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THE INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGES**

Öznur ÖZER

**TEACHING ENGLISH TO CHILDREN THROUGH
STORYTELLING**

MASTER THESIS

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SUPERVISOR

Asst. Prof. Dr. M. Yavuz KONCA


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Y.Doç.Dr. M. Yavuz KONCA
Danışman/Jüri Üyesi




Prof.Dr. Kemalettin YİĞİTER
Jüri Üyesi

Y.Doç.Dr. Muzaffer BARIN
Jüri Üyesi



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Prof.Dr. Vahdettin BAŞÇI
Enstitü Müdürü

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ABSTRACT

MASTER THESIS

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Öznur ÖZER

Supervisor : Asst..Prof.Dr. M. Yavuz KONCA

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Jury : Prof. Dr. Kemalettin YİĞİTER

Asst.Prof.Dr. M.Yavuz KONCA

Asst.Prof.Dr. Muzaffer BARIN

This study was designed to demonstrate the use of storytelling in teaching English to children. The underlying reason was to search for a better way to teach English to children. This research aimed to find the efficiency of using storytelling in teaching English in primary class.

The study provides general information on children's acquisition of languages, aims of teaching foreign languages to children, Total Physical Response Method (TPR), and TPR Storytelling. Moreover, a sample lesson plan for storytelling methodology and the implications that this kind of methodology suggests for teachers of English for young learners have been added.

The data were obtained from the experimental study conducted in Saltuk Bey Elementary School. Throughout six weeks of implementation, storytelling technique was used in a fifth-grade class during the English course. At the end of the study, the data gathered revealed that using TPRS in primary class is quite beneficial and motivating for students.

ÖZET**YÜKSEK LİSANS TEZİ****HİKÂYE ANLATIMI YOLUYLA ÇOCUKLARA YABANCI DİL ÖĞRETİMİ**

Öznur ÖZER

Danışman : Yrd.Doç.Dr. M.Yavuz KONCA

2004- Sayfa: 69

Jüri : Prof.Dr. Kemalettin YİĞİTER

Yrd.Doç.Dr. M.Yavuz KONCA

Yrd.Doç.Dr.Muzaffer BARIN

Bu çalışma, çocuklara İngilizce öğretiminde hikâye anlatımı yönteminin kullanımını göstermek için tasarlanmıştır. Tasarımı oluşturan sebep, çocuklara yabancı dil öğretiminde daha iyi teknikler bulma arayışıdır. Bu çalışma, ilköğretim sınıfında hikâye anlatımı yoluyla İngilizce öğretiminin etkililiğini araştırmayı amaçlamaktadır.

Bu çalışmada, çocukların dil edinimi, çocuklara yabancı dil öğretiminin amaçları, Toplu Fiziksel Tepki Metodu ve hikâye anlatımı ile ilgili genel bilgiler verilmiştir. Ayrıca, dil öğretmenleri için bazı öneriler getirilmiş ve örnek bir ders plânı da eklenmiştir.

Veriler, Saltuk Bey İlköğretim Okulu'nda yapılan çalışma sonucunda elde edilmiştir. Altı hafta boyunca, İngilizce dersleri, önceden belirlenmiş olan bir ilköğretim okulunun beşinci sınıfında hikâye anlatım tekniği kullanılarak işlenmiş ve çalışma sonucunda bu tekniğin çocuklara İngilizce öğretiminde oldukça yararlı ve motive edici olduğu sonucuna varılmıştır.

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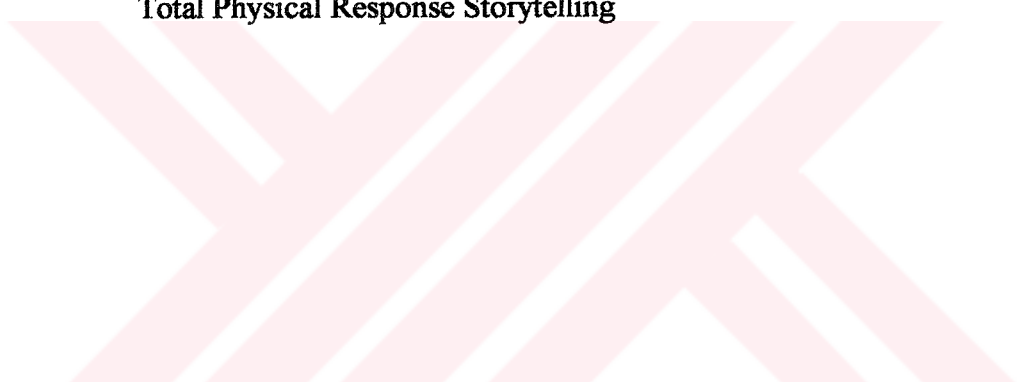
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Öznur ÖZER



THE LIST OF ABBREVIATIONS

CBA	Comprehension-Based Approaches
EFL	English as a Foreign Language
ELT	English Language Teaching
ESL	English as a Second Language
L1	Native Language
L2	Second Language
LRRH	Little Red Riding Hood
SLA	Second Language Acquisition
SPSS	Statistical Program for Social Sciences
TPR	Total Physical Response
TPRS	Total Physical Response Storytelling



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CHAPTER I

1. INTRODUCTION

1.1 Background to the Problem

Learning a foreign language has come to be considered as the prominent need of modern life and is no longer regarded as a privilege or luxury and, therefore, it must be a part of the education of every child starting at primary school. The age at which children begin to learn a foreign language is coming down in many countries due to such facts as that the younger the age the easier it is for a child to absorb a second language, and that it becomes more difficult to motivate children to learn a foreign language as they grow up.

In Turkey, English has been given as a major course in the curriculum in elementary state schools since 1998. Students begin learning English when they are at the age of nine (elementary school 4th grade), whereas in some private elementary schools they start learning it beginning the very first year of their education. In state schools, for 4th and 5th grades, two-hour courses per week are officially allocated for English.

As for the official guideline existing for English teaching, there is a fairly detailed outline of suitable syllabus covering word lists, structure lists, examples of phrases and sentences to be included in the teaching. Almost all kinds of English teaching materials are available throughout the country, and, in addition, there is also an officially-approved list of locally published materials and teachers may choose any of these.

However, the teachers of English in Turkey are not adequately prepared for these developments in the Turkish Educational System. Since most teachers currently teaching English in Turkey do not have much experience in teaching to this new age group, they are ready to accept what coursebooks offer. They consider coursebooks as the only major source for instruction without referring to any other material. Such a preference may be derived from their fear of headmasters' and parents' reactions. Provided that storybooks as supplementary materials are integrated within a framework of clearly defined aims, and that the right stories are chosen and introduced in the right way at the right time, these materials can greatly contribute to the learners' success.

The present study was made to demonstrate the use of storytelling in primary language classes for effective learning and attempts to find ways of developing motivated and eager groups of children in English classes by giving them the opportunities to play, act and do some interesting activities.

1.2 Definition of the Problem

Teaching English to children is different from teaching English to teenagers or adults. The view of Krashen (1981) is that 'The good language learner is an acquirer; he may or may not be a conscious learner. Young children are acquirers.' This reveals that children are more concerned with the use of language to convey meaning than with correct usage. They want to say something with the language they know rather than analyze it in order to find out the correct usage or way to use it. Therefore, knowing the rules of usage is not necessary for children.

As Stern points out, puberty is a turning point in language learning and this generally occurs about the age of twelve. Foreign language learning before puberty stresses the elements of effortless imitation and unconscious learning. (1967:18) However, with puberty, natural learning leaves its place to conscious learning and that kind of learning is no longer natural and complete.

Thus, it is obvious that needs, interests, and psychological and cognitive development of children are completely different from those of adults. Depending on this reality, we really need different objectives, techniques and activities for teaching a foreign language in the primary class.

Young learners have difficulties in learning the grammatical rules of the foreign language. Therefore, the teaching process in the primary language class should be formed in such a way that the primary school children are not aware of the 'rules' of the foreign language they are learning. The courses should be organized in the form of activities that cover the interests and abilities of primary school learners.

1.3 Objectives of the Study

This study intends to analyze the benefits of using TPRS (Total Physical Response with Storytelling) in teaching English to students at grades 4 and 5 in primary schools.

The purpose of this study is to determine the importance of this vehicle for language work. The core of the study is storytelling with children in primary class. Then, leading away from it, come the implications that this kind of methodology suggests for curriculum and teachers of English for young learners.

1.4 Hypothesis

There is a great deal of educational failure in the achievement in teaching English to children mostly because the suitable techniques and methods are not chosen. Many teachers are unable to communicate with children. This study assumes that teaching English to children may become a pleasant process if language teachers take the risk of trying out new techniques in the class.

Children's expectations from foreign language learning are quite different from those of adults. It is not important for them to be grammatically correct. The only point they are interested in is to talk in English even if it is nonsense. As a result, prefabricated structures are very useful. Furthermore, it is a waste of time to teach English to children by giving them a set of rules and a list of words.

The present study starts with the assumption that teaching through games, rhymes, songs, dialogues, or pictures is preferable to the methods used for adults and that using stories will positively increase the motivation of the children. It seeks for the possibilities of a better teaching method in the primary language class. In this sense, TPRS has been selected to give a model for teachers. Teachers will feel more confident in front of a class if they are armed with a number of tried and tested classroom activities.

In this study, it is hypothesized that the students who are taught English at primary schools according to the principles of TPRS method will be more successful in expressing themselves both in written and spoken forms. It is also hypothesized that although formal grammar instruction is not given in TPRS, students acquire grammar successfully. Because with TPRS, grammar is modeled, acquired and internalized instead of taught and memorized as rules in a traditional classroom. During the conduct of this research, whether or not variables such as environment, socio-economic background, family or peer group, or individual factors like aptitude, motivation, or

willingness to learn would have an effect on learners' performance was not focused at all.

1.5 Internet Survey

Required information and articles were found in the latest studies on storytelling by searching the sites of TESL/TEFL, English teaching journals. Especially www.tprstorytelling.com, and www.tpr-world.com did great help. Web pages of search engines, especially Scirus and Google were used for reading the articles written by world-famous linguists about language, language acquisition, language teaching and learning. Being a member of moretprs@yahoogroups.com, the researcher had the opportunity to share ideas with many English teachers of young learners from all over the world.



CHAPTER II

2. LITERATURE REVIEW

2.1 Children Learning Languages

Children acquire their native tongue in a natural way. But when it comes to learning a second language, it generally doesn't take place in such a natural environment. The most common situation for teaching languages at the moment is one inside a classroom, where the teacher is face to face with the students, in groups of various sizes, for a few hours of lessons each week, mostly teaching grammar.

Ulubbarri (1962) states that if the child had been made to learn grammar to learn his own language, he never would have learned to speak at all and that it seems terribly unfair to expect a child, or any-one else, to do in a foreign language what they couldn't even do in their own language. This suggests that it is meaningless to teach the grammar of L2 to children. So, the major consideration should be how children learn or how teachers should teach a second language.

Stern lists some general principles of learning and teaching of languages:

1. In language teaching, we must practice again and again. Just watch a small child learning his mother tongue. He repeats things over and over again. During the language-learning stage he practices all the time. This is what we must also do when we learn a foreign language.
2. Language learning is mainly a matter of imitation. You must be a mimic. Just like a small child. He imitates everything.
3. Watch a small child's speech development. First he listens, then he speaks. Understanding always precedes speaking. Therefore, this must be right order of presenting the skills in a foreign language.
4. A small child listens and speaks and no one would dream of making him read and write. Reading and writing are advanced stages of language development. The natural order for first and second learning is listening, speaking, reading and writing.
5. You did not have to translate when you were small. If you were able to learn your own language without translation you should be able to learn a foreign language in the same way.

6. A small child simply uses language. He does not learn formal grammar. You do not tell him about verbs and nouns. Yet he learns the language perfectly. It is equally unnecessary to use grammatical conceptualization in teaching a foreign language.

(Stern, 1970:57-58, cited in Göksoy, p.8)

Lindfors (1987) also points out the similarities in the acquisition processes of children learning first and second languages: “Here we find some rather compelling similarities between first- and second- language learning. For example, we find children moving in the second language as they did in the first, from shorter utterances composed of heavy content items toward longer utterances including more “ivy”-inflections, articles, and so on. We find the similar overgeneralization-the early regularizing of exceptional forms in the language. We also see over-extension of terms so that initially a child’s word denoting category will include members that, for the native adult speaker, would belong to other categories. We see children refine both the overgeneralized syntactic cases and the overextended vocabulary items over time, as is the case with first-language learners. In short, the second-language child seems to be making sense of the second language by using many of the strategies that served him well in making sense of his first language” (p.445).

It can be easily said that children learn their first language in a very natural way and all of them are very successful at the end. This notion has led many researchers to the idea that children can follow the similar process as they do in their first language acquisition.

Young children learn their native language with an amazing ease and rapidity. By the age of three or four, small children have mastered the essentials of the way in which their language functions and are able to communicate meaningfully with people belonging to their own linguistic community. Brewster et al. (1992, p.8) summarize this process with these sentences:

“In essence, infants create sounds which are given validity by the reactions of those around them and which gradually become closer and closer to adult language through the production of more and more accurate

repetitions. This is the case no matter what the language involved, which disproves the fact that some languages are "difficult" than others."

The fact that infants start naturally to acquire their mother tongue from the very earliest of ages suggests that it might be possible to take advantage of this facility to acquire two or more languages. (Brewster et al., 1992,p.9) Infants and young children have all that is required for the acquisition of two or three languages at the same time, provided that contact with each of the languages concerned is natural.

In most countries, children are confronted with learning a foreign or second language at about the age of ten or even earlier. The reason most commonly put forward for starting to teach a foreign language early is the fact that young children have a greater facility in understanding and imitating what they hear than adolescents and adults.

This point is made clear in the official text accompanying the "Controlled trials in teaching modern languages in elementary school" which began in France in September 1989 (<http://www.eurydice.org/Documents/FLT/En/FLTENannex1.pdf>). An examination of the objectives of early learning of English in this text reveals that the objective is mainly to prepare children linguistically, psychologically and culturally for language learning. Brewster et al. (1992, p,24) describe this "psychological" preparation as "the one which helps monolingual children make the fundamental discovery that the notions they have learnt to master in their mother tongue can be expressed equally well, albeit differently, using other languages, where different forms serve the same communicative functions as in their mother tongue".

