss the deadline. For eminent researchers, deadlines don’t seem to matter one way or the other: Hargenes (1978) found no relationship between having deadlines and eminence among university faculty members in chemistry, mathematics, and political science. This is probably because they ignore them. (Eminence was defined as the number of works published and number of citations).

I wonder if my own experience is typical: deadlines immobilize me and lead to avoidance and blocking. Forgetting the deadline is the only cure: when I do this, and pretend I have all the time I need, I always meet the deadline easily.

There is agreement that successful professionals in general put in more time than those who are less successful, but the difference, when considered as hours per day, is modest. What is apparently the case is that the modest differences in hours per day totals up to a substantial cumulative difference over the years (Ericsson, Krampe, and Tsech-Romer 1993). In addition, and this is the major point of this section of this paper, successful academics work differently: they have more effective strategies.
Write before you read

Although there is no empirical research on this hypothesis, writing experts recommend that academics begin writing before doing their literature review (more about that later) and before they think about gathering data. They recommend beginning by putting their ideas in outline form, or in any kind of planning format that feels comfortable.

Peter Elbow explains the reason for this: it’s much easier to write in the beginning when you know less about a topic. If you start to read all the relevant literature before you start to write, or worse yet (as we will see later) start to gather data before you write, you will end up with chaos and it is easy to get lost: “You already have so much material ... that you can’t find a place to start, you can’t find a beginning to grab hold of in that tangled ball of string ... writing first thoughts ... keeps you from falling into this research paralysis” (Elbow 1981, p. 64). Boice (1994) arrives at similar conclusions when he recommends that writers “begin before feeling fully ready or inspired.”

If you start writing immediately, you will develop a clear picture of what your own ideas and thoughts are. Your ideas will, of course, change as you write, and, as we will see, as you read and as you gather data, but you will never be lost. As noted earlier, as we write, we arrive at deeper understandings. The changing outline and eventually changing text is a record of this cognitive growth.

If you begin your project by writing, you will set forces in motion in a way that is not possible by reading or gathering data. Incubation will begin, and it will seem that the world will conspire to give you new ideas. Successful academics usually carry a notebook to capture their new ideas, the results of incubation.

Read after you have a plan, read narrowly

Successful academics read after they have a plan. And they read “narrowly,” only reading what they need to read for the paper they are working on now. They do not attempt to “keep up with the literature.” Bazerman (1985), in a study of physicists, noted that they read current journals regularly, but only read and studied those papers that related to their current projects, filing the others for later reading, when they became relevant.

I have found that if I read an article only to “keep up,” I forget the contents nearly immediately. If I read it because it relates to an issue I am currently involved with, I remember it very well. “Keeping up” just doesn’t work.
Reminder: Flexible plans

As noted earlier, good writers are willing to change their plans as they work. Similarly, successful academics return to their plan frequently while reading the research of others.

My practice is to immediately return to my plan whenever any idea or piece of data is relevant to the project I am working on. This is hard to do, but it can make a huge difference, and giving in to the urge to read on can result in a complete loss of the idea and how it fits into your plan. Whenever I think, “I’ll certainly remember this,” I usually don’t. Even when I mark the section, and go back to it later, the original insight as to how it relates to the current project may be lost.

Interviews with creative thinkers reveal that they get most of their original ideas from their own previous work: while they also get new ideas from reading, they generally read in order to confirm their own ideas (Glueck and Jauch 1975).

In summary: successful academics, I am hypothesizing, first make sure their own ideas are clear in their minds by writing, then they read to see if there is evidence supporting their ideas, returning to their writing whenever they find supporting, or contrary, ideas. They are happy to return to their plan, happy to make changes. When they have to adjust, or even revise their plan or prose because of contrary data, they are happy because it means they have learned something new.

Writing up the study

Quite often, a review of previously published research will be sufficient. Some of the most important breakthroughs in science have been either “secondary analyses” (re-analysis of previously published data using new statistical tools or addressing different hypotheses) or “meta-analyses,” a statistically precise way of analyzing large numbers of studies. When necessary, however, successful academics will do primary research.

Doing primary research

Successful researchers, I hypothesize, try to use existing sets of data and avoid collecting fresh data whenever they can. They use published data and test scores in the public domain whenever possible to save themselves time, and to save their subjects time. When possible, they use “unobtrusive measures,” data that subjects contribute without knowing it, and without being bothered (Webb, Campbell, Schwartz and Sechrest 1966).
Webb et al. provide many examples of unobtrusive research, such as the following: “A Chicago automobile dealer, Z. Frank, estimates the popularity of different radio stations by having mechanics record the position of the dial in all cars brought in for service ... These data are then used to select radio stations to carry the dealer’s advertising.” (p. 39). For current examples, see Levitt and Dubner 2005.

NOTE: I have also noticed that good researchers, when they must construct their own instruments and actually deal with subjects, tend to make the intervention or instrument as efficient as possible, and try to use at least some tools developed by other researchers, which not only saves effort but also facilitates comparisons across studies.

Writing up the research paper

Which journal? Forget it.

Peter Elbow’s advice, discussed earlier, on delaying consideration of audience until one’s ideas are worked out in some detail, applies to academic writing as well. Even though beginning scholars are advised to familiarize themselves with the journals and aim their publication at a specific target journal, I suspect that good scientists don’t do this at all. I suspect they do not consider where they will publish their work until the paper is nearly complete.

There is good reason for this: considerations of audience, as Elbow has told us, are similar to considerations of form, and can prevent the writer from coming up with new ideas.

The Central Table hypothesis

My hypothesis is that nearly every empirical study has one table that is, in a sense, the center of gravity of the study, with the core information. The first step in writing up an empirical study is the construction of that table. In fact, I suspect that successful empirical scientists consider what will go in the central table before gathering any data, with all columns and rows labeled, and with predictions as to how the study will come out, that is, with pretend data, including means and standard deviations. These predictions may, of course, be incorrect, and good scientists are prepared for this as well.

I also suspect that successful empirical scientists have a good idea of what statistical tests they will use before gathering the data.
After data is gathered and analyzed, and the central table is constructed, the rest is easy. Here is the order:

(1) the central table  
(2) the other tables  
(3) the results section  
(4) the procedure section  
(5) the conclusion  
(6) the introduction  
(7) the abstract

Once the central table is done, the “supporting tables” (descriptive data, additional analyses) are constructed. The prose in the results section simply frames the tables. The procedure section is straightforward, consisting only of a description of the subjects, methodology and measures used.

Conclusions generally begin with a short summary of the results, which is a real service to the reader. After that, most conclusions move on to the “apologies” section in which the researcher confesses the flaws of the studies, followed by the implications for theory, and how future studies can fill gaps and push the quest further.

Successful academic writers, I suspect, write the introduction last, and keep their introductions focused. They also do not write reviews of the literature.

It is highly inefficient to begin writing a research paper with the introduction, because it is hard to know, until you have written the results and conclusion, just what you are introducing. The introductions to the most effective professional papers merely provide the reader with the background necessary to read the paper; they assume that the reader already has a considerable background in the topic and they assume that the reader does not need to be convinced that the writer has read everything in the field.

**How effective writers deal with criticism and rejection**

Everybody gets rejected, not everybody talks about it. Refusal rates of most journals are very high: it is difficult to get published because journals receive so many papers and have room only for a small fraction of them (it would help, of course, if researchers wrote shorter papers). The average American Psychological Association journal rejected 73% of the articles submitted in 1997, and some journals reject as many as 96% (Research Exchange Newsletter 1999).
Are journals arbitrary?

There have, of course, been accusations of arbitrariness in the review process and there is evidence supporting these accusations. In one famous study (Peters and Ceci 1982), twelve previously accepted papers were changed only slightly and resubmitted under different names to journals that had accepted them: reviewers recognized only three of the papers as previously published, and eight of the remaining nine were rejected for publication, mostly because of methodology. (Incidentally, Peters and Ceci’s article was initially rejected for publication, first by Science and then by the American Psychologist; Campanario 1993.)

Are journals conservative?

Each paper usually needs to be read by three referees. If any of the three has serious reservations about a paper, it will not be published. This seems to guarantee that any paper with controversial ideas or conclusions will not get published, resulting in a tendency for conservative, bland papers to be published, stimulating comments such as the following:

“One of the roles of journals almost appears to be to sift out and reject really original contributions” (H. Redner, cited in Campanario 1993).

Peer review “favours unadventurous nibblings at the margin of truth rather than quantum leaps” (S. Lock, cited in Campanario 1993).

