

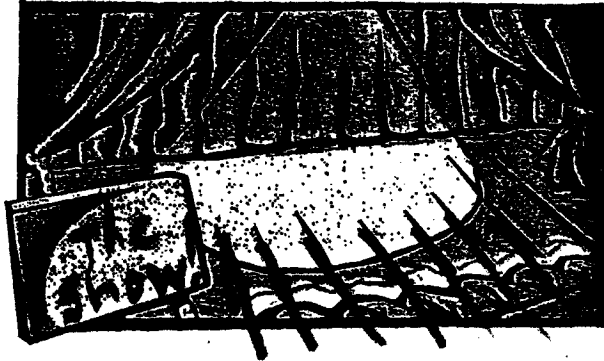


**Magic,
Storytelling,
&
Amazing Props**

NTPRS
Annual Meeting 2006
Burlington
Vermont

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“Teaching before TPRS was like speaking to an audience or presenting a play on stage with the curtain closed. All of our love, energy, and talent soaring out daily to the audience - only to be blocked by this vast, closed, piece of cloth.

Teaching with TPRS opens up the curtain so that our audience is now PART of the production. They hear the message, feel the energy, laugh with us, love with us. The energy they give back to us fills and energizes us, enabling us to love more and share more - with our “audience” and with each other.”

Laurie Clarcq, 2003

"Spellbinding" Magic Tricks

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Each Trick is a **Context** for Useful Language

you need.

My favorite- most versatile magic prop of all-

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TEN NEAT TRICKS

All tricks below require either a "Change or Mystery BOX" or a "Change BAG"

1. Object From Empty Box -

Show box completely empty. Snap fingers and produce stuffed animal, treats, or ANYTHING!

2. Color Changing Balls -

Red ball goes in box. With some magic words it turns to blue. Only you know the secret. Change the characteristics (color, size, etc.) of an object! Vocab: colors; ball or other object; to change; to become; where is ___?; Here it is! Or: sad face goes in -happy one comes out when they're quiet!

3. Red Ball to Apple -

Change any one object into any other... younger ones: numbered playing cards can be used for addition up to ten; a block of wood becomes a table; a toy tree into a notebook, lots of steaks into a muscle-builder's arm; what a plant needs, etc. Older ones: Pronoun and infinitive go in and conjugated verb form comes out! Components of various chemical compounds - written on slips of paper and picture of what they become; the causes of a war become the effects of a war; ingredients become a cake, etc. Vocab: object names, add, plus, equals; together, turn into, become(s); before -after; where is-where are? Here is; here are.

4. Torn and Restored Card / or, entire page of newspaper -

A student tears a card, etc. into pieces. He keeps one piece and drops the rest into the box. the card, etc. is pulled from the box restored, except for the piece the spectator is holding. Possible vocab: parts/pieces-whole; broken-fixed; separate-together. Any broken/ripped object may be magically restored! Vocab: card, newspaper; tear-restore; pieces-whole.

5. Linking Paper Clips -

Drop in five separate paper clips. PRESTO! They're magically linked!

6. Exchange Dollar for any foreign currency! or, make change!!!

Need Euros? No problem! Simply drop the dollar into the empty box and pull out the foreign bill. Or, Drop the fiver in and get 5 singles out!

7. Cut and Restore Rope

Your audience sees you clearly cut a rope into small pieces. Tap the box three times and the rope is back together again. Possible vocab: ribbon, rope, string; long-short; scissors; to cut, to make, pieces, whole. Good for Italian - turn a string into a plate of spaghetti, illustrating its true derivation!

8. Tissue to Handkerchief or a Sketch into any Real Object

Appear to turn some ordinary tissue into a real magician's handkerchief. Or sketch any target vocab. in front of kids. Place in box, and pull out actual object! Vocab: handkerchief; paper, cloth; picture-real, concrete; sneeze, a cold. Or any object you are targeting!

9. Mind Reading Mystery

A volunteer selects a card with an animal's (OR ANY THING'S) name written on it. The volunteer calls out the animal's name and you instantly produce a stuffed animal from the empty box that matches their selection. (How? You ask for children to randomly name animals as you write them on slips of paper they can't directly see. You actually write the animal that is hidden in your box over and over- then, when child choses the slip- it WILL be the animal you have in your box).