Broughton et al.(1988, p.173) also mentions about this preparation: "Perhaps one great advantage of an early start to learning English is that this danger is avoided: the young learner is put into the position of thinking in English from the very start far more readily than the older beginner. What is more, the foreign language grows with him as an active part of his thinking and talking, and having first encountered English in its oral form he is never likely to regard the spoken word as inferior to print".

The nature of the young learner does not appear to vary noticeably from nation to nation, and this suggests that the same general psychological and methodological principles are acceptable for teachers of young children wherever they are. Children are

often enthusiastic and lively as learners. As River (cited in Broughton,1988, p.169) points out “young children love to imitate, and mime; they are inhibited in acting out roles, and they enjoy repetition because it gives them a sense of assurance and achievement.”. The love of repetition, common to all young children, is a feature of games and stories which is usefully applied to teaching foreign languages to children.

The nature of the younger learner certainly affects content and methods. The research carried out by Hird et.al (2000) showed that teachers of child ESL students and teachers of adult ESL learners differed in the teaching practices they used in their lessons and thus confirmed that the age of the learners does make a difference to what language teachers do in their classrooms. Indeed teaching children is different from teaching adults. Therefore, we need different teaching techniques and activities for teaching a foreign language to the young learners in primary school. Krashen says:

"The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production."

In Ellis’s description, comprehensible input is that part of the total input that the learner understands and which is hypothesized to be necessary for acquisition to take place(1997,p.138). Then, acquisition depends on comprehensible input.

According to Krashen’s comprehensible input hypothesis, innate processes guide second language acquisition. In practical terms, learners should be provided with much natural input, especially extensive listening opportunities and particularly in the early stages of learning. Besides, a silent phase at the beginning of language learning (when the student is not required to produce the new language) has proven useful for most students in reducing interlingual errors and enhancing pronunciation. Finally, formal grammar instruction is of limited utility as it fuels conscious learning rather than subconscious acquisition. (Krashen and Terrel,1983,cited in Carter and Nunan, 2001,p.90)

2.2 Comprehension-Based Approaches

Approaches which focus on establishing receptive skills first (listening comprehension in particular, but to some extent also reading comprehension) and do not attempt specifically to train oral production-oral fluency being expected to emerge naturally and gradually out of the data base established through ample comprehension experience of the right kind- are called Comprehension-Based Approaches (CBA) (Celce Murcia, 1991, p.25).

The proponents of CBA (Asher, Postovsky, Winitz and Terrell) argue that the two processes, sending and receiving, are different tasks so involve different levels of mental processing. They also believe that in natural language acquisition, learners go through a pre-production phase or silent period. During this period, they internalize the language through receiving a great deal of input and gradually extract chunks and pieces of language to use for their immediate communication needs.

The conclusion that we may take from these arguments is that there is a natural progression in the development of communication skills, listening being the foundation of speaking.

2.3 Total Physical Response

A notable research into comprehension approaches was done in the beginning of 1960s by James Asher, a professor of psychology at San Jose State University, California. He observed that during the pre-production period children learn to understand what others say long before they try to talk. He also observed that understanding starts when children respond meaningfully to a particular type of input- that is, directives that invite an action response rather than a verbal response such as invitations for movements like “ Come here”,” Throw the ball”. According to Asher, the process is short and simple: 1) the directive, 2) the hearing and interpretation of the directive, 3) the overt action and then immediately 4) the visible confirmation or disconfirmation of comprehension(Celce Murcia,p.26).

Seeing the implications of this hypothesis for a language teaching approach, Asher developed an approach to language teaching, which came to be known as the strategy of Total Physical Response (TPR).

Asher summarizes three key ideas that underlie the Total Physical Response Method:

1. Understanding of the spoken language must be developed in advance of speaking. That is, comprehension comes before speaking.
2. Understanding and retention is best achieved through *movement of the students' bodies* in response to commands. The imperative form of the language is a powerful tool because it can be used to manipulate students' behaviour and guide them towards understanding through action. Most of the grammatical structures of the target language and hundreds of vocabulary items can be learned through the skillful use of the imperative.
3. *Students should never be forced to speak before they are ready.* As the target language is internalized, speaking will emerge naturally (1974, cited in Omaggio, 1986, p.73).

The approach is based on the belief that listening comprehension should be developed before any oral participation from students is expected, as it is with children learning their native language. As Marsh says "The process is visible when we observe how infants internalize their first language. For months before even babbling appears, there is a silent period in which the infant seems to be listening to directions from parents: "Look at me!", "Come here!", and "Walk to Mommy!". The parent speaks and the child responds with a physical response such as looking, smiling, laughing, turning, walking, reaching, running, and so forth. Although the infant is not yet speaking, the child is imprinting a linguistic map of how the language works. Silently, the child is internalizing the patterns and sounds of the target language. Once language is internalized, production emerges, thus setting TPR apart from traditional 'listen-and-repeat' methods" (Marsh, 1997).

Further, it is based on the belief that skills can be more rapidly assimilated if the teacher appeals to the students' kinesthetic-sensory system (Omaggio, 1986, p.72). To provide this, the method involves using oral commands that students carry out to show understanding, but with no attempt at speaking. Students are exposed to a language that is easily understood through physical actions.

TPR has three strong features:

1. High-speed understanding of any target language.

2. Long-term retention : One of the fundamental principles of cognitive psychology is that memory resides not only in the brain, out in the whole body. TPR is linked to the trace theory of memory in psychology, which holds that the more often or the more intensively a memory connection is traced, the stronger the memory association will be and the more likely it will be recalled (Richards and Rodgers, 1986, p.87). With TPR, children learn and retain information in their "long-term memory" using their brain and whole body. Richards and Rodgers go further and say that retracing can be done verbally (e.g. by repetition) and/or in association with motor activity. Combined tracing activities, such as verbal rehearsal accompanied by motor activity, hence increase the probability of successful recall.

3. Zero stress : The "silent period" that Asher suggests is a good way of reducing the anxiety which is a typical of L2 classes. TPR is a method that is undemanding in terms of linguistic production. It reduces learner stress and creates a positive mood in the learner, which facilitates learning. Omaggi (1986,p.75) states that the method does have a potential strong point in that it is affectively appealing to some students: the atmosphere in the class is warm and accepting, allowing students to try out their skills in a creative way.

However, there are also some shortcomings of the method. In her article, Marsh(1997) lists these shortcomings as follows:

1. It is mainly in the imperative mode, generally excluding the rest of the target language's sentence forms.
2. It is often focused on short phrases or single-item vocabulary words.
3. It fosters only passive language skills.

As a result, language learned through TPR alone never develops into the narrative and descriptive modes needed for meaningful communication, and it doesn't bring the students effectively to the point of language production, speaking and writing. TPR is best applied to introduce new vocabulary and new grammatical features at any level. In order to provide language production, these new items can be used in a different activity such as storytelling, dialogues, or games. That is, once the students have internalized vocabulary and grammar in the target language with TPR, those items can be used to tell them, for instance, stories. Total Physical Response Storytelling

(TPRS) consists of applying this powerful concept in the language classroom and helps move from the imperative to the narrative and descriptive modes of speech.

2.4 The Theory behind TPR Storytelling

TPRS (Total Physical Response Storytelling) is an input-based method of teaching languages and developed by Blaine Ray, a Spanish teacher in Bakersfield, California in the 1990s. The method relies primarily on the theories of Stephen Krashen, in particular, on the Comprehensible Input Hypothesis. It is a further development of TPR method which provides comprehensible input and includes storytelling for expanding acquired vocabulary by contextualizing it in stories which students can hear, act out, retell, revise and rewrite.

TPRS relies on language acquisition rather than language learning. Krashen (1981) distinguishes between acquisition and learning:

“ Acquisition is a subconscious and intuitive process of constructing the system of a language, not unlike the process used by a child to ‘pick up’ a language. The second is a conscious process in which learners attend to form, figure out rules, and are generally aware of their own process. He claims that fluency in second language performance is due to what we have acquired, not what we have learned.” (cited in Brown, 1987, p.188)

TPRS is based on the belief that people acquire a second language like they acquire their L1-by hearing lots of speech in context, and making connections between the parts they understand and the parts they don't. As Hawkins (1999) states : “As children and as older learners, we are capable of absorbing amazing amounts of vocabulary and structure under the right circumstances. When we are ready, we begin to draw upon what we have heard to produce the words we have absorbed, arranging them in an ever-more-complex manner according to what sounds right, making grammatical guesses based upon the rules our brain (correctly or incorrectly) deduces.”

Another idea underlying TPRS is about the "kinesthetic learner"-that the acquisition of any knowledge is enhanced when accompanied by physical activity. In these terms, it models the TPR, in which the kinesthetic response is central. In TPRS

again, students hear lots of comprehensible speech in the target language, allowing them to absorb rules and vocabulary before they are expected to produce in the target language. When production is delayed, the quality of the eventual production is of high standard because it is based on a deep knowledge of the language.

In teaching English to children, storytelling is usually regarded as one technique or strategy amongst many others such as the use of music, puppets and drama. However, Garvie(1990, p,19) advocates that story can also be used as a methodology. He goes on to say that instead of being just a technique amongst others it is taken out of the list and made to carry all the important things we want our students to learn about and do with English.

2.4.1 Why Stories?

Stories, which are motivating and rich in language, offer a source of language experience for children. All children enjoy listening to stories in their mother tongue. Moving from this point, Ellis and Brewster (1991,p.1) claim that storybooks provide an ideal introduction to the foreign language presented in a context that is familiar to the child. The frequent repetition in the stories allows certain language items to be acquired easily. Many stories contain natural repetition of key vocabulary and structures. (For example , the phrase “Grandmamma, what big ___you have!” in Little Red Riding Hood). This helps children become more and more familiar with the story, participating by repeating key vocabulary and phrases. Very often they are able to memorize almost all the narrative.

Children try to find meaning in stories, so they listen with a purpose. If they find meaning , it means that they understand and are motivated to try to improve their ability to understand more. This is in contrast to many activities in foreign language teaching, which have little or no interest for children.

Wright (1995,p.7) mentions about language awareness that comes with stories. He says that stories help children become aware of the general “feel” and sound of the foreign language. He also states that stories introduce children to language items and sentence constructions without their necessarily having to use them productively. During the silent period, children internalize the target language. When the time comes to speak, it is not a great problem because the language is not new to them.

According to Hawkins, language awareness seeks to bridge the difficult transition from primary to secondary school language work, and especially to the start of foreign language studies and the explosion of concepts and language introduced by the specialist secondary school subjects. This has been shown to be a key element in aptitude for foreign language acquisition. Hawkins feels that it is vital to show children how language works to convey meaning, and this calls for a classroom method relying chiefly on students' activities (1984, cited in Garvie 1990, p.10).

According to Garvie, storytelling allows the teacher to introduce or revise new vocabulary and sentence structures by exposing the children to language via varied, memorable and familiar contexts. Story could be used to help both learners and teachers do better what they had to do at the demand of the syllabus. It brings some variety to a program of English teaching which follows a syllabus unit by unit, with a kind of dull regularity of sequence, killing all motivation and interest (1990, p.24)

Brewster et al. (1992, p.159) mention about the social aspect of storytelling. Listening to stories in class is a shared social experience. Reading and writing are often individual activities; storytelling provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up the child's confidence and encourage social and emotional development.

Garvie (1990) sees story as being helpful in all varieties of the EFL situation. It helps to contextualize the items of the syllabus/course, offering a field of learning which is meaningful, interesting and motivating, while at the same time it covers the English work that has to be done. It can also give cohesion to the work. Above all it brings a more informal, lively and communicative component to what at times can be a highly structured and often tedious program (p.26).

In short, stories can serve multiple functions in the language classroom, including arousing students' interest, providing the flow of courses, making the language memorable, overcoming student anxiety, and building rapport between the teacher and the students, or among students themselves.

2.4.2 Storybooks and Coursebooks

Almost all the coursebooks designed to teach English to children assume that children will have books open on their desks to follow the lessons. Brewster et

al.(p.160) suggest that storybooks offer variety and can be used to provide extra language practice by supplementing and complementing another language course. After covering a unit which has introduced a particular language function and structure, reading a story which shows how this language is used in a different context is beneficial. Using stories in this way makes learning more memorable and fun.

Storybooks can also be used as short basic syllabuses in their own right, offering an alternative to the coursebook. Up to ten stories could be worked on throughout a school year. This would mean spending about four to five weeks on each story and about eight to ten lessons per story, if the class has two hours for English a week. In this way, a story provides the starting-point for all kinds of related activities. As Ellis and Brewster (1991,p.16) say the overall aim of using storybooks with young beginners is to encourage general comprehension which can trigger a wealth of purposeful language-learning activities.

In such a story-based syllabus, the stories must be selected both to meet the needs of young learners and to appeal to them. Various factors are considered when planning of a story-based syllabus such as age, needs and interests, language level and previous language-learning experience, and the degree of difficulty of language and activities.

2.4.3 Criteria for Selecting Storybooks

There are many authentic storybooks written for English-speaking children which are also suitable for children learning English as a second language. Authentic storybooks are those which have not been written specifically for the teaching of English as a foreign language so the language has not been selected or graded. The advantage of using authentic storybooks is that they provide examples of 'real' language and help to bring the 'real' world into classroom. Authentic storybooks can also be very motivating for a child as they experience a strong sense of achievement at having worked with a 'real' book(Brewster et.al.,1992, p.160).

Teachers can choose from a wide range of storybooks: stories that children are already familiar with in their mother tongue, such as fairy tales; picture stories with no text; rhyming stories; humorous stories; animal stories; and so on.

When selecting storybooks, factors such as time, children's conceptual level, and concentration span should be considered. They should be accessible, useful and relevant for children learning English.