But the situation is not nearly as hopeless as it seems. While some papers that eventually became highly cited or even Nobel Prize winners were initially rejected by journals, it appears to be the case that many good papers are not. Campanario (1993) analyzed authors’ essays written about their papers that were considered “citation classics” because they had been cited an unusually large number of times. Campanario found only about 5% of the authors reported having had problems getting their paper published. Writers can find even more consolation in Rotten Reviews and Rejections (Henderson and Bernard 1998), a collection of bad reviews that famous, successful books received when they were first published.

Here, for example, is what Paul Theroux said about Erica Jong’s Fear of Flying when it was first published:

“This crappy novel, misusing vulgarity to the point where it becomes purely foolish, picturing women as a hapless organ animated by the simplest ridicule, and devaluing imagination in every line ...represents everything that is to be loathed in American fiction today” (Henderson and Bernard, p. 119).
And here is Jong’s reaction, invited by the editors of Rotten Reviews and Rejections.

“Since Fear of Flying is now a bona fide classic, with ten million copies in print from Japanese to Serbo-Croat not to mention twenty other languages, this review does not have the personal sting it once had. Nevertheless, it broke my heart in 1974 and, in a way, is typical of treatment fresh and radical books receive” (Henderson and Bernard, p. 168).

I suspect that successful academic writers deal with feedback fairly promptly, and accept those criticisms they feel are right, and reject those that they feel are wrong, even if it doing the latter means not getting the paper published in a prestigious journal. They understand that the paper is theirs, not the journal’s and not the reviewer’s, and that the author is responsible for the content. They realize that they cannot excuse errors in their writing by blaming reviewers and that it is better to walk away from a journal or publishing house than to give in and simply make all changes reviewers request.

Summary

I present here a summary of the major hypotheses presented. Some should more properly be labeled “conjectures” because they are based on so little empirical data. Nevertheless, they provide a start at discovering the answer to an extremely important question: How do people use writing to solve problems and make themselves smarter?

GWs (Good Writers) understand that revision helps them come up with new ideas. They do not confuse revision with editing, and regard their first drafts as tentative.

GWs have a plan before writing, but the plans are flexible.

GWs frequently reread what they have written.

GWs delay editing (formal aspects) until their ideas have been worked out.

GWs intersperse periods of relaxation with periods of intensive activity, to encourage problem solving and loosen writer’s blocks.

GWs treat writing as a job, keep regular hours and/or have set goals, and write regularly. They do not engage in binge writing.
GWs delay considerations of audience until their ideas have been worked out.

GAWs (Good Academic Writers) work in a relaxed but focused manner. They ignore deadlines.

GAWs write out their ideas before “reviewing the literature.”

GAWs read narrowly, reading only what they need to read that applies to the problem they are working on now. They do not attempt to “keep up with the literature.”

GAWs return to their plan frequently while reading the research of others.

GAWs recognize the importance of secondary and meta-analysis and understand that primary research is only one way of doing research.

GAWs take advantage of existing sets of data, and try to do unobtrusive studies. They take full advantage of tools developed by other scholars.

GAWs delay consideration of where their work will be published until their ideas have been worked out.

Strategies for writing up empirical studies:
1. There is one central table in every empirical study: GAWs consider the content of this table before gathering data.
2. The first step in writing up the paper is constructing the central table, followed by the peripheral tables and the prose parts of the results section. The next step is to write up the procedure section.
3. GAWs then write the conclusion.
4. GAWs then write the introduction, which is not a review of the literature but is focused on the particular study.

GAWs deal with reviews, criticisms and rejections without delay. They understand that there is some arbitrariness in reviews, and that many journals are conservative, but GAWs usually succeed in getting their work published in appropriate places where the desired readership will see their work.

GAWs accept criticisms and comments that are helpful to them, and do not accept those that are not.

Note: There is some evidence that successful academic writers are resistant to peer pressure and fashion. Simonton (1984) asks this question. When we consider eminent thinkers, was their thinking (a) ahead of the times or (b) with the times?
The answer is none of the above. They are usually behind the times, often concerned with issues that are no longer popular.

Good thinkers focus on questions and issues that they decide are important, regardless of trends and fads. According to Simonton, great thinkers tend to be “unrepresentative of their times ... It is, in fact, their less distinguished colleagues who most accurately reflect the spirit of their times. The truly impressive thinkers are ruggedly independent of what the zeitgeist dictates for their generation” (p. 156).

Moreover, eminent thinkers are “oddly backward-looking in their ideas” and “struggle to consolidate the ideas of the recent past into some grand overarching synthesis” (p. 156), a conclusion that agrees with the previous claim that most breakthroughs do not come from primary research but from secondary and meta-analyses, from making sense of previous research.

Of course, just because one sticks to one’s own ideas and is an independent thinker does not guarantee success or eminence. Some people should give up their wrong-headed ideas!
REFERENCES:


How Well Do TPRS Students Do on the AP?

Darcy Pippins

Introduction

When compared to traditional approaches, students in comprehension-based classes do quite well, at least as well on tests of form and consistently better on tests requiring communication. (Krashen, 1982, 2003). Recent evaluations include several studies of TPRS (Teaching Proficiency through Reading and Storytelling) (Varguez, 2009; Watson, 2009; Dziedzic, 2012), comparing students with traditionally-taught students after one year of language class.

We report here on an attempt to determine if TPRS can succeed over a longer term, comparing TPRS scores of students who have had TPRS-based high school classes with those of the entire group of students who took the AP examination that year.
Teaching Proficiency through Reading and Storytelling - TPRS

TPRS (Ray and Seely, 2015) is a method designed to be consistent with the Comprehension Hypothesis, which states that we acquire language when we understand what we hear and read, that is, when we obtain comprehensible input. It has been proposed that comprehensible input is most effective when it is compelling—so interesting that we are completely focused on the message, on what we are hearing or reading (Krashen, 2011).

TPRS attempts to provide compelling comprehensible input through stories. In TPRS, the teacher and students co-create stories in class, with the stories generally involving the students themselves as characters. This personalization is considered to be a very effective means of making input compelling (Rowan, 2013; Hedstrom, 2014; Pippins, 2015). Reading, a powerful means of stimulating language and literacy development (Krashen, 2003), is included in the form of students reading the co-created stories and simplified readers, many created by experienced TPRS teachers.

Some grammar is included in the form of short explanations delivered at moments when the grammar point is relevant—pop-up grammar—a procedure consistent with research showing that consciously learned grammar is of limited use in language comprehension and production (Krashen, 2003).

The AP Examination

The AP Spanish language examination measures academic language achievement, and according to the College Board is typically taken by those with from three to five years of middle and high school Spanish study. (http://apcentral.collegeboard.com/apc/public/exam/exam_information/4554.html)

Students in this study took the AP Spanish examination in May, 2014. One half of the examination score was based on reading and listening to passages and answering multiple choice questions, and one half was based on written and oral free responses. In both parts, students are required to deal with interpersonal topics (e.g. an email reply in writing) and presentational topics (e.g. a persuasive essay). Each section takes about 90 minutes.

The AP is scored on a one to five scale (https://apscore.collegeboard.org/scores/about-ap-scores), with colleges typically granting credit for scores of 3 or higher (http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/221798.html). The University of Oklahoma in Norman, Oklahoma, for example, awards 13
credits for a score of 3 (three courses), 16 credits for a score of 4 (four courses), and 19 credits for a score of 5 (five courses) (https://apstudent.collegeboard.org/creditandplacement/credit-policy-detail?diCode=6879&orgId=2317&name=University%20of%20Oklahoma&address=Norman%20%20%20OK).

Subjects

This study focused on the achievement of 13 students enrolled at Norman High School in Norman, Oklahoma. All had taken beginning Spanish in grade 8, which included some grammar instruction, and then took four years of Spanish in high school with the same teacher (DP): Spanish 2,3,4, and AP Spanish.

Curriculum

Students in this cohort all had an AP preparation class in their last year of high school, one that was not significantly different from model classes posted on the College Board website (http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/3499.html?exmpid=MTG243-PR-32-ed); there was little emphasis on direct teaching of grammar and vocabulary, and a great deal of reading, discussion, and writing in areas that are the focus of the examination.

For these students, however, Spanish 2, 3, 4 were different from what students experience in traditional classes. All emphasized comprehensible input and included TPRS techniques, sustained silent reading, daily PQA (personalized questions and answers), reading and discussion of novels, Reader’s Theater (with students acting out parts of the novels in costumes with props), and songs (including Señor Wooly videos). There was no error correction, no teaching of explicit grammar (but pop-up grammar was included), no grading of writing for accuracy, no grammar worksheets or verb charts, and no textbooks were used.