10. Produce Target Country Flag from color swatches!

Drop the colors (and emblem if needed) of flag of target country into the box. (The colors can be swatches of colored cloth, paper, white cards that you color in front of the students, or pieces of felt - cut to the same size they are on a small silk flag of target country- 3x5 in.) Do not tell why you are dropping those particular colors in. Say the 'magic words' and the pieces are gone. More 'magic words' (milk it for all it's worth!) and OUT comes the target flag on its little pole! If you have a hidden tape recorder, press play and play a tape of the national anthem as the flag emerges!

HINTS:

- I have several types of "changers" so that I can rotate them and they don't see the same one all the time. If they did, they might be able to figure them out.
- Practice!
- Practice in the mirror!
- Always HIDE gags after trick!
- Do NOT tell HOW tricks are done - unless you want to do a unit where they perform for eachother or for others in the TL. In this case, find a different trick for each individual or very small group to learn and perform.

DRAMA-DEEP suspense, HUGE surprise, HIGH, extreme emotion!!!!

Home-Made Changing Devices!

FREE and EASY
NOTHING to BUY

Paper Bag Changer

Get two identical paper bags. Easier if smallish. Flip them head to tail, back to back - one with opening going up and the other pointing downward. Glue precisely in place. Use for narrow items like cards and pictures. I use mine for playing card combos that equal ten. You cough and change bag to other hand, turning it over and pulling out one "ten" for each combo you pop in the other end: (1+9, 2+8, 3+7, 4+6, 5+5). (you'll need 5, 10's).
Don't let them see you flip the bag!

Newspaper Changer

1. Get a newspaper and a gluestick. Open first section to middle of a double page. Set down.
2. Get another double page. Place it inside opened page - open. Glue rPERFECTLY on top of right hand page of previously opened first section. IMPORTANT! Leave one quarter sheet -the upper left quadrant-UNGLUED. Now you're ready! Let it dry
3. •put something into the pocket ahead of time.
4. •close newspaper section (with front page on outside) and fold normally
5. •roll into a open upward opening cone.
6. • show students how you place something ELSE into pocket.
7. •place a silk scarf over the cone, wave hand over it and say some magic words.
7. •open newspaper and the ___ you put in is gone! You're shocked!
8. •close it up again, roll into cone, cover with silk, magic words again and...
9. •stick hand into cone (really into the pocket) pull out something else!(the item you placed there before class began. Even YOU are amazed!!!!

VERY EASY PAPER PLATE ILLUSION

Teach comparatives: *longer, shorter, which one is..., I think...*

Preparation: Fold a paper plate in half. Trim off a double portion of the rim about six inches long with a wide outward angle like plate's 'ribs.'

The outer-most edge of the original plate is the LONGER edge,
and the trimmed lower edge is the SHORTER edge.

Now you will have two identical arcs of paper-plate-rim. Great!
Color one rim-slice and leave 1 white. Tape both to chalk board.

PLace them one above (not touching) the other. Ask which is longer.

Both right sides must go up **diagonally** in a straight line.

Reverse placement and repeat . Ask kids, switching back and forth!

Then, superimpose them -they are the same - of course!!!!