Wright suggests choosing a story:

- which will engage the children within the first lines (note that children often accept and like a story in the foreign language they might feel was childish in their own language),
- which you like,
- which you feel is appropriate for the children,
- which the children will understand well enough to enjoy,
- which offers the children a rich experience of language,
- which does not have long descriptive passages,
- which is right for the occasion and in its relation with other things you are doing with the children,
- which you think you can tell well. (1995,p.15)

The story presented to the children must be motivating . It must stimulate interest and give enjoyment. This suggests that a special care should be taken in the selection of stories so that the narrative is really comprehensible input for children. It also suggests that there should be a strong story-line with repetitions of language and of shape, inviting the listeners to participate(Garvie,1990,p.70) The diagram in Appendix ... shows in detail the criteria for selecting storybooks.

2.4.4 Language Use in Stories

The first thing to be considered in the use of language is that there should be a mixture of old and new language so that old things are revised and some newly acquired are focused on. Secondly, there may be a difficult language in the original text beyond the ability of the learners. Some words or phrases may be simplified and as Garvie(1990,p.73) says, a certain amount of the unknown can be tolerated by the pupils provided they are held by the story, which carries implications for the presentation. That is, such unknown words can easily be demonstrated by a helpful drama in the presentation. So this adapted version is in fact a combination of language needed for

the theme and that required by the syllabus, and the mixture should be carefully balanced by the teacher.

Children's stories contain uses of language typical of poetic and literary texts. Many of these language structures offer opportunities for foreign language learning.

2.4.1.1 Repetition

The repeated pattern in the stories for children is motivating for the listeners, and provides a natural support for language learning. For example, when LRRH arrives at her grandmother's house and talks to the wolf in the old woman's clothes, the dialogue goes like this:

LRRH : Grandmother, what big eyes The Wolf : All the better to see you with,

you've got!

my dear.

LRRH : Grandmother, what big ears The Wolf : All the better to hear you,

you've got!

my dear.

LRRH : Grandmother, what big teeth The Wolf : All the better to eat you with...

you've got!

According to Ulibarri (1962), repetition is an immanent and vital phenomenon, a living heart-beat, a pulse that vitalizes everything about the child. She says:

"We have only to think of the repetition that is a part of his daily life: the constant chanting of a phrase or two from some popular song that has caught his fancy, expressions that stick to his mind, nonsense syllables, skipping rope, bouncing a ball, or just kicking a can by the hour. Repetition is the stimulating pattern of his daily life. When we applied to the learning of a second language, it is the invaluable and irreplaceable instrument for the acquisition of language skills."

2.4.4.2 Rich Vocabulary

Stories may include unusual words. But the context created by the story, its predictable pattern of events and language, and pictures all support listeners' understanding of unfamiliar words. Children will pick up words that they enjoy and, in this way, stories offer a growth in vocabulary.

2.4.4.3 Contrasts

Stories for children often contain strong contrasts between characters or actions or settings. For example, in LRRH, the innocent girl and the bad wolf are clearly contrasted characters, representing good and evil. Placing ideas in such clear oppositions may well help children's understanding and recall of the story as a whole.

2.4.4.4 Alliteration

Alliteration is the use of words that have the same initial consonants. For example, *red riding* and *big bad*. Stories employing devices like alliteration and repetition engage and hold the interest of the listeners and help to fix the language in their memory.

2.4.4.5 Narrative/Dialogue

Narrative text contains the series of events:

The little girl walked through the forest; just as Little Red Riding Hood entered the wood, a wolf met her.

Dialogue is use of language spoken by the characters:

"Where does your grandmother live, Little Red Riding Hood?"

Some stories are entirely narrative; in others, the text is entirely dialogue, with pictures contributing the text through showing something different happening. Most stories, though, move between narrative and dialogue.

As for the tenses used in the stories, foreign language or simplified versions of stories in English often choose the simple present tense for narrative (*the little girl walks through the forest*), because in EFL syllabuses it is taught first and thought to be simpler than the others. If a story is told through pictures, the present continuous tense is often used (*the little girl is walking through the forest*).

Ellis and Brewster state that a feature often found in narrative is the simple past. Some teachers may feel that they do not wish to introduce their students to this tense in the early stages of their learning. However, many stories begin with the formula “Once upon a time there was a” which indicates to the listener that the story is going to describe past events and actions. The use of past tense is a natural feature of narrative and many stories would sound unnatural and distorted if this was changed. Furthermore, children will be concentrating on the meaning of the story , not on why and how the simple past is used(1991,p.16).

2.4.5 Adapting Stories

If the language of the story is too difficult for the beginners to follow , the story may be modified or simplified to make it more accessible for the children.

2.4.5.1 Vocabulary and General Meaning

- Checking unfamiliar content or words: It is necessary to substitute familiar words for the more unfamiliar ones.
- Checking idioms: The idioms sometimes need to be paraphrased in a clearer language. For example, in Little Red Riding Hood the sentence “The beast had a mind to eat her up” could be replaced by “the wolf decided to eat her up.”
- Checking clarity: Sometimes more examples are needed to make the meaning of the story clearer.

2.4.5.2 Grammar

- Checking tenses: If there are too many tenses , they may be simplified. For example, the past continuous may be replaced by past simple.
- Checking use of structures: The story may use several structures. One of these structures may be emphasized on or the number of the structures may be reduced.
- Checking word order: In stories the word order sometimes differs from everyday use. The teacher will need to decide if this is confusing or if the original text should be kept.

2.4.5.3 Organization of Ideas

- **Checking sentence length and complexity:** A long sentence may need shortening by splitting it into two sentences. For example, in Little Red Riding Hood : “...” could be changed to “...”.
- **Checking the way ideas are explained:** If there is a lot of narrative , using more direct speech make the story easier to follow.

2.4.5.4 Story Length

In some stories it is possible to leave out some of the characters or events to reduce the length of the story and make it accessible for the children.



CHAPTER III

3. CLASSROOM PRACTICE AND DEVELOPING TASKS AROUND A STORY

3.1 The Seven Steps to Learning Through TPRS

The TPR Storytelling approach to teaching a foreign language occurs in seven steps. These steps involve teaching unknown words, using them in a story or in a mini-situation through gestures, having students retell the story, and assessing the learning of the words before progressing on.

STEP 1: Gesture (Using TPR to Teach Vocabulary)

In this step, which is conducted entirely in the target language, the teacher uses TPR to teach a small group of words. After introducing a word and its associated action, he practices the vocabulary using more TPR to provide more comprehensible input. Using gestures, manipulatives, pictures and familiar vocabulary, he then further reinforces new vocabulary by giving students a series of novel commands to execute and short scenarios to act out.

STEP 2: Personalization

The teacher asks questions to the students using the new words. If the new word is a noun, he may ask if a student likes it. If it is a verb, he may ask if he does it. She follows up with more questions and asks the entire group about the first student.

STEP 3: Mini-Situation

Using student actors, puppets, or pictures from the text, the teacher then narrates a mini-story containing the targeted vocabulary items. The teacher uses a variety of techniques to increase exposure to the story and to help the students start telling it:

1. She pauses in the story to allow students to fill in words or act out gestures.
2. She makes mistakes and lets the students correct her.
3. She asks short-answer and open-ended questions.

Once the story is internalized, the students then retell it to a partner. They may tell the story from memory or may use illustrations or guide words written up on the board as cues. Then the student volunteers retell the story for the other students to act out. The teacher may also help the class revise the story, changing a few details about the plot or characters to create a new revision to the original story line.

STEP 4 : Telling the story

When the mini-situation has been mastered by the class, the teacher introduces the main story. The procedure is similar to Step Three; however, there is much more creative adding to and personalizing of story, facilitated by the teacher. Several classes will end up with very different versions for the same basic story line, adding in characters, changing the ending, etc.

STEP 5 : Reading

Once the main story has been presented and acted out, it is reinforced with readings and exercises from the textbook. The teacher has the students translate the text or other reading. She makes sure that all the students understand the entire story and the grammar involved in the story. She uses translation so that the grammar is tied to the meaning, not to a grammar rule.

STEP 6: Discussion

In this step, the teacher relates the situation and the characters to the students. She asks, for example, if they have ever been in such a situation or known such a person. She may use the story to teach life lessons pointing out how a character develops or how to behave appropriately by using the characters as examples.

STEP 7: Assessment

In this step, the students use new and old vocabulary to create original stories. Capitalizing on their creativity, students are given opportunities to write, illustrate, act out, and share original stories. Activities may include illustration communication, drama, essays, videotaping, creating student booklets, contests, group and pair work, etc.

3.2 Stories and Related Activities

According to Cameron (2001, 11), the central characteristics of foreign language learning lie in the *amount and type of exposure* to the language: there will be very little experience of the language outside the classroom, and encounters with the language will be through several hours of teaching in a school week. So, in foreign language teaching, there is an onus on the teacher to provide exposure to the language and to provide opportunities for learning through classroom activities.

Although children are used to listening to stories in their mother tongue, understanding a story in a foreign language is hard work. Their understanding will increase if it is ensured that it is supported in several ways.

Below are some useful activities which can be applied to nearly all stories. Only the teacher can decide which activities are appropriate for the children. Activities can be done before, during, or after the second, third, or fourth telling of the story.

3.2.1. Activities before the story

A. For introducing a new word:

- **Using Pictures:** Many objects and action verbs can be illustrated by pictures. Pictures help children understand key words from the story. The pictures can be sketches prepared by the teacher, illustrations in storybooks and magazine pictures.
- **Using Objects:** Showing objects, or realia, connected with the story is one of the ways of showing the meanings of unknown words for concrete things. For example, a riding hood and a basket for LRRH.
- **Using Mimes:** Many items of vocabulary, including actions, feelings of emotion, adjectives, and adverbs, can be given through mime. Mime and actions can be used to introduce new words before the story, and during the story.
- **Translation:** Sometimes an unknown word may be translated into the native language. This is the fastest, though not recommended, way to say what a word means. Once the children understand the meaning, the teacher should concentrate on the use of word, not the L1 equivalent, so that the children will forget how they acquired it.

B. For Establishing a New Word:

After introducing a new word, it is necessary to have the students use that word in different activities, preferably in the form of games.

- **Picture-word matching:** In this activity, the children are asked to match pairs of cards with pictures and the written form of the words.
- **Bingo:** In this game, ten to twenty words are written on the board. Each student chooses any five words and writes them down. The teacher calls out the words one by one. Any student who has the word, crosses it off. When a student has crossed off all the words, he shouts BINGO. This game helps children relate the spoken and written forms of words.

- **Drawing:** The students draw pictures related to the new words. This can help students to internalize the meaning of the words.

C. For Helping the Children to Predict the Gist of the Subject and Focus on the Story

- **Topics from the pictures:** Before telling the story, pictures from the storybook can be shown to the children. Then the children are asked to tell as much as they can about the pictures.

- **Giving a summary of the story:** A summary of the story, perhaps in the mother tongue, can be given before telling.

- **Retelling by the children:** If the story is well-known to the children in their own language, the children may be asked to try to retell it in their own language. If they already know some English, they will probably use single words or short phrases in English. For example, LRRH might be retold by primary school students like this:

‘There is a girl . She goes to her grandmother. A wolf eats her grandmother. The wolf eats Little Red Riding Hood. A man comes. He kills the wolf. They are happy now.’

3.2.2 Activities During the Story

If the children do not know much English, it is necessary to help them understand the story. Wright (1995,p.39) lists some techniques for aiding understanding:

- Use pictures (drawn on the board by you or the children, pictures in the book, magazine pictures), objects, masks, and puppets. The pictures in the storybooks can in fact tell the story without the text. While telling the story, the illustrations put in front of children complement the story and add to the meaning given in words of the narrative.
- Use mime yourself or direct the children
- Use sound effects.
- Mix mother tongue and English
- Translate key words as you tell the story

- Accept that some of the items of grammar can be learnt as vocabulary, for example, past tense forms.

Taking into account these suggestions, following activities may be used during the story:

- **Stopping and Asking:** While telling the story, stopping whenever appropriate and asking questions to students will encourage them to predict what is coming next in the story. This activity keeps the students guessing and interested.
- **Sequencing sentence cards or pictures:** If the students were already given sentence cards or pictures to put in order before the story, they can check them during the story to see if they are in the correct order.
- **Pictures in the mind:** Every now and again, stopping and asking students to close their eyes and imagine a picture of the story will arouse interest. Beginners can use their native tongue while sharing this picture with other students.
- **What can you add?:** At intervals, the teacher may stop and ask the students for more information about things in the story. For example, while telling LRRH, asking what other sorts of food and drink LRRH might have in her basket may be a good vocabulary exercise.

3.2.3 Activities After the Story

To test student's understanding of the story, following activities can be done:

- **Acting out:** The students act out the story as the teacher retells it.
- **Drawing Pictures:** The students draw two pictures from the story, one of a scene they like and one of a scene they don't like.
- **Muddled sentences:** The teacher writes key sentences from the story on the board. The students try to arrange them into the correct sequence and then they copy them in the correct order into their notebooks. This is a good way of showing understanding and also a good reading and writing exercise.

This activity may be used before the students hear the story and thus be used as a prediction exercise and a way of whetting the students' appetite for the story.

In the next chapter is given an example of how some of these activities can be sequenced to provide a lesson plan based on LRRH.

3.3 Telling the Story

In the previous chapters, the principles concerning teaching a foreign language in primary school and some issues in storytelling were stated. This chapter is more practical rather than theoretical. It consists of a sample lesson plan and follow-up activities.

The telling of a story is a combination of several factors. The teacher has an important part to play in handling the story in the classroom. Garvie (1990) explains the teacher's role with these words:

“The teacher has to be something of an actress, able to use her whole body but particularly eyes and voice to good effect. For the telling of the stories to young children the teacher must be prepared to become totally involved, loving the story she is telling and passing on this enthusiasm along with the message the story is expressing.”

The skill of the teacher as a storyteller is important. The students should understand the story so long as the teacher speaks clearly and uses his voice with the appropriate tune and emphasis. Because for the stories in which different characters are depicted in dialogues and that call for too much work of the voice, it is necessary for the teacher to make it clear to the students which character is speaking.

While telling the story, meaning has to be represented by things other than words. The teacher must combine the message in words with that of her body.