Results

Table 1 compares scores provided by the College Board for all non-native Spanish speaking students who took the AP test in May, 2014 (n = 41,627 students) with scores achieved by the 13 students at Norman High School. None of the students in table 1 spoke Spanish regularly outside of school and none had lived in a country where Spanish was spoken for more than one month.
<table>
<thead>
<tr>
<th>Level</th>
<th>College Board 2014</th>
<th>Norman High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>18.5</td>
<td>23.1</td>
</tr>
<tr>
<td>4</td>
<td>33.2</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>32.9</td>
<td>46.2</td>
</tr>
<tr>
<td>2</td>
<td>12.6</td>
<td>15.4</td>
</tr>
<tr>
<td>1</td>
<td>2.8</td>
<td>0</td>
</tr>
<tr>
<td>mean</td>
<td>3.52</td>
<td>3.46</td>
</tr>
</tbody>
</table>

Table 1: Percentage scoring at each level*

Percent scoring 3 or higher:
College Board = 84.6%; Norman = 84.6%

The Norman scores are nearly identical to the national sample, suggesting that significant acquisition of academic language can be attained with only modest amounts of direct instruction.

**Potential Confounds**

**Poverty**

Poverty has a large impact on all measures of academic achievement. Free and reduced lunch data suggests that there was no difference between the College Board and Norman High School samples: the national rate of free and reduced lunch for all schools in the US is 51% (Rich, 2015) and the Norman High School rate was 47.5% in 2012-2013 ([http://high-schools.com/directory/ok/cities/norman/norman-high-school/402172001082/](http://high-schools.com/directory/ok/cities/norman/norman-high-school/402172001082/)).

This is, however, only suggestive, as the percentage of students receiving free and reduced lunch is a crude measure of the level of poverty, and we have no assurance that the College Board sample is representative of the country and that the Norman High School Spanish AP sample is representative of the school sample.

**The Design**

There was no confirmation of the TPRS class activities done by impartial observers.
It is possible that some diligent students did grammar and vocabulary study on their own, in secret; this was not investigated.

It could be claimed that the small amount of grammar instruction students had in grade 8 was sufficient to provide a basis for their subsequent progress. If so, our results indicate that an extensive grammar foundation is not necessary for success in developing academic language.

In addition, we have assumed that students in the College Board sample had traditional instruction that differed significantly from the method used in the Norman High School sample. Several observers have concluded that high school Spanish in the US is taught in general using an “eclectic approach” which includes wide use of the direct teaching of grammar (http://www.researchgate.net/post/How_is_spanish_taught_in_the_US_or_UK).

Finally, we are comparing the performance of students who had one teacher with students who had many different teachers. We must ask if the achievement of the Norman High School sample is the result of the method or the teacher. As noted earlier, other studies have compared comprehension-based methods, such as TPRS, with traditional methods, and comprehension-based methods have never lost, strongly suggesting that the method is highly effective.

Conclusions

Despite the obvious lacunae, this study confirms that classes that include substantial amounts of comprehensible input made compelling through taking students’ interests very seriously and through personalization of classroom activities, and including far less formal grammar and vocabulary instruction than is done in traditional classes, does not produce disastrous results. They do about as well as other AP students do on the AP test. As the students seem to have enjoyed their Spanish classes, we predict that they are more likely to continue their involvement with Spanish beyond high school.
REFERENCES


Krashen, S. 2011. The compelling (not just interesting) input hypothesis. The English Connection (KOTESOL). 15, 3: 1 Available at www.sdkrashen.com


Style Sheet for submissions to IJFLT

Please submit your articles to IJFLT as a Word or Word-compatible document and use the settings outlined below.

In the interest of efficiency, articles that do not conform to these guidelines will be returned to the author for revision.

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Tabs: set at .25", .75" and 1.25"; every .5" thereafter as needed

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4. Examples: Should be in italics. Their glosses in running text should be in single quotes. For numbered examples, place the number in parentheses and tabbed once (0.25"). The rest of the text for that example should be aligned with its gloss using tabs rather than spaces. Use small caps for items like case markers and other...
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5. Tables: Tables incorporated into the text must fit within the margins of the page. Ensure all borders of the table are printable so it will appear correctly in the PDF. Each table should be consecutively numbered and titled in italics directly below the table, with a period and 2 spaces between the table number and its title: Table X. Title of Table

6. Figures: The term figure refers here to anything that is not text, an example, or a table. Figures must fit within the text boundaries and be properly labeled and numbered as tables must.

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3. In-text citations: If the name of the author is part of the sentence, enclose the year and any page numbers in parentheses. Smith (2012) Smith (2012:150-2) If the name is not part of the sentence, enclose the entire reference: (Smith 2012) (Smith 2012:150-2) If the work has multiple authors, use the ampersand: (Smith & White 2012) (Smith, Jones, & White 2012) A running quotation of 3 or more lines should be set off from the rest of the text by a tab and one blank line before and after. The citation should follow the last line after 2 spaces.
4. Reference section: Follows the final section of the article after 4 blank lines. The heading should be REFERENCES in 12 pt. small caps followed by one blank line. Each reference should follow the LSA's "A Unified Stylesheet for Linguistics" here: http://linguistlist.org/pubs/tocs/JournalUnifiedStyleSheet2007.pdf. References should be left aligned and in 10 pt. Times New Roman. If a reference wraps to multiple lines, the second and following lines should be indented to the first tab stop (0.25).
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Appendix 2: (Audio, .wav format) http://hdl.handle.net/XXX/XXX Appendix 3: "Title of Appendix 3" (Additional data, .xls format) http://hdl.handle.net/XXX/XXX If you have appendices, the editor will assign you permanent URLs.

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Hyperlinks: Microsoft Word has the habit of turning typed-in http:// addresses into hyperlinks so they become blue and underlined. Please ensure that hyperlinks in your paper are clickable, are obviously links and are consistently blue throughout.

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What do you do better than most other teachers? What do you do differently than other teachers? What do you do that other teachers would be able to adapt for themselves? Sharing those ideas is the purpose of the IJFLT Teacher to Teacher section. In general, submissions:
• Should be a teaching idea that is applicable in the classroom by other teachers
• Should be short.
• Should not assume that readers are familiar with terminology like TPRS or CI or the 5Cs.
• Should write for an international audience, showing that the technique could be applied to any language.
• Avoid using idiomatic expressions in English.
• Avoid using informal language. (It was so cool! Can you believe it?)
• Speak of your own experience and your own strategies and provide step-by-step instructions for teachers who might not be familiar with the background information. While this section is somewhat less formal than the Research section, please follow the guidelines above regarding font, page size, margins, tabs, spacing, and footnotes. Be sure to check the veracity and accuracy of that information carefully and then cite your source.
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Modifications for Teaching Mandarin Chinese

Diane Neubauer
*Mandarin Chinese teacher, Valor Christian High School, Colorado*

Mandarin Chinese, a language with a significant gap between its aural and written form, benefits from some modifications to instruction. Unlike many commonly-taught languages, Chinese has no changes to verbs or nouns (no conjugation, tense, case, declension, nor masculine/feminine words). Therefore, some language features that can present challenges for other language teachers who use implicit, comprehensible input-based methods simply do not exist in Chinese. Chinese is different, and it is taught better when taking those differences into account.

The three steps which are now standard practice in TPRS (Teaching Proficiency through Reading and Storytelling) have been a helpful way for me to sequence instruction. As I teach, I use steps I think of as: 1. Establishing Meaning; 2. Massive Auditory Input; 3. Massive Reading Input. Reading Chinese, in my mind, has two sub-steps: 3a. Reading Aloud with the Class, and 3b. Reading Semi-Independently. Using those steps as a framework, I will highlight some modifications for teaching Mandarin Chinese with comprehensible input that I have found helpful.

Step 1: Establishing Meaning

First, one to perhaps three new words or phrases are introduced to students by showing pinyin and an English equivalent of each. (Pinyin is the phonetic writing system used to indicate pronunciation of Chinese. It includes letters and tone marks. An example: nǐmen hǎo, zhè shì pīnyīn.) The emphasis in this step is introducing new sounds in Chinese and connecting those sounds to their meaning. With novice and intermediate-low students, pinyin and English is shown, but no characters are introduced yet.
Why not show students characters, pinyin, and their meaning together at this first step? In my experience as a teacher of Chinese, I have found that for most students, introducing all three elements at once makes for a heavier mental load than is beneficial. As a result of this overload, sometimes students have a difficult time retaining any new language; sometimes students simply miss the characters completely. I have talked with other Chinese teachers who have likewise created materials with very large characters and very small pinyin in an attempt to introduce new words and help their students retain characters along with pinyin. However, since pinyin was still in view, students sometimes did not even notice the characters were there, much less recall any character form later! It seems that non-native learners of Chinese pick up on alphabetic writing automatically and involuntarily. Since in step 1 we are working with connecting sounds with their meaning, the visual representation of them in characters can be delayed. Students who love seeing characters from the first moment are not hindered by delaying their introduction by a class period or two. Otherwise, there is a strong possibility of overemphasis on form instead of focus on meaning in this initial step. The conscious mind takes over, and the unconscious mind, where implicit language gains are made, is circumvented.