TPRS RESOURCES

CONTACT	TITLE	AUTHOR	LEVEL	LANGUAGE
www.blainervtprs.com	<i>Look I Can Talk</i>	Blaine Ray	1,2,3	S, F, E, G
	A comprehensive high school curriculum created by the founder of TPRS. Includes teacher guide, student text, mini-stories, accelerated mini-stories, extended readings, vocabulary lists, tests, overheads, accompanying novels, music by Gale Mackey, movies; also TPRS how-to books and training videos.			
www.blainervtprs.com	<i>Japanese in Action</i>	May and Kimura	1	J
	A student book and teacher manual containing mini-stories and other related TPR activities, including picture cards for teaching vocabulary.			
www.goodteachingsstuff.com	<i>Cuentos Fantásticos</i>	Amy Catania	1 (MS)	S
	A 10 unit curriculum of illustrated short stories, PMS's and long stories. Each unit is based on a humorous character or setting and a vocabulary theme. Designed to integrate easily with existing learning objectives and approaches. Second volume and translations to English and French forthcoming in 2006.			
www.sabineundmichael.com	<i>Sabine und Michael</i>	Michael Miller	1,2	G
	A TPRS curriculum in German for levels 1 and 2. Items available for both levels include a teacher's book, blackline masters, student workbook, a songs CD, and a reader.			
www.teachersdiscovery.com	<i>Contes Historiques</i>	Michelle Threlkeld	3	F
	A collection of 15 stories for the teaching of French History. Includes guide words, story line, cartoon illustrations, comprehension questions, suggestions for costumes, props and staging directions. (Also available is a resource book for La Marseillaise, which includes history, culture, vocabulary and activities.)			
www.tprstories.com	<i>Paso a Paso TPRS Supplement</i>	Karen Rowan	1,2	S
	TPRS supplements to Prentice Hall's Paso a Paso textbook series. Two blackline master books provide mini-cuentos, cuento principal, readings, writing prompts, and cartoons for speaking activities.			
www.tprstories.com	<i>TPRS Supplement to Realidades</i>	Karen Rowan	1,2	S
	TPRS supplements to Prentice Hall's Realidades textbook series. Two blackline master books provide mini-cuentos, extended readings, questioning suggestions, personalized question and answers, gestures, cuento principal and illustrations.			
www.tprstorytelling.com	<i>Hi Kids!</i>	Carol Gamb	K-3 rd gr.	S, F
	A K-3 rd grade introductory TPRS curriculum based on high-frequency structures such as greetings, numbers, family, colors, descriptions, feelings, etc. Complete with teacher notes, reproducible student pages, overhead transparencies, and illustrations for all vocabulary items and stories.			
www.tprstorytelling.com	<i>Tell Me (3 Volume Series)</i>	Gamb, Marsh, Anderson, Placido	1,2 (E-HS)	S, F, E
	<i>Tell Me</i> : introductory level text for 5th graders and younger. <i>Tell Me More</i> : introductory level for 7th Grade and up. <i>Tell Me Even More</i> : a level 2 text for 8th grade and up. Ancillary materials: games and activities manual, test materials, overheads, blackline masters, daily readings, and music by Gale Mackey.			
www.tprstorytelling.com	<i>Putting It Together</i>	Beth Skelton	1-2	E
	A TPRS curriculum for ESL. The Teachers Guide provides lesson plans, suggested gestures, TPR commands, PQA questions, and a passive PMS for each target vocabulary word. The student book has a 4 block picture for each story and a set of exercises designed to provide more CI for each story.			
www.tpr-world.com	<i>TPR Storytelling</i>	Todd McKay	1-3 (E-MS)	S, F, E
	A 3 year curriculum especially for elementary and middle school. Illustrated stories revolve around one family and include cultural topics and games. Student and teacher manual available, along with testing packet, video demonstration, TPR index cards, and transparencies.			

OTHER HELPFUL RESOURCES FOR THE TPRS CLASSROOM

www.comprehensibleinput.com

Jason Fritze, New Jersey

Find out more about comprehensible input and TPRS. Access many C.I. links, resources and useful files. Find out about Jason's workshops.

www.kristyplacido.com

Kristy Placido, Michigan

The co-author of some of the materials in the *Tell Me* Series, Kristy's website has many links to Spanish language TPRS materials and other Spanish language websites, including a link to the excellent resource, *Sing, Dance, Laugh, and Eat Quiche/Tacos* by Barbara MacArthur.

www.sdkrashen.com

Dr. Stephen Krashen, California

Access Krashen's books and articles on language acquisition, including *Foreign Language the Easy Way*. Learn more about comprehensible input, free voluntary reading and much more.

www.susangrosstprs.com

Susan Gross, Colorado

Find out more about TPRS and language acquisition, get free materials, and sign up for TPRS workshops.

www.tprsource.com

Berty Segal Cook, California

Find out more about TPR and the Natural Approach. Access Berty's TPR materials for teaching a variety of languages, levels 1-3, including *Teaching English (Spanish, French, etc.) Through Action*.

www.tpr-world.com

Dr. James Asher, California

Learn more about Total Physical Response from the inventor of the method, Dr. James Asher. Order TPR books and TPR teaching materials such as Dr. Asher's *Learning Another Language Through Actions* and Ramiro Garcia's *Instructor's Notebook: How to Apply TPR for Best Results*. Access webpages of educators working with TPR and TPRS.

<http://groups.yahoo.com/group/moretprs/join>

Join the awesome Yahoo group MORETPRS, an invaluable place to share with experienced TPRS teachers.