There are three basic steps to TPRS:

1. Introduce and practice new vocabulary.
2. Use the new vocabulary in a story.
3. Revise the story and intensify acquisition.

A typical TPRS lesson begins with the teacher instructing the class in the necessary vocabulary needed to understand the story of the lesson. This is done by using Total Physical Response (TPR) to learn the vocabulary words. New vocabulary is introduced by associating it with a physical gesture. After new vocabulary items have been introduced, practice with gestures by giving students a variety of novel commands which require them to respond with a specific TPR gesture. Novel Commands are

commands that include new words or new combinations of words which students have not heard before. Any new or unknown words can be used for TPR practice as long as it is made comprehensible. If "(s)he is hungry, (s)he eats, the wolf" are the new vocabulary items, then the following Novel Commands may be used: "The big wolf. The small wolf. The big wolf is hungry. The big wolf is really hungry. The big wolf eats the cake. The big, fat wolf eats at Mc Donald's, etc."

When the teacher is confident that the words have been internalized, he begins to tell a story with funny or exaggerated details to hold the interest of the students. A few members of the class are chosen prior to the story to be the actors and/or actresses involved in performing the elements of the story as the teacher tells it. The vocabulary words which are important to the story are constantly being reviewed through a series of specific responses which the teacher elicits during the story.

After the story is told, the teacher briefly retells the story without the aid of the student actors. In the retelling of the story, additions are often made and the story line again changed to practice more language. Following this step, the students turn to a partner and spend a few minutes retelling the story in the target language using their own words or illustrations and guide words written up on the board as cues while the teacher walks around and listens. A student then tells the story back to the class. Reading, writing, and activities follow this step using the vocabulary stressed throughout the story. Children internalize this vocabulary by means of repetition throughout the story, questioning processes, retelling, and through the activities. These words are incorporated throughout the next stories of the unit along with the introduction of new vocabulary items. Since the stories are comprehensible and use "real" language, students begin to speak in the target language without effort.

3.4 The Story 'The Little Red Riding Hood'

The selected story for this study is The Little Red Riding Hood. The LRRH is a well-known fairy-tale and the students are already familiar with it in their own language. It includes vocabulary usually found in most beginner syllabuses related to food, clothes, and adjectives of size, but it also includes words like 'riding hood' and 'cottage'. Although these words may not be immediate to the everyday needs of the students, they are easy to understand in their context and the illustrations also help.

As for the linguistic features of the story, it is less complicated than other fairy-tales. This is partly to do with the language used in the text, the length of the story, and the use of illustrations and layout. The illustrations relate to the text and support the students' understanding. The text consists principally of questions which repeat the structure "what big ... you have" and "The better to ... you with." These repetitions in the story encourage participation in the text, provide pattern practice, pronunciation practice. The repetition allows students to predict what is coming next in the story.

For this study, the story needed adapting. The adapted form of the story goes like this:

"Little Red Riding Hood's mother says, 'Little Red Riding Hood! Come here. Take this basket to your grandmother. There are sandwiches and there is a cake in the basket. Be careful! There is a wolf in the forest and it is very dangerous.'

LRRH walks in the forest. There are a lot of trees and flowers in the forest. LRRH likes flowers and she picks them. But there is a wolf behind the tree. The wolf meets LRRH. It says, 'Hello.'

'Hello,' says LRRH.

'Where are you going?' asks the wolf.

'To my grandmother's cottage.'

'Oh! Where does she live?'

'She lives in a cottage in the forest.'

'That's good. OK. Goodbye.'

'Goodbye.'

The wolf runs to Grandmother's cottage and knocks on the door.

'Who's that?' says Grandmother.

'It's me. Little Red Riding Hood.'

'Oh! Come in, dear!'

The wolf goes into the cottage and eats Grandmother. The wolf gets into bed. He waits for Little Red Riding Hood. It is hungry!

Little Red Riding Hood dances and sings in the forest. She comes to her Grandmother's cottage. She knocks on the door. 'Who's that?' says the wolf.

'It is me, Little Red Riding Hood, says Little Red Riding Hood.

'Oh! Come in, dear!'

Little Red Riding Hood goes into the cottage. She looks at the wolf in bed.

‘What big ears you’ve got, Grandmother!’

‘I want to hear you, my dear.’

‘What big eyes you’ve got, Grandmother!’

‘I want to see you, my dear, ‘

‘What big teeth you’ve got, Grandmother!’

‘I want to eat you, my dear! The wolf jumps out of bed and eats Little Red Riding Hood.

A man comes. He has an axe. He kills the wolf. Grandmother and Little Red Riding Hood jump out of the wolf.”

3.6 A Demonstration of a TPR Storytelling Lesson: A Sample Lesson Plan

Introducing and exploiting storybook successfully in the classroom needs careful planning. Simply reading or telling a story to a class without preparation could be a failure, with a loss of pupil attention and motivation. Because the overall aim of using stories in the classroom is to encourage general comprehension and to trigger off a wide variety of related language and learning activities.

Following is a lesson plan which includes a sequence of activities which can be done with the story. They were selected according to students’ needs and interests. Some of the activities focus on particular features of the language which the students are expected to become aware of or concentrate on.

The level is based on what the students are expected to do in the activity and not on the complexity of the language in the story. The tasks are elementary-level tasks for students. So the tasks and activities and language are kept simple.

Level	Elementary
Age	9 to 11
Time	2 * 40 minutes
Language	Listening and speaking fluency
Skills	1. Listening to instructions, for general understanding through gestures and by recognizing highlighted keywords and phrases as the story is told.

2. Speaking : asking and answering questions, role-play, and games.
3. Reading : reading charts, reconstructing the story, and sequencing.
4. Writing : completing charts.

Functions

1. Asking for and giving information using Yes/No questions.
2. Asking about and expressing likes and dislikes.

Vocabulary

Before the lesson, pick out the words which are essential to the story and which the children may not know.

Preparation

1. Photocopy the picture strips of the story. Make enough copies for one per group of four or five children.
2. Glue the picture strip on to card and cut it up into separate pictures. Cut up the text and glue the relevant bits of the text onto the backs of the pictures.

In Class

1. Introduce new words. Start out teaching the students a gesture for each word. Make sure all of the students are doing the gestures. When you think the students know the words, assess. Ask a few slower students if they know the meanings of the words. If there are words they don't know, continue to practice each word until they know each word.

When the students know the words, now they need to hear the words in context. Ask personalized questions using each word. Ask if they like or don't like flowers, singing, wolf, etc.

2. Draw or show a picture of Little Red Riding Hood. Ask:

The teacher: *Who's this?*

Children: *It is Little Red Riding Hood.* (in mother tongue)

The teacher: *Yes, that's right. In English she's called Little Red Riding Hood.*

If they ask the reason for Little Red Riding Hood's name in English, say that she has a kind of cloak (riding hood) which she wears all the time, so people call her like that. But point out that she doesn't ride a

horse.

2. Ask the children to tell it to you as a class. beginners can tell it in their mother tongue. A simple telling is enough, for example:

Children: *There is a girl. She goes to her grandmother. There is a wolf. It eats the grandmother and Little Red Riding Hood. A man comes. He kills the wolf.*

Tell the children that they are going to hear a story about Little Red Riding Hood. You can give the children a summary of the story, perhaps in the mother tongue, before you tell it.

3. Put the children in groups of four or five, sitting around a desk.

Give each group a set of pictures.

4. Tell the groups to sort out the pictures and put them into their correct order. When they have finished, let them walk about looking at how other groups sequenced them to see if they have done it in the same way.

Telling the story 5. Tell the children the story. Again choose some good actors and have them act out the story. After they have acted it out retell the story 2 or 3 times more. Review the plot by asking them questions.

6. Tell the children to mix up their pictures and then to turn them over to see the bits of texts on the other side.

7. Tell them to try to put the texts in order. Ask them not to look at the pictures but to do it by getting the general idea from each bit of text.

8. When they have put the texts in order, they can turn the cards over to show the pictures and to see if they have put them in the correct order.

9. Tell the students to turn back to the texts and tell them the story again.

Writing

The students now transfer the information from their charts and write short paragraphs about what they and their friends like and dislike.

CHAPTER IV

4. METHODOLOGY

4.1 Settings

This study was carried out with 18 young learners of English in Saltukbey Elementary School in Erzurum. The participants of the study were 5th grade students who were taught English as a foreign language starting from the fourth year. They had English classes for two hours per week and used the coursebook “Enjoy English” written by a commission.

An observation made at the beginning of the study showed that the permanent English teacher had been using the “Grammar and Translation Method”. She used a limited number of techniques. A typical lesson included copying the rules, writing out the exercises and correcting them from the board. Little or no emphasis was given on the speaking of the target language or listening to target language speech.

The research was designed for six weeks. At the beginning of the scheduled time, the pre-tests were given to the group. Throughout the study, the group carried on learning English in TPRS Method.

At the end of the scheduled time, post tests were to the group, and the results revealed the degree of learning achieved by the students in the group and thus the effectiveness of the method in question.

4.2 Method of Data Collection

The Psychometric Research Technique was chosen to be applied from the beginning to the end of this study. In psychometric studies, the researcher investigates the effectiveness of particular methods, activities and techniques by measuring language gain on tests.

In this study, then, following the principles of a psychometric study, the pre- and post-test scores of the group were analyzed using a range of statistical tools in order to determine whether there are differences between the test scores of the students and the language gain, if any, may be attributed to the technique used.

4.3 Pre- and Post- Tests

In order to prepare the tests to be applied at the beginning and at the end of the study, first of all, the exercises in the coursebook and the workbook were analyzed carefully. Also, the previous examination questions prepared by the class teacher were studied. The research started while the students were learning Simple Present Tense. The main aim of the unit in the coursebook was to teach the students to express what they like and don't like in dialogues and in a reading passage. So, the tests consisted of questions about the Simple Present Tense.

Data of this study were collected in three stages:

First of all, the students were given a ten-item grammar test. There was no formal grammar instruction in the study, yet the students were given the grammar test. Because with TPRS, grammar is modeled, acquired and internalized instead of learned and memorized as rules in a traditional classroom. The grammar test aimed to measure the level of acquisition of grammar.

To test the listening and speaking skills, the students were asked five questions requiring answers in Simple Present Tense. The questions were:

1. Where do you live?
2. What time do you get up in the morning?
3. What do you do in the evening?
4. Do you like ice-cream?
5. Does your mother like tea?

Both in pre-test and post-test, the length of time during which the students answered the questions was measured to determine the level of understanding and production.

Finally, to test writing, the students were asked to write a short paragraph about themselves, what they liked and didn't like. The grading of writing tests was made out of ten and the tests were evaluated by a colleague, not by the researcher herself, in an effort to increase the reliability and validity of the tests.

4.4 Materials

Since this study was conducted in a state primary school, the abovementioned main course book which has been used in the school for some years had to be used. This course book has been prepared by an authorized commission according to the principles of The Communicative Approach. During the research, the group studied the units of this course book, but the techniques to teach the related units were conducted within the principles of TPRS Method. In other words, the units were modified in line with the TPRS. Besides, LRRH storybook, pictures in the storybook, sketches by the students, and real objects were used as materials.

In order to guarantee the application of the TPRS and to ease the class teacher's load, the lesson plans to be applied during the courses were prepared by the researcher herself and handed in the class teacher earlier.

4.5 Limitations

The limitation of this study was associated with the shortness of time allocated for the implementation of the method in the classroom. The study lasted for six weeks. Since language learning in a classroom situation is a long process and needs constant practice, a longer-term study would give better results.

CHAPTER V

5. DATA ANALYSIS

The data were analyzed by SPSS (Statistical Package for Social Sciences) and are given in detail in the following tables and figures. Paired t-tests were used to analyze the data in order to determine if the differences between the pre-test and post-test scores were significant and support the stated hypothesis. Paired t-tests evaluate two data from a group of participants who were tested before and after a procedure.

For the pre- and post- tests, mean, standard deviation and standard error mean, correlation, and frequency were computed. The following tables and figures show the results.

Table 5.1 Paired Samples Statistics of the Speaking Skill and Duration

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Speaking-Duration (Question One)Pre-	5,55	11	2,423	,731
	Speaking - Duration (Question One)Post	4,18	11	1,991	,600
Pair 2	Speaking-Duration (Question Two)Pre-	8,69	16	4,222	1,056
	Speaking - Duration (Question Two)Post	6,25	16	3,317	,829
Pair 3	Speaking-Duration (Question Three)Pre-	7,71	14	3,931	1,051
	Speaking - Duration (Question Three)Post	5,50	14	1,787	,478
Pair 4	Speaking-Duration (Question Four)Pre-	6,18	17	3,264	,792
	Speaking - Duration (Question Four)Post	5,24	17	1,640	,398
Pair 5	Speaking-Duration (Question Five)Pre-	7,00	13	3,582	,994
	Speaking - Duration (Question Five)Post	6,15	13	1,864	,517

The Table 6.8 shows the mean scores with standard deviations for speaking skill and duration. In the table, the pairs represent the questions asked in the pre- and post-tests. When the mean scores for each pair are compared, the decrease is obvious, which

supports the hypothesis that the quicker the student, the better the comprehension is. The students are quicker and comprehend better because the input (language) was comprehensible and the language was made familiar to the students through repetitions.

Table 5.2 Paired Sample Correlations between the Skills and Duration

		N	Correlation	Sig.
Pair 1	Speaking - Duration (Ques. One) Pre-& Speaking - Duration (Ques. One) Post	11	,661	,027
Pair 2	Speaking - Duration (Ques. Two) Pre-& Speaking - Duration (Ques. Two) Post	16	,501	,048
Pair 3	Speaking - Duration (Ques. Three) Pre-& Speaking - Duration (Ques. Three) Post	14	,701	,005
Pair 4	Speaking - Duration (Ques. Four) Pre-& Speaking - Duration (Ques. Four) Post	17	,645	,005
Pair 5	Speaking - Duration (Ques. Five) Pre-& Speaking - Duration (Ques. Five) Post	13	,599	,031

The Table 5.2 shows the correlations between the skills and duration. In Pair 3 and Pair 4, the correlation between the skills and duration is highly significant. It means that the observed differences between the two groups of data is not due to chance (with a certain degree of confidence) but due to the treatment effect that was proposed in the hypothesis (sig.=,005).