**Step 2: Massive Auditory Input**

After briefly introducing new words and their sounds, the next step is massive auditory input. The emphasis in this step is to bring those new sound-meaning pieces of language and incorporate them into the students’ existing mental representation of Chinese. This occurs through varied, unpredictable, and interesting auditory input to which students must frequently respond. Through this process, the students’ comprehension and usage deepen and broaden, and the rhythm and feel of the language as a whole is provided.

A frequent concern of Chinese teachers is how to help students gain accuracy with pronunciation and tones. A common approach is direct, explicit instruction about pinyin spelling, pronunciation, and tone marks, with frequent error correction from the teacher when students speak. However, my teaching experience leads me to believe that tones can be acquired implicitly through massive auditory input and no direct instruction (unless questions arise from students). Students hear correct language modeled again and again, and students output them quite accurately over time. I experienced this shift in pronunciation accuracy when I moved from reliance on a skill-building approach to a comprehension-based approach to instruction. A student in his fourth year of Chinese had deeply-entrenched pronunciation errors with no improvement shown after direct instruction on tones and pinyin pronunciation. However, after about three or four months of CI, my student’s pronunciation had improved dramatically enough that he had also noticed. We discussed the situation, and concluded that
just hearing more Chinese that he could understand made the difference. He was not “trying” harder, he was just speaking what he had heard without thinking about it.

**Step 3: Massive Reading Input**

**3a. Reading Aloud with the Class**

Chinese lacks much correspondence between how it sounds and how it looks in print. Therefore, introducing Chinese characters in contextualized, meaningful reading requires some special consideration. The emphasis in this step is on taking those now familiar sound-meaning pieces of language and connecting them to their visual appearance in characters. Over time, I have concluded that this is best done in two sub-steps: reading aloud to and with the class, and then providing semi-independent, supported reading activities for students.

A huge innovation in Chinese reading comes from Terry Waltz, PhD’s, Cold Character Reading. “Cold” is used in the sense that students do not first see individual characters; they encounter a story or other text that includes new characters, and hear that text read aloud in order to comprehend it. The principle is that the Chinese is in the students’ heads already by sound and meaning through massive auditory input; now they are seeing how it looks in print. This puts students in a situation more like that of Chinese children who are learning to read: the language “sounds right” and only one task is required now: to connect that familiar language to how it looks in print. Students follow along silently at first and may join in reading aloud with the teacher as the characters become familiar. Students differ in how many repetitions are needed for them to begin to associate the character form with their familiar sound and meaning. Last school year, I polled my level one high school students after the first semester to ask how many times they perceived it necessary to encounter a character read aloud before they recognized it on their own. Their answers ranged between three and over twenty repetitions to retain that character-sound-meaning connection.

I have found this approach to reading Chinese a significant improvement over other ways I have taught reading in the past, with a higher average retention of characters for all students, and very accurate, confident reading skills by stronger students. I believe Cold Character Reading works so well because it allows character reading as an unconscious, implicit process rather than requiring conscious analysis of character forms and memorization. However, reading material must be suitable for the process. Cold Character Reading requires texts that, especially for beginning students, are carefully designed. Repetitions of the new characters need to be much higher, perhaps at least twenty, than repetitions of words needed for a phonetically-written language. One way to work around
this need for so many repetitions in reading is to re-read a shorter text, but to do something different with it each time to avoid student boredom.

After several minutes of reading with the class, noting the meaning of character components, brief, direct instruction about character forms can be conducted in a similar way to grammar “pop-ups.” (Pop-ups are a few seconds-long, meaning-based explanation of something about the language just read. For example, in a sentence with the particle *zhe* 着, I might point to it and ask, "What does this *zhe* 着 add to the meaning here?" and ensure that the class understands it means "on-going action"). With components within forms, pointing out the "female" component on the left side of the character for "mom" demonstrates the logic of the character and its meaning, especially when students start to recognize the component in words like "she", "little sister", and "grandma." While students’ reading ability progresses implicitly, this explicit knowledge may assist them as a back-up system if they later encounter Chinese characters that seem unfamiliar. They will also be able to predict, to some degree and over the long term, the meaning and possibly the sound of new characters based partly on their knowledge of components.

3b. Reading Semi-Independently

Following plenty of guided reading aloud, students are ready for somewhat more independent reading activities. To help my planning process, I refer to a chart of about twenty-five reading activities I have gleaned from other teachers or created myself. Whenever possible, I prepare an alternative text that includes similar vocabulary rather than give the students the same text we read aloud together. In that way, students cannot rely on memorized storylines, but are truly drawing new meaning from character texts. In these semi-independent activities, I only show characters. Student retention is inevitably not 100%, as language acquisition is not a neat, linear process. However, the vast majority of the time when students need assistance, a quick read-aloud of the unrecognized characters by the teacher or a classmate clarifies the meaning completely.

For fully independent reading activities such as Free Voluntary Reading or Sustained Silent Reading, it is ideal to have audio and print text both available. However, beginning-level Chinese books with accompanying audio materials are very limited at present. Another way to accommodate the occasional need to re-hear the sound of printed characters is to provide a pinyin copy of the character reading as a supportive reference, but *not* to present both pinyin and characters in view together. For example, the pinyin reading can be available on the back of a corresponding page of character text.
Conclusion

In spite of the significant gap between the aural and written forms of Mandarin Chinese, with slight modifications to instruction at each of the three steps of TPR Storytelling®, teaching with Comprehensible Input is as beneficial as a methodology for Mandarin as it is for any other language.
“I finally get why these books are so popular... They are actual stories with real plots, cliffhangers, great cultural settings and relatable characters. I can not wait to read more of them!”

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Three-Book Review By Bryce
by Bryce Hedstrom

_Bryce has taught Spanish since 1989 at the elementary, middle school, high school, and college levels. He received the Best of Colorado award from the Colorado Congress of Foreign Language Teachers (CCFLT) in 2008, and was elected president of CCFLT in 2015. For more book reviews see [http://www.brycehedstrom.com/free-stuff](http://www.brycehedstrom.com/free-stuff)_

Books every language teacher needs to read

Books on this list meet the following criteria:
1. SLA friendly: Only books that support SLA research and best practice were considered.
2. Useful: Teachers have to be able to apply the concepts in the book readily.
3. Readable: They must not be too difficult for the harried teacher to absorb.
4. Affordable: There are some college-level texts that are valuable, but too pricey for most of us.
5. Lasting: These are not passing fads and have been proven to be valuable.

Great teachers have one thing in common: they read a lot. Some surveys indicate that the average American finishes reading only 1 book a year; others say the average citizen starts to read (but may not finish) at least ten books per year. Teachers undoubtedly read more than that, but we all need to read more and better materials. To think deeply and develop understanding of large movements we need to read books. New York Times bestselling author Grant Cardone claims that, “The average CEO reads 60+ books a year. The average worker reads 1 book a year but finds the time to watch 700 YouTube videos a year.” If teachers want to lead, we need to read; maybe not as much as the CEOs claim to read, but a book every two weeks is within our grasp.
Book every language teacher needs to read #1

A Frequency Dictionary of Spanish: Core Vocabulary for Learners, by Mark Davies
Also editions available in other languages: A Frequency Dictionary of … French / German / Arabic / Japanese / Mandarin Chinese / etc. (Routledge Frequency Dictionaries)

What It’s About: The top 5,000 words in the language, based on a corpus of millions of words from many sources. It offers glimpses into how the language is used. It is easily accessible and intuitive to use. We can use it to make sure we are teaching with the high frequency words that students need to communicate.

Quotable Quotes: “There is a growing consensus that frequency information has a role to play in language learning. Data derived from corpora allows the frequency of individual words and phrases in a language to be determined. That information may then be incorporated into language learning.” “What is the value of a frequency dictionary for language teachers and learners? Why not simply rely on the vocabulary lists in a course textbook? The short answer is that although a typical textbook provides some thematically-related vocabulary in each chapter, there is almost never any indication of which of these words the student is most likely to encounter in actual conversation or texts.”

Bonus Points For: Showing us that the nouns associated with the clothing unit are not nearly as valuable for students to acquire as the verbs that are used with clothing. I wasted a lot of time teaching lists of nouns and students couldn’t use verbs to explain themselves.
An Image that Could Sum Up This Book Is: A pyramid of words tipped with gold—those are the high-frequency words in the language: the most valuable words for a teacher to use and a learner to acquire.

Read This Book If… You want to help your students by purposefully using the high frequency vocabulary they really need.

Book every language teacher needs to read #2

Social, by Matthew Lieberman

What It’s About: Explains the how our brains are made to connect with one another and some stunning implications of recent brain research, particularly in education. Not about language learning, but has important ideas that apply to teaching language.

Quotable Quotes: “70 percent of the content in our conversations is social in nature.” p. 20. “Food, water and shelter are NOT the most basic needs for an infant. Instead, being socially connected and cared for is paramount… this restructuring of Maslow’s pyramid tells us something critical about ‘who we are’. Love and belonging might seem like a convenience we can live without, but our biology is built to thirst for connection because it is linked to our most basic survival needs.” p. 43. “I believe the real solution is to stop making the social brain the enemy during class time and figure out how to engage the social brain as part of the learning process.” p. 283. “In study after study, the folks making sense of the information socially have done better on memory tests than the folks intentionally memorizing the material.” p. 284.
Bonus Points For: Describing how emotional pain shows up just like physical pain in the brain. Emotional pain really does hurt, and all the more so because we can’t point right at it. Our old childhood taunt was wrong; words CAN hurt us.

Two Images That Could Sum Up This Book: 1) A car on a dark road with dim headlights in front, but disco ball energy pulsating behind the windows. 2) A plastic model of the brain that lights up but the prefrontal cortex at the front of the skull, the part we have assumed to be the most important in learning everything, shines less brightly than the wildly active social nodes throughout the brain which are constantly and wildly pulsating with interconnected messages.

Read This Book If… You want to begin to learn how to use the social parts of your students’ brains to get them to earnestly connect with one another, with their learning, and with their world.

Book every language teacher needs to read #3

*Fluency through TPR Storytelling*, by Blaine Ray and Contee Seely

What It’s About: A method to teach language and not kill the teacher in the process. TPRS is thoroughly supported by decades of SLA research and thousands of teachers and their students. Among TPRS practitioners, this book is known as the “Green Bible” because of its authority and ubiquity. Even if you don’t teach with TPRS you need to read this book to see what all the fuss is about—especially the first three chapters.
Quotable Quotes: “Carefully limiting the vocabulary, frequent repetition of it, and quick translations (when needed) are the principal ways we use to keep a class totally comprehensible. In order to provide sufficient repetition of targeted grammatical features while simultaneously maintaining interest, we have all students respond appropriately to varying and repetitive questions about a developing story.” p. 9-10. “TPR Storytelling develops fluency with accuracy. Students acquire that language in a fun way that enables them to speak. In the process they develop an “ear” for what sounds right. As a result, they learn to speak the language so that it sounds right to them. This process closely resembles that of first language acquisition. Few other language-learning methods seem to come so close.” p. 333.

Bonus Points For: Showing how to be master and student at the same time. TPRS is a skills-based approach to teaching, rather than a materials-based approach. No app or textbook can do what this book teaches teachers to do. Blaine Ray and TPRS keep growing, changing and getting better.

An Image that Could Sum Up This Book Is: A tightly packed school of herring swimming in the open ocean—constantly reacting and adapting to the changing environment, but remaining one cohesive entity and constantly moving ahead. TPRS is a fluid method, it changes and adapts, but the essence of it remains the same while its practitioners keep moving forward.

Read This Book If… You want your students to become fluent and you also want to have a life. With TPRS your students will be able to speak the language confidently and you will not have to spend all of your free time grading assignments.

List #1
(further book reviews by Bryce can be found at www.brycehedstrom.com/wp-content/uploads/BOOKS-EVERY-LANGUAGE-TEACHER-NEEDS-TO-READ-1.pdf

• A Frequency Dictionary of Spanish: Core Vocabulary for Learners, by Mark Davies
• Social, by Matthew Lieberman
• Fluency through TPR Storytelling, by Blaine Ray and Contee Seely
• Reading FAQ, by Frank Smith
• The Natural Approach, by Stephen Krashen and Tracey Terrell
• Readicide, by Kelly Gallagher
• Mindset, by Carol Dweck LIST #2
• The Power of Reading, by Stephen Krashen
• Free Voluntary Reading, by Stephen Krashen
• *Explorations in Language Acquisition and Use*, by Stephen Krashen
• *Fundamentals of Language Education*, by Stephen Krashen
• *The Talent Code*, by Daniel Coyle
• *Brain Rules*, by John Medina
• *Story Proof*, by Kendall Haven
• *The Language Instinct*, by Steven Pinker
• *Words and Rules*, by Steven Pinker

Don Quijote, el último caballero is a novel for intermediate and advanced beginners in the Fluency Fast series of readers. It uses a vocabulary of fewer than 200 different Spanish words to tell a 1,400 word story in the present tense and the same story also in the past tense. It is repetitive and simple and uses many cognates to make the story comprehensible to adults and children. The stories are intentionally written to be acted out in class, but also to serve as independent reading in either the present or past tense.

Don Quijote, el último caballero is an amusing, ironic and - at the same time - tragic story. Don Quijote is an ordinary Spaniard with an extraordinary imagination who believes he must achieve great feats to honor a lady. He falls in love with a waitress that he considers to be the ideal lady. He and his companion Sancho Panza have adventures in which Don Quijote is always mistaken about what he finds along the way while Sancho sees what is really there. The story is based on Miguel de Cervantes' *The Ingenious Gentleman Don Quixote of La Mancha*, published in the 17th Century. Many consider it to be the best book of fiction ever written.

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Reader’s Theater as a Reading Strategy: One Perspective
A Beginner’s Guide

By Karen Rowan

There's this focus that, once it becomes intense, leads to a sense of ecstasy, a sense of clarity: you know exactly what you want to do from one moment to the other; you get immediate feedback. You know that what you need to do is possible to do, even though difficult, and sense of time disappears, you forget yourself, you feel part of something larger and once the conditions are present, what you are doing becomes worth doing for its own sake. Flow – Mihaly Csikszentmihalyi

Why do Reader’s Theater?

I was teaching a Spanish class in South Bend, Indiana Memorial BrainWorks, a division of Memorial Hospital focused on brain health. They asked if they could hook me up to a portable machine that measures brain waves while I was teaching. There is an optimal state that people reach when involved in a pleasurable activity like playing the piano or reading a good book or eating chocolate. This is a measurable state that Csikszentmihalyi calls flow. (Csikszentmihalyi, Mihaly. 1990. Flow: the psychology of optimal experience. New York: Harper & Row)

I am in flow while teaching Spanish. I am in a state of perfect contentment, happiness and bliss ... while teaching.

My goal, though, is for my students to join me in that state. They should forget they are listening to a different language. They should not perceive it as work, but rather as a pleasurable experience. Stephen Krashen says that “language acquisition is effortless and involuntary.” The brain craves more exposure to things that put it in flow, so my students naturally, unconsciously are driven by their brains to seek out more comprehensible input in Spanish. They do that because it feels good.
Why Reader’s Theater Instead of Decoding and Translating?

This is not a state that can be arrived at through decoding, which is what Wilhelm in *You Gotta Be the Book* (Wilhelm, Jeffrey D. (2008). *You gotta be the book: teaching engaged and reflective reading with adolescents*. New York, NY: Teachers College Press) says we spend most of our time on. We teach students to decode words, to sound them out, to figure them out. That’s not flow. Flow creates imagery. We want students to see pictures in their heads. We want them to create mental imagery around what characters look like and what scenery looks like. We want to bring words to life.

What would it take to get students to forget that they are reading in another language?

When I see a movie based on a book, my first thought is often that the way I imagined the character is not consistent with the appearance of the actor. This is because I can see pictures in my head. I visualize the story as I am reading it. This is a habit my students often do not have. They focus too much on the words and not enough on the images. This very often makes reading an unpleasant chore for them.

Rather than decoding or translating or reading to decipher, Reader’s Theater, acting out reading selections, is an alternative that brings my students into flow with me. My goals are for my students to experience reading as pleasurable, so that they will want to continue to read independently and for them to see pictures in their heads.

Choosing a Reader’s Theater Selection

This article focuses specifically on books that I have written for four reasons: First, I eliminate copyright issues associated with using selections and translations from sections of readers. Second, because I am most familiar with these books and have taught them, specifically, more than most other people. Third, because either I or a student in my classes has videotaped short segments of my classes, giving me video to rely on, study and share. Fourth, because I primarily teach adults instead of children, I did not have to concern myself with parental permission slips and can easily use the videos.

However, Reader’s Theater can be done well with many readers. My first exposure to Reader’s Theater was at a National TPRS Conference in Naperville, Illinois in which Blaine Ray read *Casi se muere* while Jason Fritze and Joe Neilson were the actors. Successful Reader’s Theater depends a lot on choosing the chapters that naturally lend themselves to being acted out.