Table 5.3 Pretest Scores of Writing Test

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 2	3	16,7	16,7	16,7
3	3	16,7	16,7	33,3
4	4	22,2	22,2	55,6
5	4	22,2	22,2	77,8
6	4	22,2	22,2	100,0
Total	18	100,0	100,0	

Table 5.3 shows the frequency distribution of the pretest scores of writing test. In other words, the distribution indicates how many students achieved each score. According to the results, the highest score is 6. 10 students scored below 5 (passing grade) and 8 scored over 5.

Table 5.4 Posttest Scores of Writing Test

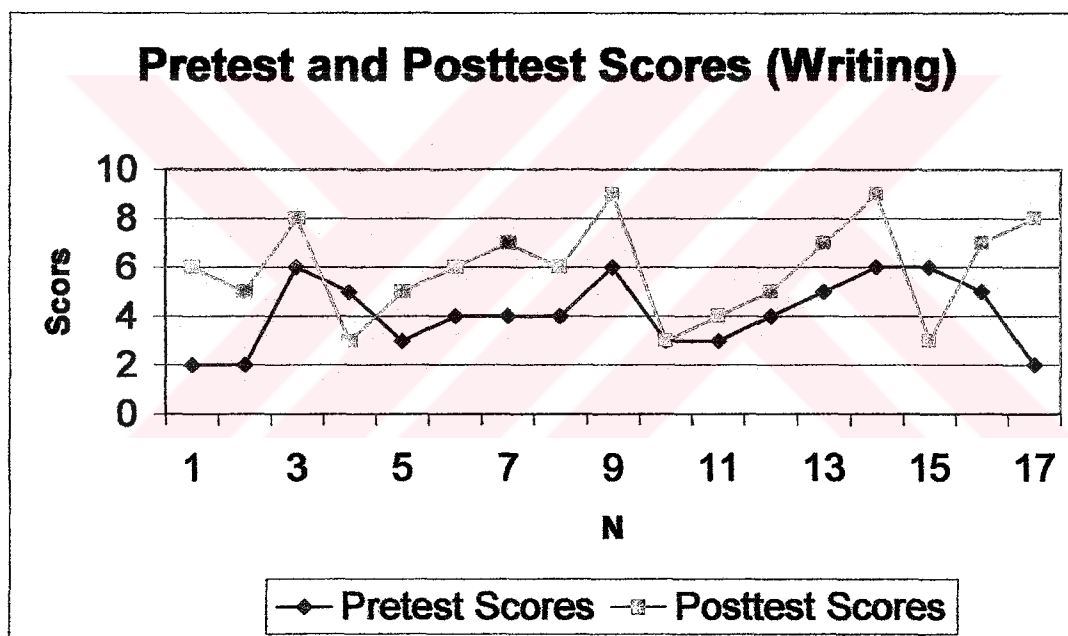
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 3	3	16,7	17,6	17,6
4	1	5,6	5,9	23,5
5	3	16,7	17,6	41,2
6	3	16,7	17,6	58,8
7	3	16,7	17,6	76,5
8	2	11,1	11,8	88,2
9	2	11,1	11,8	100,0
Total	17	94,4	100,0	
Missing System	1	5,6		
Total	18	100,0		

In Table 5.4, the frequency distribution of the posttest scores of writing test is given. When compared to Table 5.3, the progress is noticeable. According to the results, the highest score is 9. The number of students who got below 5 is 4, and the number of students who got over 5 is 13.

Table 5.5 Mean Scores and Standard Deviations for Writing Pretest and Posttest

	N	Mean	Std. Deviation	Std. Error Mean
Writing - Pretest Sc	18	4,17	1,425	,336
Writing - Posttest Sc	17	5,94	1,983	,481

The results given in Table 6.1 show that the mean score in the writing pretest is 4,17 out of 10 with a standard deviation of 1,425. The mean score in the posttest is 5,94 out of 10 with a standard deviation of 1,983. This table clearly proves the affect of the instruction of six weeks.

**Figure 5.1 The Comparison of the Pretest and Posttest Scores of Writing Tests**

To clarify the issue, the above figure was prepared. As seen in Figure 5.1, writing is a skill which can be easily developed through TPRS.

Table 5.6 Pretest Scores of Grammar Tests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	5,6	5,6	5,6
	3	4	22,2	22,2	27,8
	4	6	33,3	33,3	61,1
	5	3	16,7	16,7	77,8
	6	1	5,6	5,6	83,3
	7	2	11,1	11,1	94,4
	8	1	5,6	5,6	100,0
	Total	18	100,0	100,0	

Table 5.6 presents the frequency distribution of the pre-test and posttest scores of grammar tests, with 2 being the lowest score and 8 being the maximum score. According to the results, the highest score is 8. 11 students scored below 5 (passing grade) and 7 scored over 5.

Table 5.7 Posttest Scores of Grammar Tests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	5,6	5,6	5,6
	3	2	11,1	11,1	16,7
	4	4	22,2	22,2	38,9
	5	4	22,2	22,2	61,1
	7	2	11,1	11,1	72,2
	8	2	11,1	11,1	83,3
	9	2	11,1	11,1	94,4
	10	1	5,6	5,6	100,0
	Total	18	100,0	100,0	

Table 5.7 presents the frequency distribution of the pre-test scores of grammar test, with 2 being the lowest score and 10 being the maximum obtainable score. 7 students scored below 5 and 11 scored over 5. When compared to the table above, it is clear that there is an increase in the number of students who scored over 5.

Table 5.8 Mean scores and Standard Deviations for Grammar Pretest and Posttest

	N	Mean	Std. Deviation	Std. Error Mean
Grammar - Pretest Scores	18	4,50	1,618	,381
Grammar - Posttest Scores	18	5,67	2,376	,560

The results presented in Table 6.2 show that the mean score is 4,50 with a standard deviation of 1,618 in the grammar pretest while the mean score is 5,67 with a standard deviation of 2,376 in the posttest. The mean of the difference between the pretest and posttest scores is 1,17 and the standard deviation of the differences is 0,758. In words, there is a significant difference in the means of the pretest and posttest scores.

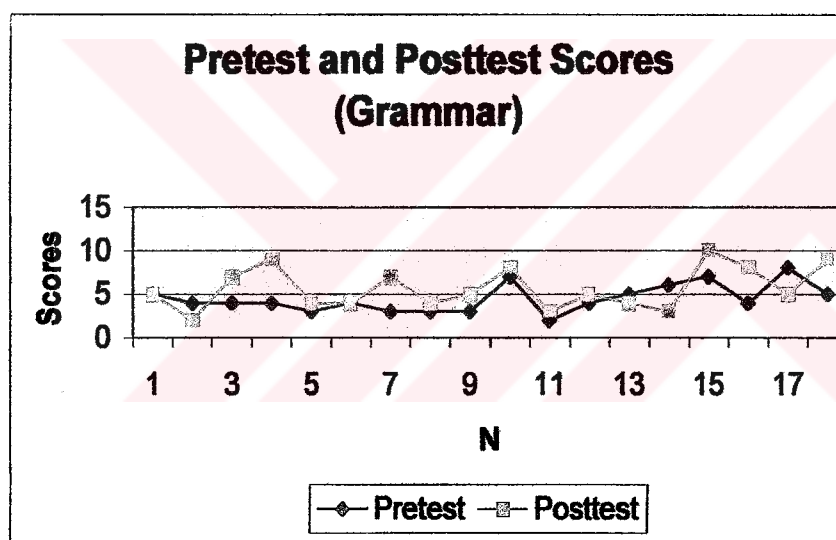
**Figure 5.2 The Comparison of the Pretest and Posttest Scores of Grammar Tests**

Figure 6.2 summarizes and clarifies the issue. Although formal grammar instruction in TPRS is delayed, test results show that grammar is nevertheless successfully acquired.

Table 5.9 Paired Samples Statistics of Writing and Grammar Tests

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Writing - Pretest Scores	4,12	17	1,453	,352
	Writing - Posttest Scores	5,94	17	1,983	,481
Pair 2	Grammar - Pretest Scores	4,50	18	1,618	,381
	Grammar - Posttest Scores	5,67	18	2,376	,560

According to the results in Table 6.7, the mean scores for writing and grammar pretests are 4,12 with a 1,453 standard deviation and 4,50 with a 1,618 standard deviation respectively. The mean scores for writing and grammar posttests are 5,94 with a 1,983 standard deviation and 5,67 with a 2,376 standard deviation respectively. The overall results seem to be parallel in both tests.

CHAPTER VI

6. CONCLUSION

It is evident that learning a foreign language in a classroom situation is a long process, extending over many years and requiring constant practice. Moving from this point, it seems that the simplest and the most effective way of learning a foreign language is to begin early. It has long been hypothesized that children learn a second language better than adults, and this is often used to support the early introduction of foreign language teaching. The Critical Period Hypothesis is the name given to the idea that young children can learn a second language particularly effectively before puberty because their brains are still able to use the mechanisms that assisted first language acquisition. The Critical Period Hypothesis holds that older learners will learn language differently after this stage and, particularly for accent, can never achieve the same levels of proficiency (Cameron, 2001, p.13).

Ulibarri (1962) considers the early learning of a second language from a parallel point of view: “ The child accepts the second language on faith, the faith of a child. He believes in his teacher. He doesn’t question his ability or the validity of what she offers him. He has faith in himself. Nothing is impossible for him, for he has no reason to doubt his own ability; he has no record of failure to dissuade him from what he sets out to do. If his kite gets tangled up in telephone wires, he’s apt to climb the pole, if he is not caught in time, to get it down. If it is a language he sets out to learn, he does so with equal fearlessness and confidence.”

In teaching a foreign language in primary school, using appropriate methods and techniques is of great importance in order not to discourage children’s interest and enthusiasm. Thus, selection of materials, methods, techniques, and activities should be in accordance with the interests, needs, expectations, and psychological and physical development of children. In this study, TPRS is suggested as a model to teach English to primary school children.

The study concerned basically with three questions: What is storytelling? , How can it be used in a primary English class? and Might it be an appropriate means of developing English with children? Chapters 2 and 3 tried to answer the first and second

questions whilst pointing in a general way to the potential of story. Chapters 4 and 5 responded to the third. Here in Chapter 6 some possible implications that this kind of methodology suggests for teaching English to children are discussed.

In this study, a possible way of using storytelling in primary class was presented and it is suggested that teachers try this model in accordance with the school curriculum to increase motivation and to improve the listening and speaking skills of their students.

The research conducted in this study was based on an experimental design. The purpose was to find out the possible role of storytelling in increasing motivation and, as a result, improving the students' listening, speaking and writing skills. To test the hypotheses, a six-week research was conducted in an elementary school in Erzurum. The universe of the research consisted of 18 5th grade students who experienced TPRS during six weeks. The students were tested before and after the procedure and the results showed that the fifth graders in primary school who were taught English using TPRS found the course interesting and motivating. The activities used before, during, and after the story helped the students develop their speaking and writing skills. Moreover, the students seemed to acquire grammar successfully although they were not given a formal grammar instruction. The students increased noticeably in fluency and maintained reasonable percentiles on post- tests.

Storytelling in the classroom begins with the implementation of TPR. TPR is a way of teaching which requires the students to perform actions to show that they understand what they are being asked to do. Anything that gets the students physically out of their seat, their nose out of a book, and doing something in the room is TPR. Through their "total physical response" to "commands" they develop a kinesic familiarity with the language which eventually creates a readiness to speak. TPR gives the students a chance to listen and absorb some vocabulary, it also gives them a chance to repeat it as a group before they are asked to speak individually.

Storytelling is a meaningful teaching strategy that can be utilized in teaching English to children. The TPRS classroom may appear to be nothing more than fun and games. The teacher is speaking most of the time in the target language and the students do little production. The beginning stages are for listening (input) and later for speaking and communicating. Reading and writing come afterwards. All of this takes time, but

the progress is noticeable. Storytelling promotes greater understanding and comprehension. It enables students to learn in new ways.

The main goal of a TPRS teacher is to provide interesting, varied, comprehensible input to students. Student production in the way of speaking and writing is valuable for assessment, but the bulk of the class time is spent on input activities rather than output activities. There is a tremendous need to give the students lots of repetition. Repetition within an activity does not bore young children. It seems to give a feeling of satisfaction and achievement which helps to motivate. Children appear to enjoy doing or saying the same thing again and again.

Recently more and more language teachers from elementary grades to adult education are refusing to accept the inefficacy of grammar-based approaches, they are turning increasingly to communicative instruction. In the search for more effective and natural forms of language instruction, it appears that TPR Storytelling might be their long-awaited answer.

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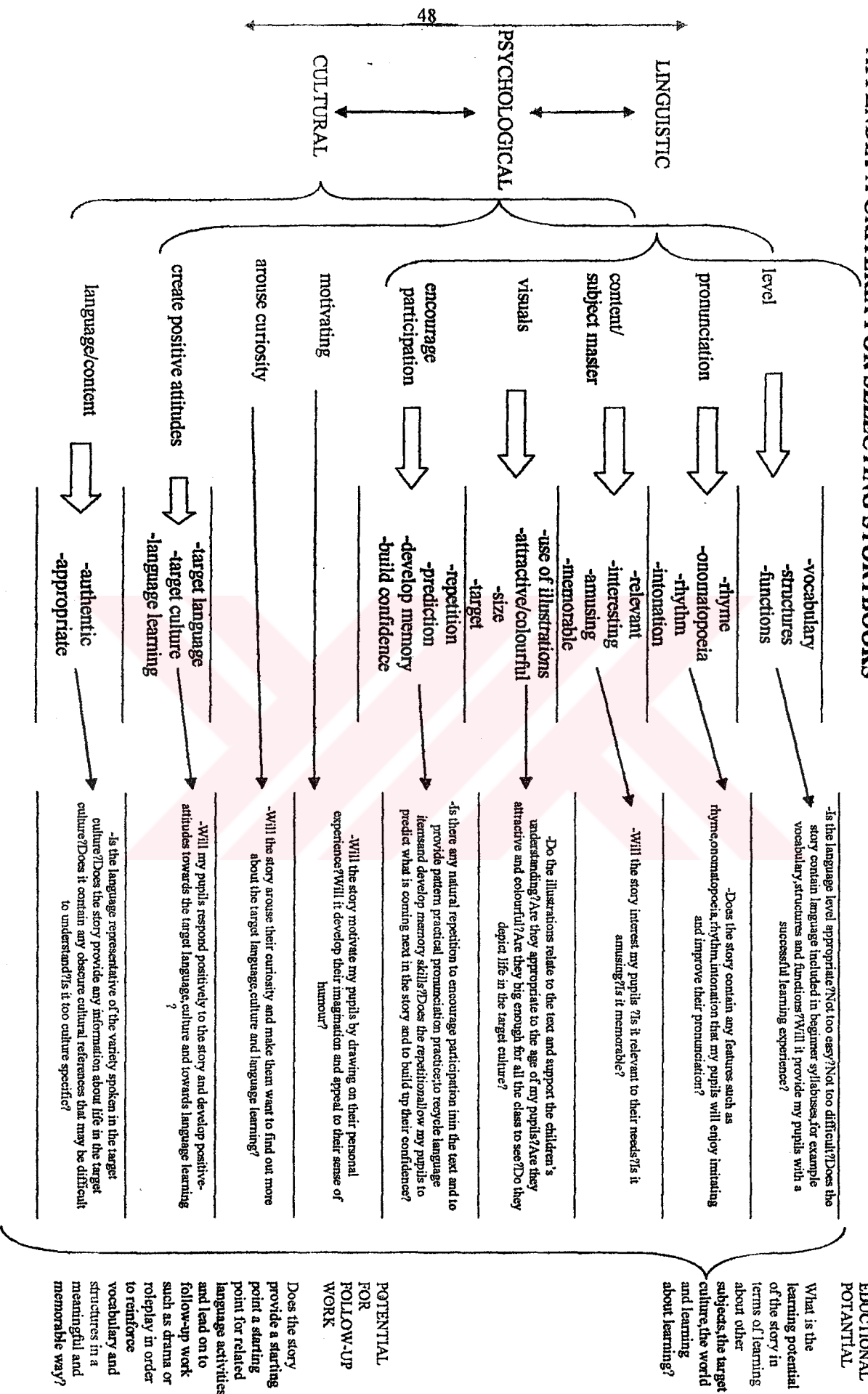
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APPENDIX-A CRITERIA FOR SELECTING STORYBOOKS



The 7 Steps of TPR Storytelling

V	1	2	MS	3	R	4	R	5	D	6	A	7
Vocabulary	Personalize!	Mini-situation	Retell (Teacher)	Reading	Discuss	Assess						
<p>Technical Hints:</p> <p>Spend only a few seconds, never more than 2 minutes!</p> <p>3 to 4 words</p> <p>Give meaning in English</p> <p>Novel phrases</p> <p>Chain the words</p> <p>Special Hints:</p> <p>Provide students with an association or visualization.</p> <p>After doing Step 2, assess a barometer student using translation.</p>	<p>Technical Hints:</p> <p>Ask questions using the new words. (POA)</p> <p>Show interest in the answer. Ask another student similar questions: compare/contrast conversation.</p> <p>Or make up a little situation about the student. (Passive PMS)</p> <p>Special Hints:</p> <p>Look for confusion and use translation to clear it up.</p> <p>Show interest and enthusiasm.</p> <p>Do not shelter your grammar. If needed, make yourself understood via translation.</p>	<p>Technical Hints:</p> <p>Use the information you got from #2 while you tell your pms with actors.</p> <p>Students answer questions and say "oh" or "ah" to statements.</p> <p>Continually ask level-one and level-two type questions. Questions that have no answer yet produce BEP1 (Bizarre, exaggerated and personalized)</p> <p>Make sure actor performs after teacher's statement and is in the space that represent the location of the story.</p> <p>Special Hints:</p> <p>Teach to the eyes! Look at audience, not at actors.</p> <p>It helps to have three locations.</p>	<p>Technical Hints:</p> <p>No actors.</p> <p>Teacher retells and takes the place of the actors</p> <p>Teacher questions as in step 3, but gets more specific details, and may add to the story.</p> <p>Provide 2-second grammar reminders throughout the retell.</p> <p>Special Hints:</p> <p>Recycle at any time, but especially when response is weak.</p> <p>Maintain spacing and timing.</p> <p>Spend plenty of time doing steps 2, 3 and 4.</p>	<p>Technical Hints:</p> <p>Have students translate the original pms or other reading.</p> <p>Make sure that all students understand the entire story.</p> <p>Repeat steps 5 and 6 with an extended reading or a chapter from a novel.</p> <p>Special Hints:</p> <p>Make sure students understand all of the grammar involved in the story. Use translation so the grammar is tied to meaning, not to a grammar rule.</p>	<p>Technical Hints:</p> <p>Discuss the reading. Relate the situation, the characters, and the plot to students.</p> <p>Ask if they have ever been in such a situation, or known such a person.</p> <p>Capitalize on all of the cultural information provided in the story.</p> <p>Special Hints:</p> <p>Use the story to teach life lessons.</p> <p>Point out how a character develops or treats another person. Teach students to behave appropriately by using characters as examples.</p>	<p>Technical Hints:</p> <p>We always think that students know more than they actually do! For this reason, we assess every two minutes all period long. Step 7 invites students to retell the pms, or the storyline of a reading.</p> <p>Watch for hesitation, needing to look for the word before saying it, or for avoidance of a word or structure.</p> <p>Special Hints:</p> <p>Hold top students to a high standard. Interrupt their retells to ask for more information or for more elaboration.</p> <p>Teacher attitude must be supportive and encouraging.</p>						

PPENDIX C A SAMPLE E-MAIL FROM TPRS MAIL GROUP

100! Mail - oznrozr@yahoo.com

Sayfa 1 / 1

YAHOO! Mail 

Print - Close Window

From: moretprs@yahoogroups.com
 To: "Mark Webster" <mwebster@chartermi.net>
 Date: Wed, 18 Feb 2004 15:14:24 -0000
 Subject: [moretprs] Re: need your help

come to the listserve Öznur.
 how to assess the children whether they have learned or not. I need
 prepare pre and post tests.>>>

nur, when you teach the 3-4 new structures, teach them with a hand
 sture. For example, if you teach "gives him", extend your hand. If
 u teach "comes here", motion toward yourself with your hand. You
 n add "quickly, slowly, bouncy" and other adjectives to get more
 petitions.

en you tell or ask a story, you can assess the students' learning
 asking questions with the 3-4 structures. Teach to the eyes,
 aning make eye contact with the students and ask questions about the
 ory. I guess this would all be "pre-test" assessing.

en, for a formal assessment, you could create a vocab/structure
 iz. Give a word bank in English and then have the students tell you
 at the words mean in Turkish. You could also have a story and then
 op out some of the target words/structures and put them in a word
 nk. Then the students could read the passage and then insert the
 rd or structures that fit.

ese are just a few of the things that I do. Perhaps others will add
 this.

lcome once again,

rk Webster
 ring Lake HS, MI

o unsubscribe send a blank e-mail to "moretprs-unsubscribe@yahoogroups.com"
 o change your settings, access files, search archives, etc. go to homepage at
 w.groups.yahoo.com/group/moretprs. Click on "edit my membership" for settings.

u need a Yahoo ID.

Yahoo! Groups Links

- To visit your group on the web, go to:
<http://groups.yahoo.com/group/moretprs/>
- To unsubscribe from this group, send an email to:
moretprs-unsubscribe@yahoogroups.com
- Your use of Yahoo! Groups is subject to the Yahoo! Terms of Service.

PPENDIX D TEZ ÇALIŞMASI İZİN BELGESİ

T.C.
ERZURUM VALİLİĞİ
İl Millî Eğitim Müdürlüğü

SAYI : B.08.4.MEM.4.25.01.05/
KONU: Tez çalışması.

09.05.03 10880

İL MAKAMINA
ERZURUM

Atatürk Üniversitesi Rektörlüğü Personel Dairesi Başkanlığı'nın 08.05.2003 tarih ve 6980 sayılı yazıları ile; Sosyal Bilimler Enstitüsü yüksek Lisans öğrencisi ve Araştırma Görevlisi Öznur ÖZERin Yrd Doç.Dr.Şahin GÖK danışmanlığında hazırlamış olduğu tezini Müdürlüğümüze bağlı Saltukbey İlköğretim okulunda 1.kademe İngilizce derslerine girmesini belirtmekte olup,Müdürlüğümüzce uygun görülmektedir.

Makamlarınızca da uygun görüldüğü takdirde;olurlarınıza arz ederim.

Fevzi BUDAK
Millî Eğitim Müdürü

OLUR

09./05/2003

İbrahim YURDAKUL

Vali a.

Vali Yardımcısı

APPENDIX E THE TEXT OF THE STORY 'THE LITTLE RED RIDING HOOD'**Little Red Riding Hood**

By the Grimm Brothers

Once upon a time there was a dear little girl who was loved by every one who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little cap of red velvet, which suited her so well that she would never wear anything else. So she was always called Little Red Riding Hood.

One day her mother said to her, "Come, Little Red Riding Hood, here is a piece of cake and a bottle of wine. Take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing. And when you go into her room, don't forget to say, good-morning, and don't peep into every corner before you do it."

I will take great care, said Little Red Riding Hood to her mother, and gave her hand on it.

The grandmother lived out in the wood, half a league from the village, and just as Little Red Riding Hood entered the wood, a wolf met her. Little Red Riding Hood did not know what a wicked creature he was, and was not at all afraid of him.

"Good-day, Little Red Riding Hood," said he.

"Thank you kindly, wolf."

"Whither away so early, Little Red Riding Hood?"

"To my grandmother's."

"What have you got in your apron?"

"Cake and wine. Yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger."

"Where does your grandmother live, Little Red Riding Hood?"

"A good quarter of a league farther on in the wood. Her house stands under the three large oak-trees, the nut-trees are just below. You surely must know it," replied Little Red Riding Hood.

The wolf thought to himself, "What a tender young creature. What a nice plump mouthful, she will be better to eat than the old woman. I must act craftily, so as to catch both." So he walked for a short time by the side of Little Red Riding Hood, and then he said, "see Little Red Riding Hood, how pretty the flowers are about here. Why do you not look round. I believe, too, that you do not hear how sweetly the little birds are singing. You walk gravely along as if you were going to school, while everything else out here in the wood is merry."

Little Red Riding Hood raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought, suppose I take grandmother a fresh nosegay. That would please her, too. It is so early in the day that I shall still get there in good time. And so she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the wolf ran straight to the grandmother's house and knocked at the door.

"Who is there?"

"Little Red Riding Hood," replied the wolf. "She is bringing cake and wine. Open the door."

"Lift the latch," called out the grandmother, "I am too weak, and cannot get up."

The wolf lifted the latch, the door sprang open, and without saying a word he went straight to the grandmother's bed, and devoured her. Then he put on her clothes, dressed himself in her cap, laid himself in bed and drew the curtains.

Little Red Riding Hood, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother, and set out on the way to her.

She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling that she said to herself, oh dear, how uneasy I feel to-day, and at other times I like being with grandmother so much.

She called out, "Good morning," but received no answer. So she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.

"Oh, grandmother," she said, "what big ears you have."

"The better to hear you with, my child," was the reply.

"But, grandmother, what big eyes you have," she said.

"The better to see you with, my dear."

"But, grandmother, what large hands you have."

"The better to hug you with."

"Oh, but, grandmother, what a terrible big mouth you have."

"The better to eat you with."

And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Little Red Riding Hood.

When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud. The huntsman was just passing the house, and thought to himself, how the old woman is snoring. I must just see if she wants anything.

So he went into the room, and when he came to the bed, he saw that the wolf was lying in it. "Do I find you here, you old sinner," said he. "I have long sought you."

Then just as he was going to fire at him, it occurred to him that the wolf might have devoured the grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf.

When he had made two snips, he saw the Little Red Riding Hood shining, and then he made two snips more, and the little girl sprang out, crying, "Ah, how frightened I have been. How dark it was inside the wolf."

And after that the aged grandmother came out alive also, but scarcely able to breathe. Little Red Riding Hood, however, quickly fetched great stones with which they filled the wolf's belly, and when he awoke, he wanted to run away, but the stones were so heavy that he collapsed at once, and fell dead.

Then all three were delighted. The huntsman drew off the wolf's skin and went home with it. The grandmother ate the cake and drank the wine which Little Red Riding Hood had brought, and revived, but Little Red

Riding Hood thought to herself, as long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so.

It is also related that once when Little Red Riding Hood was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Little Red Riding Hood, however, was on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said good-morning to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up. "Well," said the grandmother, "we will shut the door, that he may not come in."