Here are some sources for readers:

- [www.fluencyfast.com](http://www.fluencyfast.com)
- [www.CPLI.net](http://www.CPLI.net)
- [www.miracanion.com](http://www.miracanion.com)
- [www.sabineundmichael.com](http://www.sabineundmichael.com)

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Useable scenes contain exciting or interesting action and motion, involve more than one character and often involve dialogue. When no dialogue is present, it can often be invented. What would he say? What would she say?

Reader’s Theater isn’t limited to readers, though. Any story with a plot, even the lyrics to a song, can be acted out.

**Props and Setting**

Choose props that help students to visualize the scenario. They can be realistic or ridiculous. A hat can serve as a steering wheel while someone is driving. Feathered boas, children’s toys, hats, Halloween costumes and even cardboard boxes can be used to make acted-out reading selections easier to visualize.

Set the stage so that imaginary locations are stationary. The house is on the right. The park is on the left. Maintain those locations throughout acting out the story. Cars must move to another location. People must open car doors before getting out. This makes the action easier to visualize for those watching.

**The Process**

Pre-teach the new vocabulary through Total Physical Response, TPR Storytelling® or Ashley Hastings’ Movietalk. Each new vocabulary word or structure should be presented in context multiple times. I pay particular attention to high frequency vocabulary. I want the reading selection to be entirely comprehensible before we even begin reading.

- Choose student actors to dramatize the roles.
- Bring them to the front of the room.
- Actors and students in the room are holding and reading the readers.
- Provide the actors with costumes and props, whenever possible.
- Begin reading out loud in the target language while coaching the actors to dramatize the action.
- Stop to ensure 100% comprehension by both the students in the class and the actors. (What does “wind” mean? / ¿Qué quiere decir “viento”?)
- If pre-taught words are still not entirely comprehended in the moment, it is okay to write them up on the board in both languages.
- Encourage actors to act enthusiastically and dramatically.
- Coach and direct actors who perform unenthusiastically until they do it with energy.
- Insist that actors follow the directions as you read precisely, so that each sentence is completely comprehensible to students. If the actors do not understand the input, they won’t be able to act in a way that makes the input comprehensible to the rest of the class.
Here is an example of Reader’s Theater using Chapter 3 of Las aventuras de Isabela.

https://www.youtube.com/watch?v=nL0ntezkLqE

Setting:
Isabela and her mother enter a church in Mexico to take pictures. Mom warns Isabela not to touch anything with her hands. She follows these instructions literally.

Script for the selection in English:
I also touch all of the statues. I don’t touch the statues with my hands. I touch the statues with my feet. I touch the statues with my head. I touch the statues with my belly button. I want to touch the statues with my tongue. But my mom looks at me. My mom is not happy. She says to me, “Isabela, why can’t you look and touch like a normal little girl.”
“I am not normal. I am famous. It’s obvious.”

The actor on the left is playing the part of the statue, so he stands on a chair to make him higher than “Isabela”, the actress. The third actress plays the part of Isabela’s mother.

Look for these things:
How actors are coached / directed
How dialogue is handled
How comprehension checks are conducted throughout
How actors are supported and their success is guaranteed
How questions are asked of the actors and the class
Repetition of vocabulary and sentences

The objective is to make the selection comprehensible, but also to make it compelling so that students will pay attention and be entertained. If the actors are doing a good job of this, the class will occasionally be laughing. Ideally, all of my students are having such a good time, that they are forgetting that this is in an unfamiliar language.

Comprehension check
0:52 Yo quiero tocar... What’s quiero? Class: wants.

Coaching / Directing
1:08 Yo quiero tocar las estatuas con mi lengua. (Hand on shoulder) Mira. Mira. Mira. (Look. Look. Look. Coaching “Isabela” to look at her mom before saying the next line) “Pero mi mamá me mira.” (My mom looks at me.) (In English to the “mom”) Let’s see your best mom look. Mira. (In English…) Okay, like this…. Yo quiero tocar la estatua con mi lengua pero mi mama me mira.
Actors are coached in their body language and their enthusiasm and their position on the stage.

Comprehension check
1:45 What’s está contenta?

Questions:
La mamá está contenta o no está contenta? ¿Por qué no está contenta? (The mom is happy or unhappy? Why isn’t she happy?)

Coaching / Directing:
2:45 Showing the mom how she would whisper because she is in a church.

Mom starts to speak and nothing comes out. I say her line for her. Then we do it again. Notice how dialogue is directed. Students who are unable to or do not want to speak, don’t have to. (We do not force output beyond the level of acquisition.) I turn her shoulders to face the crowd. I speak the words. She mouths the words.
Comprehension check
3:33 What’s *puede*?

Question to class
¿Por qué no puede mirar y tocar como una niña normal?
Ali: Es especial.

Coaching / Directing
3:57 Isabela le dice… (Isabela says) “Yo no soy normal.” No, como Isabela. (No, like Isabela.)
Isabela says it again. Coaching again to not be a whisper.
Isabela says it again.
Con emoción. (Say it with emotion!)

Interacting with the class / Positive Feedback
4:42 (Before giving the statue a high five) ¿Se mueve o no? (Asking the class if the statue had moved or laughed.)
4:50 ¡Un aplauso! (An applause!)

All the World’s a Stage

When we finish Reader’s Theater, I’m not even halfway done, and we are not yet ready to really read independently. The actors so far have had a vastly different experience than the rest of the class. When we are physically engaged with the language, we remember the language for longer. There is memory in muscle. Just as, according to Dr. James Asher, TPR helps students retain vocabulary, being actively involved in acting out a story deepens physical and tactile memory, as well. I want the entire class to act out the story. However, the class would be long and boring if every student acted in front of the class. The “All the World’s a Stage” technique allows each student to participate actively.
I break the students into groups of three. Each person in the group plays a role. One is the statue. One is Isabela. One is the mother. The entire room acts the scene out simultaneously while holding their books. Every third student is standing on a chair.

I walk around the room reading aloud dramatically while the students act out the scene they have just seen acted out in front of the class.
•Mark Mallaney also filmed himself teaching the same chapter using Reader’s Theater. https://www.youtube.com/watch?v=Ha-6 JsSFWs
•Here is another example of “All the World’s a Stage”:
  *Isabela captura un Congo*
  https://www.youtube.com/watch?v=M4i8Vpi5XGk
•This example of “All the World’s a Stage” was done with a song. 
  https://www.youtube.com/watch?v=PRx308Hf6xc
•This song, and others from Gale Mackey, are available from www.blaineraytprs.com. I also found this independently created Lego Youtube video set to the song.
  *El cuento del gato (Gale Mackey, lego video / All the world’s a stage)*
  https://www.youtube.com/watch?v=OjVGBPngaAw

**Reading**

We’re ready to read! By this point every word has been pre-taught. The selection has been acted out once in front of the class as I have done comprehension checks and asked questions. Then the students acted out the story themselves in small groups while I read the story again.

Now students will read.
They will ask each other if there is a word they don’t understand. If between the two of them they don’t understand they can ask me or write it on the board in the target language and I will define it in our common language. This particular class included a group of participants whose first language was Turkish. When they discussed amongst themselves, they used Turkish, not English.

Their first semi-independent reading should be a successful experience for them. They should feel proud and pleased that they are understanding the reading and it is not difficult.

This is what pleasure reading feels like. This is *flow*.

**Adding Advanced Skills**

For a discussion of advanced skills, I will switch books. *Don Quijote: el último caballero*, is a better book for expanding upon some previously mentioned strategies and adding new ones. Chapter 3 is translated into English and printed with permission on the final page of this article. There are a lot of additional resources to use with this book and THE INTERNATIONAL JOURNAL OF FOREIGN LANGUAGE TEACHING, VOL. 11, ISSUE 1, MAY 2016; [WWW.IJFLT.COM](http://www.ijflt.com) © 2016 KAREN ROWAN
it has fight scenes, death scenes, and declarations of love that are even more interesting to act out. Because it is in the present and past tenses, it is easier to teach in a multi-level class, as well. I add a number of specific additional strategies while referring to Don Quijote. However, Reader’s Theater can be used with most readers or any short story, song, or poem with a plot.

1. Assign a class photographer or videographer for each Reader’s Theater section so that you can watch it later and have another opportunity to provide CI, using the video or still photos as a Movietalk or Picture Talk (Coxon, M. (2014). Talking Our Way to Successful Reading. International Journal of Foreign Language Teaching 10(1): 33-37.)