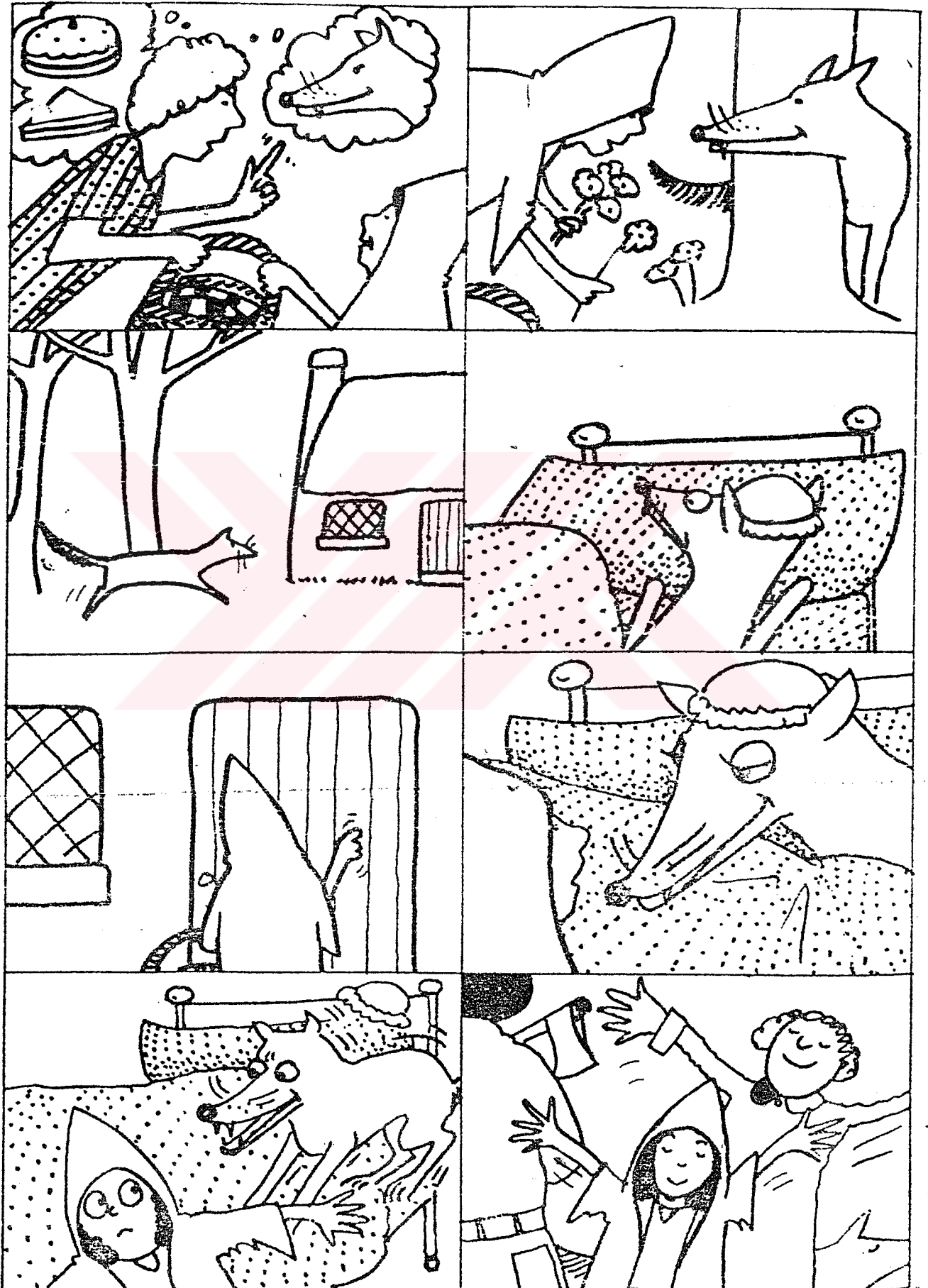
Soon afterwards the wolf knocked, and cried, "open the door, grandmother, I am Little Red Riding Hood, and am bringing you some cakes."

But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Little Red Riding Hood went home in the evening, and then to steal after her and devour her in the darkness. But the grandmother saw what was in his thoughts. In front of the house was a great stone trough, so she said to the child, take the pail, Little Red Riding Hood. I made some sausages yesterday, so carry the water in which I boiled them to the trough. Little Red Riding Hood carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Little Red Riding Hood went joyously home, and no one ever did anything to harm her again.

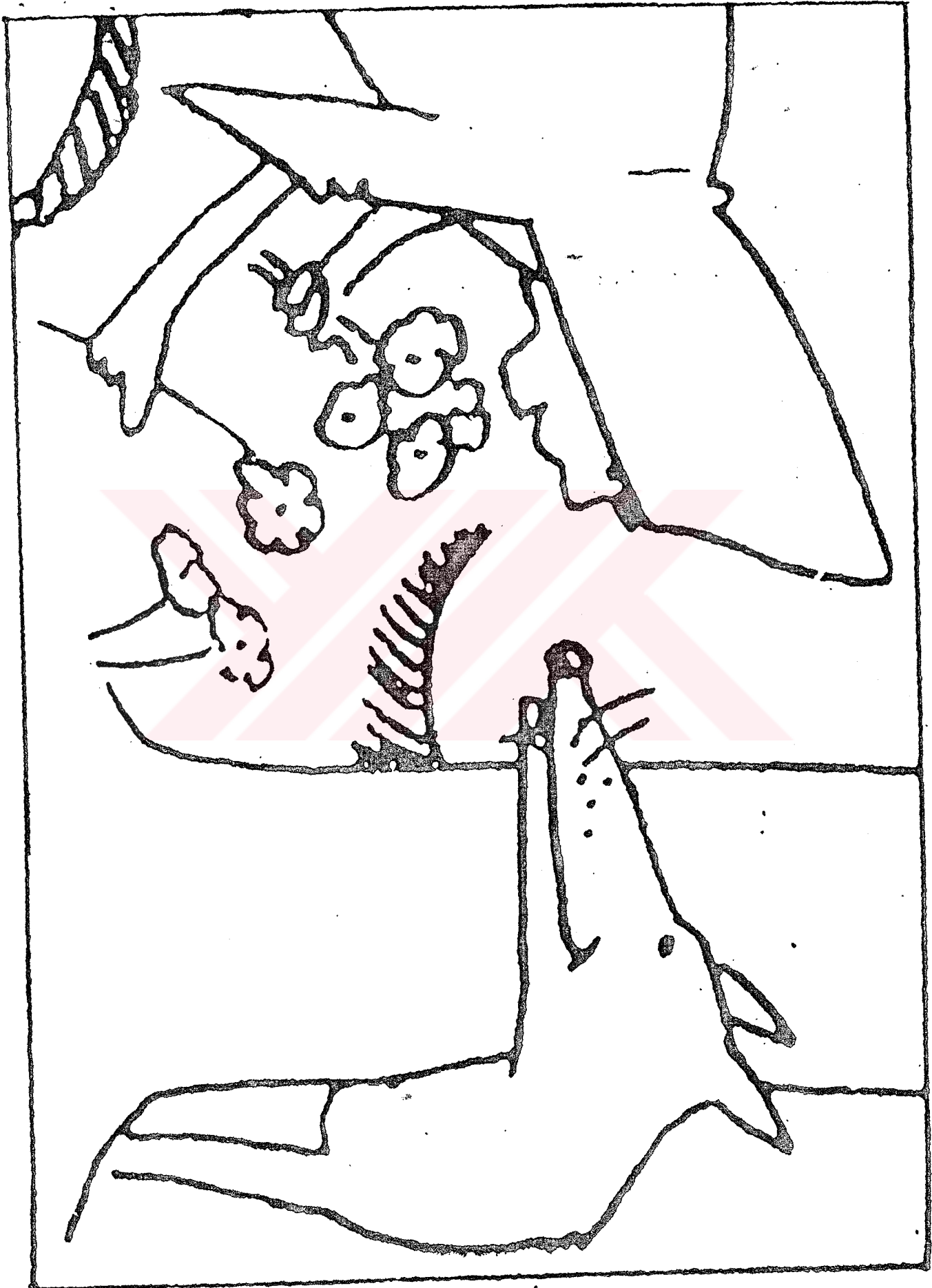
English translation by Margaret

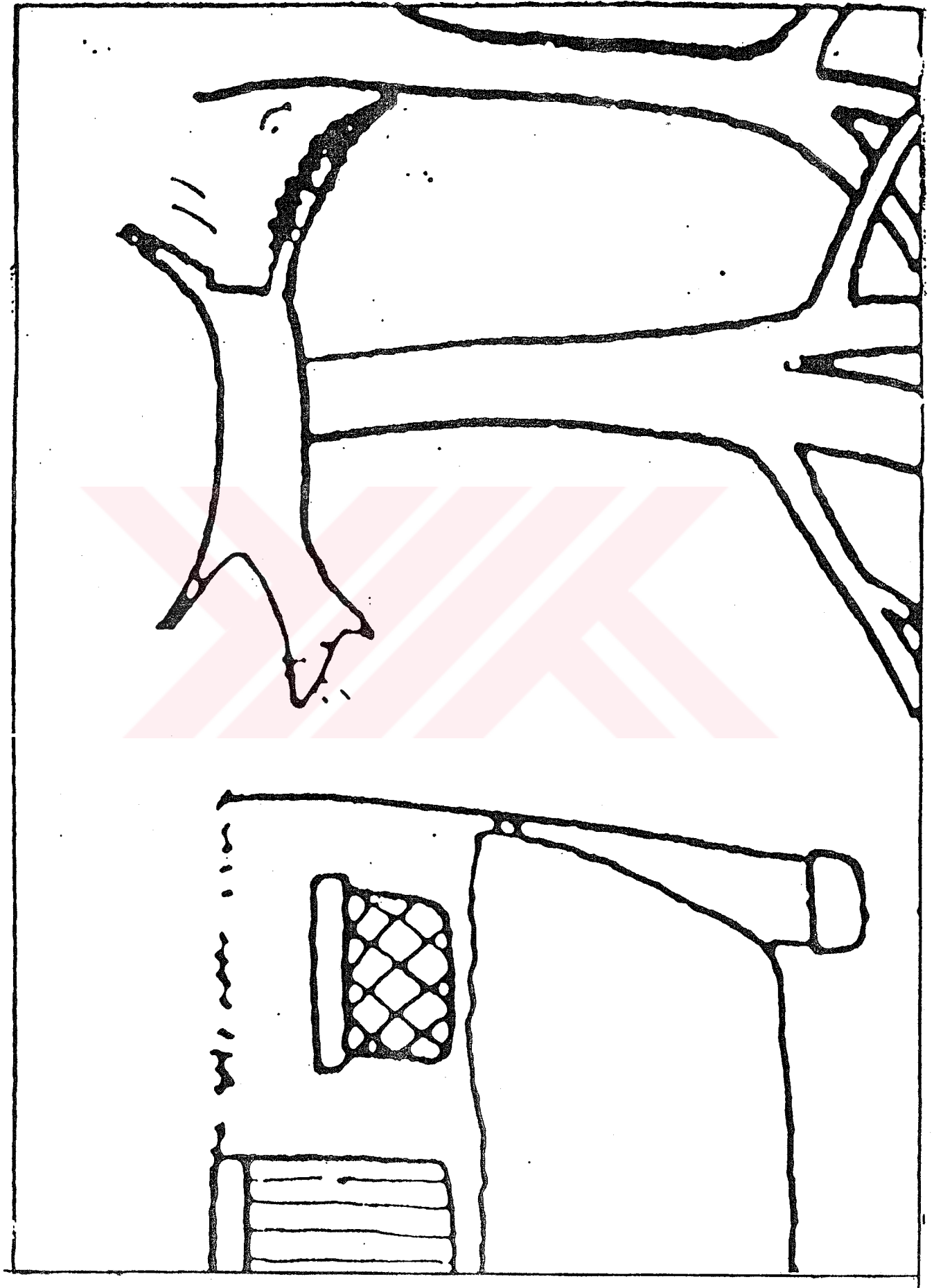
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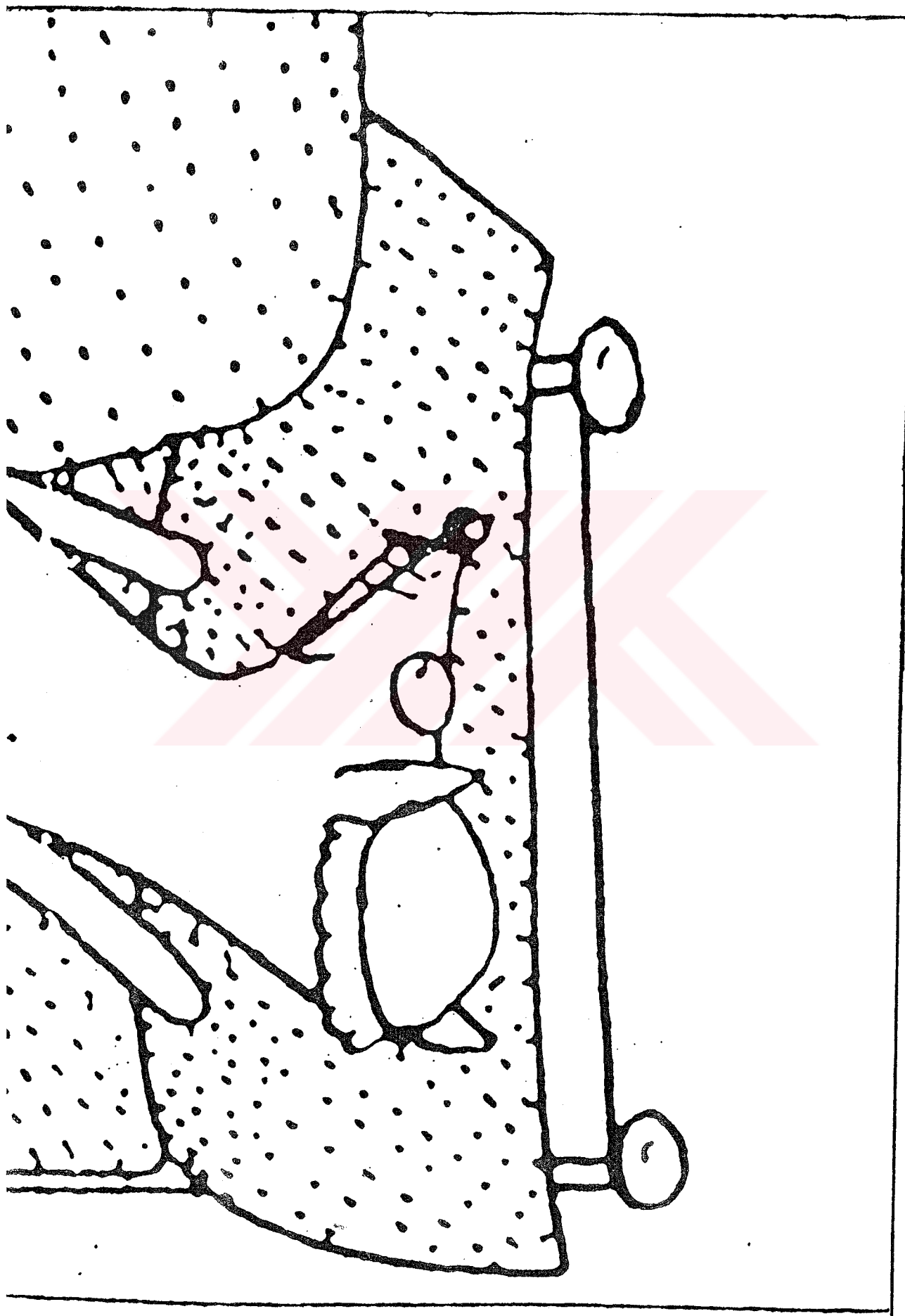
APPENDIX F THE PICTURE STRIPS OF THE STORY

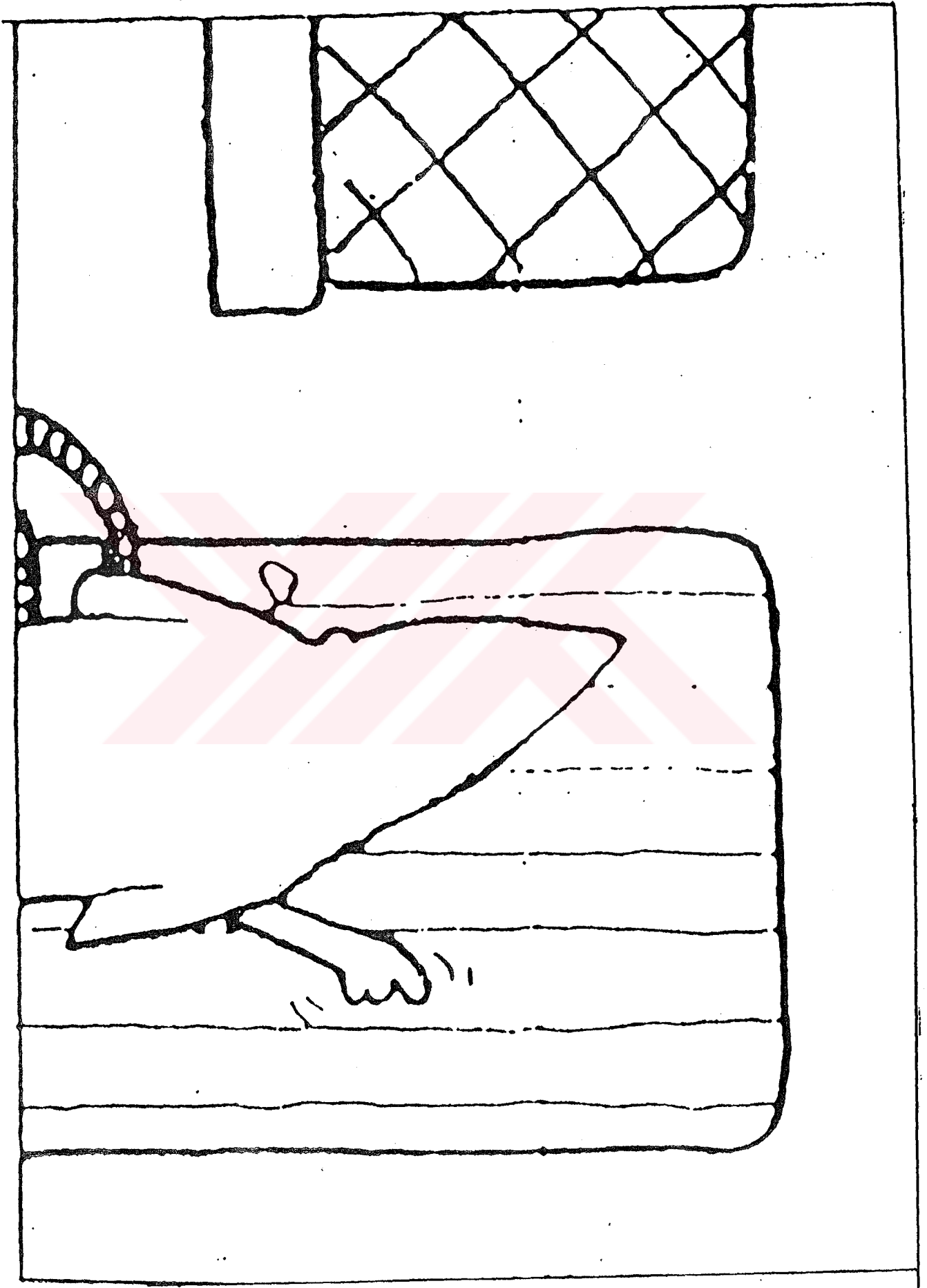


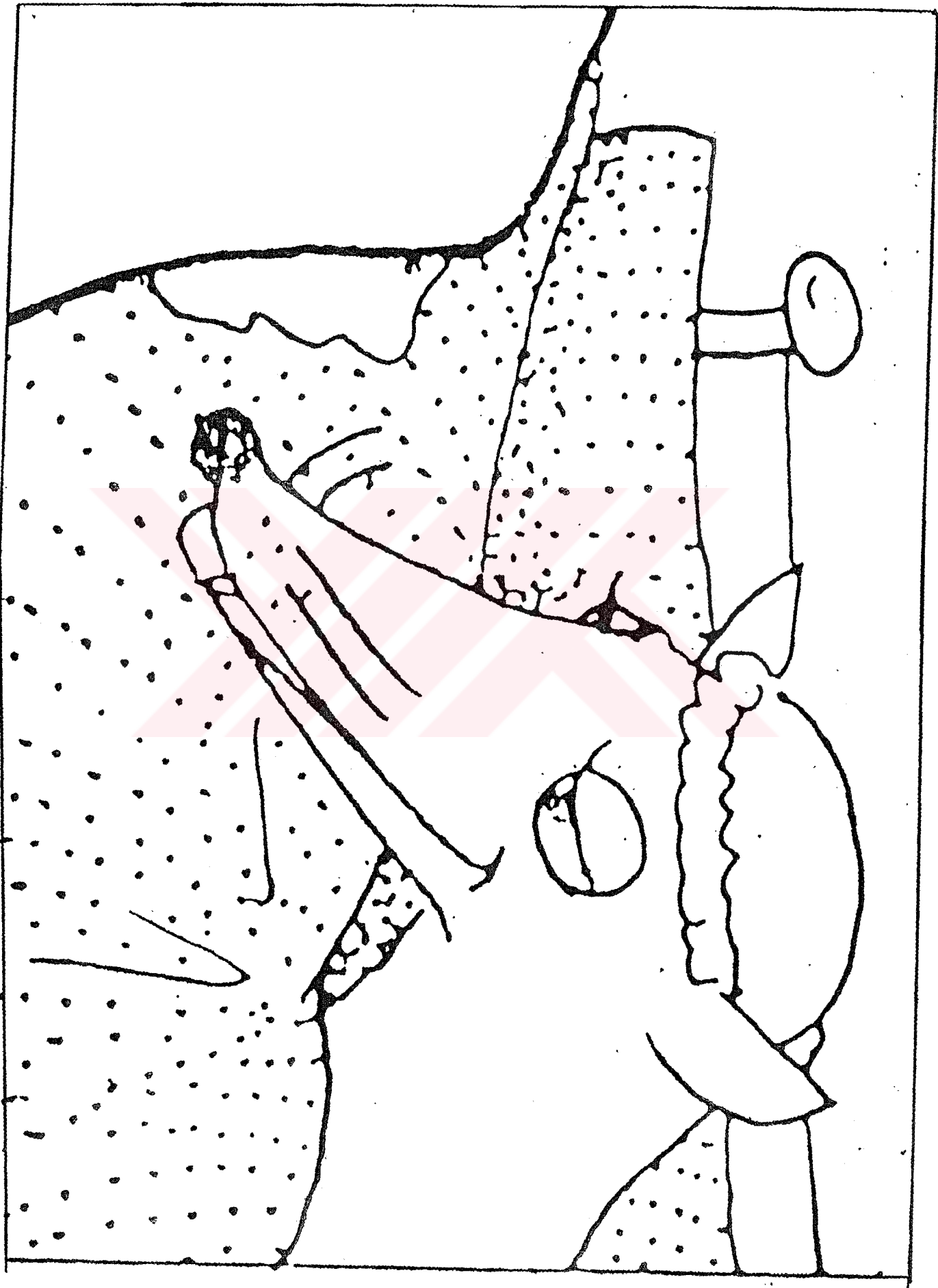


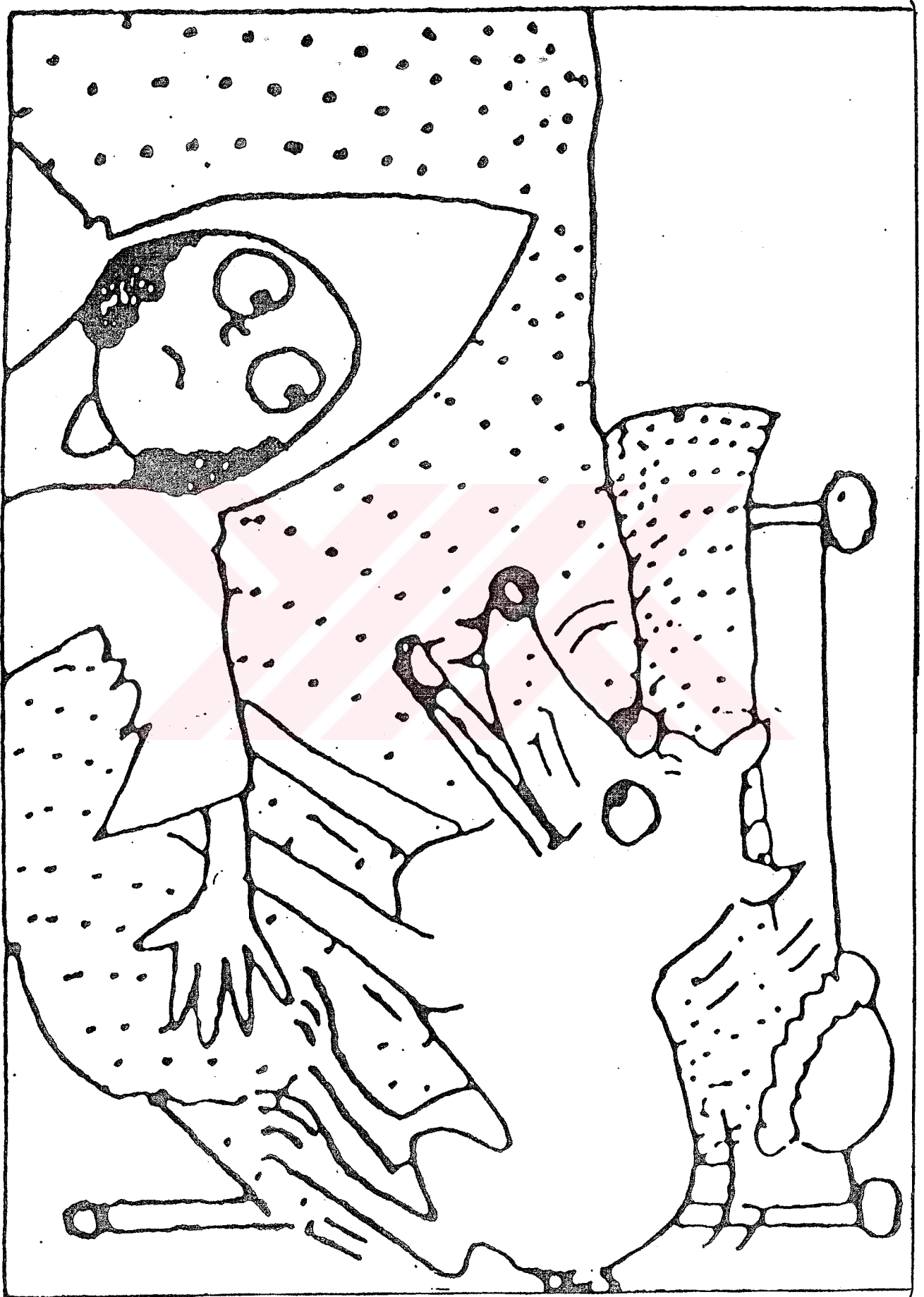






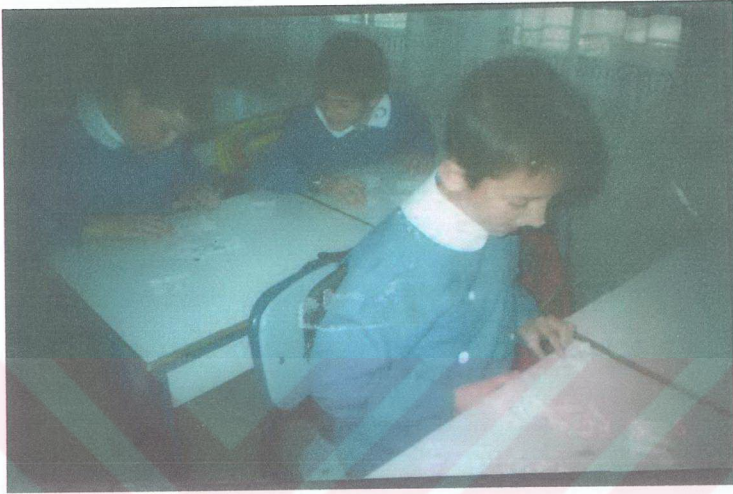








APPENDIX G PHOTOGRAPHS TAKEN FROM THE TPRS CLASS







CURRICULUM VITAE

Öznur ÖZER was born in Erzurum in 1977. She completed her primary and secondary education in Erzurum. She graduated from Erzurum Anatolian High School in 1995. She attended the English Language Department at Kazım Karabekir Faculty of Education Faculty, Atatürk University in 1995 and graduated from the faculty in 1999. She worked as an English teacher in Pazaryolu, Erzurum, from 1999 to 2002. She has been working as a research assistant in English Language Department, Kazım Karabekir Faculty of Education, Atatürk University since 2002. In 2002, she started the MA Program of ELT at the Institute of Social Sciences of Atatürk University.