2. Music. Don Quixote has the added advantage of having a musical soundtrack. (Man of la Mancha, the musical, is in English, Spanish, and French.) Before I begin, I teach only the part of the song in which Don Quixote and Sancho Panza introduce themselves. I divide the class in half. I ask for student volunteers to be the conductor. One student “conducts” Sancho Panza. Another “conducts” the other side of the room, Don Quixote. I play the part of the song in which Don Quixote sings “Yo soy yo, Don Quijote.” That half of the class sings along. Then I play the part in which Sancho says, “Soy Sancho, si Soy Sancho.” Both of these lines are written on the corresponding side of the room. I point to the posters while the student conductors lead their side of the room. We do this many times while I encourage and coach students to sing more loudly and with more emotion or to stand while singing. Then, every time I say “Don Quijote” or “Sancho Panza” during reader’s theater, that side of the room has to stand and sing. The actors in the Reader’s Theater performance become the conductors of their respective choirs. (Note: “Quixote” in English. “Quijote” in Spanish.) (Yo Soy Yo https://www.youtube.com/watch?v=LoBtQglAbsE)


4. Coaching the stationary objects. The two people who play the part of the windmill will keep their arms moving opposite each other throughout the duration of the performance. This will make it impossible for them to read along. Pay special attention to comprehension checks with these actors.

5. Coaching Don Quijote and Sancho Panza: Really encourage the actors to over-act. Coach inflection and energy and body position and maintaining space. Actors often face each other rather than the audience. Coach them to play to the audience and to act for the laugh. They must do precisely what I say when I say it -- not sooner or later -- so that what I am saying is comprehensible to the class. I often move them by touching their shoulders to point them the right way.

6. Dialogue: These lines can be said multiple times. Have the actors say them slowly. Then romantically. Then violently. Then quickly. Then with surprise! Then from their knees. Have them sing the line. Sing it like an opera singer.
Sing it like a cat. Rap it. You will also say the line each time the actor does. Remember that I say the dialogue and it doesn't matter how well the student says that same dialogue. Take your time, as long as you are in the target language. If a student is unwilling to play along, stand just behind his head and say the lines for him while he mouths the words.

7. Rewind, fast forward, pause, slow motion. Re-do portions of the action in reverse. Then tell it forward again. Then reverse slow motion. The actors slow their actions to match your very slow reading. Have them pause in the middle of a motion and freeze. Then ask the class questions about what is happening while they are frozen. This allows for a lot more comprehensible input and a lot more repetitions of high frequency vocabulary while keeping the action fresh and compelling for the class. Don Quijote attacks the windmill, he is raised in the air and then falls to the ground and then Sancho helps him up. Stop. Rewind. Sancho UN-helps him up. He UN-falls. He UN-gets raised in the air. He UN-attacks the windmill. Stop. Fast forward in slow motion. Don Quijote attacks the windmill. He gets raised in the air. Stop. Rewind fast. Often when a character does not have a line, I might ask the class what he is thinking or what he might want to say. The teacher is the one who determines the placement of those directions -- not the students, because the timing is important. Remember that your goal is to make reading fun and memorable and to make pictures in their heads. It's also to give them lots and lots and lots of comprehensible input.

8. Pause after each time you say “Sancho Panza” or “Don Quijote” so that the choirs have a chance to interrupt by singing.

Here is a video of several of these advanced skills being incorporated and presented by Jason Fritze at the International Forum on Language Teaching (IFLT).
https://www.youtube.com/watch?v=yI_IH_feHmk

Other Activities

1. Very often, easy readers skip over a plot point that will seem to the students to be missing. We brainstorm what could have happened and what the characters would have said in the “Missing Chapter” and then act that chapter out while making it up on the spot.

2. Ashley Hastings’ Movietalk. This chapter is also available in a cartoon version. Ask questions and narrate while viewing the clip.
https://www.youtube.com/watch?v=2IDjYlc-V5I
Flow

Reader’s Theater is one of many ways to bring reading off the page, creating rich images and colorful pictures in the minds of the readers. Battling boredom and fostering an environment of joy and laughter with reading, we can accomplish our primary goal of creating pleasure readers, who will seek out more opportunities to read for pleasure in the target language if they find the experience enjoyable.

There are many ways to perform Reader’s Theater and many different strategies and techniques. Variations that accomplish the same goals of providing ample comprehensible input in the target language and fostering an environment of play in order to create pleasure readers, are equally legitimate and should be explored. Remember that we are trying to get our students into FLOW so that reading activates that pleasure center of the brain.

Karen Rowan attended her first TPRS Workshop in 1995. She has taught high school, middle school, elementary school, college and adults, at both public and private schools, domestically and internationally since 1995. She was the director of the National TPRS Conference for 5 years and created the first TPRS Coaching workshops. She is the author of the TPRS ancillaries for Realidades and Paso a paso, as well as the Isabela series of readers (Las aventuras de Isabela / Les aventures d’Isabelle; Isabela captura un congo / Isabelle capture un singe hurleur; Carl no quiere ir a México), and Don Quijote, el último caballero as well as several yet-to-be published books. She has also been the editor of IJFLT (ijflt.org) since 2005.

She is available for school district in-services on teaching with Comprehensible Input, TPRS, TPR, reading strategies and creating CI programs. She teaches Spanish to adults as a full-time teacher for Fluency Fast Language Classes.
One day Don Quixote and Sancho Panza were traveling through Spain. Don Quixote saw an army of giants. They were enormous. They had four long arms. The giants were about to attack Don Quixote and Sancho Panza.

Sancho said to Don Quixote,
“What’s wrong, Sir?”
Don Quixote was confused.
“Don’t you see that army of giants with four long arms?”
Sancho didn’t see giants. He only saw windmills. He saw big windmills.
He said to him:
“I don’t see giants, Sir. I don’t see big giants with four long arms. I see windmills. The windmills have four long blades.”
But Don Quixote didn’t listen to him. He ran toward the windmills and attacked them.
Sancho didn’t want to leave Don Quixote, so he also ran toward the windmills. A blade hit Don Quixote and raised him in the air.

When he fell to the ground, Sancho helped him to get up. Don Quixote looked at the giants again. He admitted that now the giants were windmills. He said to Sancho that the giants were enchanted and they all of a sudden changed from giants into windmills.

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Summer classes. The Center for Accelerated Language Acquisition at Middle Tennessee State University. Many languages and methodology beginning May, 2016. http://www.mtsu.edu/cala/

June 10, The Netherlands http://www.tprsplatform.nl/

June 18, Nevada, IA Comprehensible Iowa Conference, Carol Gaab, Grant Boulanger and others https://sites.google.com/site/comprehensibleiowa/home

June 22-23, El Paso, TX CI Teaching Team (Jason Fritze, Stephen Krashen, Linda Li and Karen Rowan) Cristina Bennett, cbennett2@yisd.net

June 27-29 Burlington, VT Express Fluency, Elissa McLean and others www.expressfluency.com

June 6-November 10 various cities in the US and Canada Blaine Ray Workshops, Two-day workshops http://www.blainerayprs.com/

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UPCOMING INTERNATIONAL TRAINING OPPORTUNITIES

July 2016

July 4-29, U of Hawaii STARTALK / Confucius Institute TPRS Training for Chinese Teachers, Terry Waltz and others
www.confuciusinstitutehawaii.org/programs/summer-programs/teacher-sports-camp-info/

July 12-14 Sandy Creek, NY 3-day conference (TPRS and Power Grading) Scott Benedict
https://teachforjune.com/?s=sandy+creek+NY

July 16-18 Chattanooga, TN Fluency Fast Language Classes / IFLT Pre-conference (CI Teaching Team: Mandarin with Linda Li; Advanced Spanish with Jason Fritze and guest teacher Blaine Ray; Beginning Spanish with Karen Rowan. Advanced French with Sabrina Janczak;), http://fluencyfast.com/IFLT
UPCOMING INTERNATIONAL TRAINING OPPORTUNITIES

July 18 Chattanooga, TN Fluency Fast / IFLT Pre-conference Dr. Krashen on Language Acquisition, 4pm www.fluencyfast.com/IFLT

https://www.youtube.com/watch?v=eFRyuUehXlo

An invitation to join us in Chattanooga, Tennessee
Fluency Fast Language Classes
July 16, 17 and 18, 2016


2016 iFLT Conference
International Forum on Language Teaching
July 19-22 ~ Chattanooga, TN

Learn from world-renowned SLA experts
Dr. Bill VanPatten & Dr. Stephen Krashen

• Observe live language classes with real students and see high-leverage teaching practices in action!
• Experience powerful strategies proven to facilitate language acquisition and develop FLUENCY!
• Discover how to use Google/technology as a rich source of CI.
• Training for all experience levels:
  – Learn & practice the fundamentals of TPRS® / TCI; learn new and innovative techniques for experienced practitioners.

TPRstorytelling.com


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UPCOMING INTERNATIONAL TRAINING OPPORTUNITIES


August 2016

August 9-10, **Garland, TX**

The CI Teaching Team (Stephen Krashen, Jason Fritze, Karen Rowan, and Haiyun Lu for Linda Li.)

PLACE TWO GARLAND ADS HERE.  ¼ page, total half a page, unless they can be made smaller.

TPRS Conf Aug for OD participants

And

**ILTEXAS**


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August 2016

August 9-10, **Garland, TX** The CI Teaching Team (Stephen Krashen, Jason Fritze, Karen Rowan, and Haiyun Lu for Linda Li.)

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**INTERNATIONAL LEADERSHIP OF TEXAS**

**WORKSHOP**

Comprehensible Input and Total Physical Response - Storytelling

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**SAVE THE DATE:** August 9th & 10, 2016

- Link theory and classroom practice
- Connect learning and the brain
- Spark passion and creativity
- Transform teaching and acquisition

**The Two Full Day Workshop Fee is $255**

**Targeted Audience:**
K-12 Teachers - For all General Ed, Dual Language, LOTE/World Language, ESL, Special Pops teachers who have little knowledge of the TPRS method to experienced teachers who need a refresher, guidance, and support.

**Location:**
ILTexas - Garland High School Campus
4413 N Shiloh Rd., Garland, TX 75044 | Phone: 972-479-9078

**Presenters:**
Jason Fritze, Haiyun Lu, and Karen Rowan

**Special Guest:**
Dr. Stephen Krashen

**Contacts:**
Adriana Fletes, District Spanish Coordinator, afletes@iltexas.org
Xiaoyan Wang, District Chinese Coordinator, xwang@iltexas.org

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**Registration Information for Out of District Participants**

**Participants**

Jason Fritze  
Haiyun Lu  
Karen Rowan

**Event Information:**

- **Date:** Tuesday, August 9th and Wednesday, August 10th, 2016
- **Times:** Two full day workshops TBD
- **Location:** ILTexas-Garland HS Campus  
  4413 N. Shiloh Rd., Garland, TX 75044
- **Registration Deadline for all Participants:** Friday, July 29, 2016

**Registration Information:**

- **Option #1:** Using a computer or smartphone, click on the registration link: [www.myschoolbucks.com](http://www.myschoolbucks.com).
  - Required action - Create an account and select the ‘International Leadership of Texas’ school in order to search for this event.
  - Select ‘Skip this step. I’ll do it later’.
  - Complete the registration fields and purchase your ticket. - $255
  - An email with additional information will be sent to all registered participants no later than one week prior to this event.

- **Option #2:** Pay by check
  - Link to the ILTexas W9 Form
  - Make checks out to International Leadership of Texas
  - Fill out the form for out of district participants and include their contact information (full name, district name, email address) and send to Adriana Fletes via email at afletes@iltexas.org
  - 1 and 2 will need to be sent via mail or dropped off at the District Office

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**UPCOMING INTERNATIONAL TRAINING OPPORTUNITIES**

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**July 25-29**  
**Agen, France**  
**Agen Conference**  
[http://tprs-witch.com/registration/](http://tprs-witch.com/registration/)

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**July 25-29**  
**Reno, NV**  

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**August 2016**  
**August 9-10,** **Garland, TX**  
The CI Teaching Team (Stephen Krashen, Jason Fritze, Karen Rowan, and Haiyun Lu for Linda Li.)
UPCOMING INTERNATIONAL TRAINING OPPORTUNITIES

August 11-12 and 13-14 **Brattleboro, VT** Express Fluency, Elissa McLean and others [www.expressfluency.com](http://www.expressfluency.com)

August 20-October 22 **Columbus, OH** Teaching Toward Language Acquisition, Teri Wiechart and Gary DiBianca [http://ofla.memberlodge.org/event-2240276](http://ofla.memberlodge.org/event-2240276)

August 20, **Los Alamitos, CA** COACH Fall Kick-Off Workshop with Jason Fritze and others [http://coachforeignlanguageproject.org](http://coachforeignlanguageproject.org)

**October 2016**

October 1 **Breckenridge, CO** CCFLT Fall Conference with Bill Van Patten, Theory and Practice [www.ccflt.org](http://www.ccflt.org)

October 7-8 **The Netherlands** [https://alikestprsblog.wordpress.com/2016/02/15/tprs-save-the-date-etprs16-conferentie-vrijdag-7-zaterdag-8-oktober-2016/](https://alikestprsblog.wordpress.com/2016/02/15/tprs-save-the-date-etprs16-conferentie-vrijdag-7-zaterdag-8-oktober-2016/)

October 13-14 **Lewiston, ME** TCI Maine New England and Beyond, Skip Crosby and others [www.tcimainenewenglandandbeyond.weebly.com](http://www.tcimainenewenglandandbeyond.weebly.com)


October 22, **Los Alamitos, CA** Project COACH’s Fall workshop with Jason Fritze and others [http://coachforeignlanguageproject.org](http://coachforeignlanguageproject.org)

**February 2017**

February 23-25 **Loveland, CO** CCFLT Spring Conference. Stephen Krashen, keynote speaker [www.ccflt.org](http://www.ccflt.org)

**March 2017**

March 2-4 Oklahoma City. SWCOLT /OFLTA. Many CI sessions. [www.swcolt.org](http://www.swcolt.org)
**WORLD LANGUAGE AND ESOL TEACHERS!**

TPRS Language Classes

July 16, 17, 18, 2016

Saturday, July 16 and Sunday, July 17th
 Beginning Spanish and Advanced Spanish, 8:30am-1pm
 Advanced French and Beginning Mandarin 1:30pm-6pm
 Monday, July 18th
 6am-10 am Advanced French
 10am-12pm Beginning Spanish
 12pm-2pm Advanced Spanish
 2-4pm Beginning Mandarin.
 4-8pm, Special session with Dr. Krashen

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We re-create the miracle of how babies can learn hundreds of words in their first year and—just like babies—our students don’t need boring grammar rules or painful memorization exercises.

At the end of our beginning classes you will be able to read, understand and communicate on a basic level. Our advanced classes are designed for teachers or travelers who already speak the language and want to continue to approach near-native proficiency painlessly. The very best way to improve your own Comprehensible Input and TPR Storytelling skills is to take a Fluency Fast class in a language you don’t know. Can upper levels be taught using TPRS? Come see our Advanced classes and see exactly how.

To register:

**www.fluencyfast.com/I FLT**

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www.thereadhousehotel.com/

Hotel reservations:
bookings@hoteler.com/bookings.jsp?groupId=D-1560160&hotelID=97530

One 3-day class plus Krashen: $299.00
Two 3-day classes plus Krashen: $400.00
Option for early arrivals to IFLT:
Monday only, 4 two hour demos plus Krashen: $200.00
With IFLT registration: $190 /$300 /$100

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IJFLT Teacher to Teacher section... please join IFLT /NTPRS/CI Teaching to join an active discussion about CI teaching ideas.

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Las Aventuras de Isabela The first novel in the Fluency Fast series for true beginners. It uses a vocabulary of only 200 Spanish words to tell a 2,200-word story. It is repetitive and simple and uses many cognates to make the book comprehensible to beginning adults and children. Set in Guanajuato, Mexico. The English version of Isabela is available on-line for free to ELA teachers in the US and EFL teachers outside of the US.

Isabella captura un congo The second novel in the series. It uses a vocabulary of 350 high frequency words to tell a 3500-word story. Vocabulary is recycled from Isabela. Cognates and repetition of structures make the book comprehensible to true beginners of any age. Set in Costa Rica. Donations from the sale of this book are made to help injured Congos in Costa Rica.

Carl no quiere ir a México The third novel in the Isabela series uses a vocabulary of 350 words to tell a 5000-word story. The book recycles vocabulary from the first two books and continues to use cognates and repetition to be comprehensible for all ages. Set in Guanajuato, Mexico. Donations from the sale of this book are made to help street dogs.

Isabella captura un congo TEACHER’S GUIDE

CD-ROM with blackline student pages, vocabulary lists, video clips, photos, a video book and suggestions for props, scenes to act, out a complete, scripted introductory TPR lesson. Now available! $19.95

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Teachers of English in Turkey teaching children using TPRS. Lessons are uploaded for free. 17 teachers from the Turkish Military were trained in TPRS and CI Methods over 3 weeks during the summer of 2014. Their current mission is to educate other teachers in TPRS and other comprehension based methods using what they learned in the U.S. (Eyüpoğlu Education Center: www.eyupoglugitim.com). Lessons are taught by Koksal Ozturk. TPRS lessons are taught to educate the other civil professors who will teach TPRS English soon. The goal is to spread TPRS in Turkey. This is a 36 hour beginning course for kids, 3 hours per week. Videos are posted each week and are free.

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Sabrina Sebben-Janczak
Teri Wiechart    Ben Slavic    Linda Li
Judy Dubois

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http://tprs-witch.com/category/workshop/