Planning

Identify Focus Vocabulary

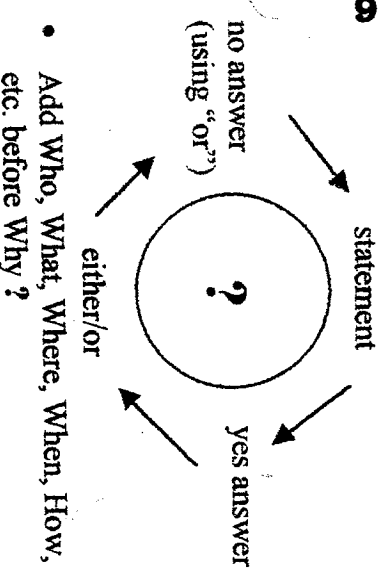
- Words/phrases
- Structures
- Limit quantity

Create an Outline

- Character
- Location A
- Problem
- Reason to go to B
- Problem in B
- Reason to go to C
- Solve/Cry/End

Write a Script

- Statements w/Circling Technique



Identify Possible Supplemental

Vocabulary

- Cognates
- Conjunctions
- Adjectives
- Adverbs

The Three Steps of TPRS

Providing Comprehensible Input
for Language Acquisition

Introduce the Vocabulary

- Written translation
- Personalized Questions and Answers (POA)
- Pictures
- Gestures
- TPR

Create a Story

- Using the circling technique
- W/Actors (Active)
- W/O Actors (Passive)
- W or W/O a script
- Fishing for details (climb the ladder of specificity)
- Include dialogue between characters
- Chat with actors
- Go Slowly
- Check with barometers

Focus on Literacy

- Short printed versions of stories w/focus phrases
- Extended readings using focus phrases and recycled phrases
- Novels
- Song lyrics
- Literature
- Translating
- Questioning techniques

Possible Supplemental Activities

Listening

- Teacher Retell w/?s, blanks, errors, etc.
- Song Activities
- Picture Identification
- Games
- T/F or Multiple Choice Questions/Answers
- Movies/Video Clips/Television Programs

Reading

- Illustrate Readings/Song lyrics
- Summarize Extended Readings
- Free Voluntary Reading
- "Kindergarten" Reading
- Edited student stories
- Realia/Text excerpts
- Power point creations
- Pen pal letters
- T/F or Multiple Choice Questions/Answers
- Sequencing Activities

Writing

- Free writes
- Stories/Books
- Poetry (original or w/song lyrics)
- Notes/cards
- Cartoon bubbles
- Pen pal letters

Speaking

- PQA, PQA, PQA everything!!
- Monday Reports/Conversations
- Retells: Superstar, "Random", "Round Robin", Paired, "Shoe"
- Games
- Impromptu speaking from a picture prompt
- Shared stories (group/pair-written stories)

Circling Process Abbreviated:

- + Question
- Question
- Either / Or Question
- ?-Word Question
- ?-Word Question
- + Question

Circling Example:

Mel ate two melons.

Did Mel eat two melons or two pizzas?

Did Mel eat two pizzas?

Did Mel eat two melons?

Who ate two melons?

What did Mel eat?

How many melons did Mel eat?

A "Three for One" is getting THREE repetitions of the target word by asking only ONE question. It is often inserted after the third question:
the circle.

"Three for one" Example:

Did Mel eat two pizzas?

That's right! He didn't eat two pizzas, he ate two melons!

How is it Personal?

- The STUDENTS actually craft the story along WITH you!
- THEY call out names, places, appearances, weather, numbers, etc.,
- while YOU guide the story along to include the structures YOU want to review (no more than three /day!), choosing the most bizarre options they throw at you - even including students' names in the story, or adding a more bizarre twist when it works!
- Then, they act it out in the three locations you stipulate as you coach them with vocal prompts-no stress!
- The students feel it is THEIR story and they take ownership of it! Your actual lesson plan is as Blaine explains on prior page. Traditional text books and lesson plans to the wind! The students OWN these stories and you should SEE their faces!

Pulling Proficiency Out of a Hat... Magic Tricks Can be Your Curtain-Opener

Judith Mazziotti
Ritornello Italian Studio
Amherst, NY
(Retired, Buffalo Public Schools)

“Uno, due, tre ... abracadabra - la classe dov'è?”
(This is Italian for “1, 2, 3 ...
...hey, where's your class?”)

Usually that's what you're wondering
... where are your precious students? “Screen-saver” expressions gradually masked their bright little faces? With magic you will know they are WITH you.... perched on the edge of their seats
— all eyes on YOU!!!

What could keep them away?

Like Houdini, you can make objects disappear and reappear, change color, and join together in unity. You can put one color in the hat and take another one out; put in a question, pull out the answer; put in dollars and pull out the euro equivalent; put in broken pieces and pull out the repaired whole; put in ingredients and pull out a dessert; put in the reasons for a war and pull out the results.

You can grow a tiny object into a medium-sized and then a giant one right before everyone's eyes; make objects wiggle and dance; from an empty bag pull out a six foot colored garland, color by color; make a scarf leap from left to right to center in order to teach directional prepositions; grow a flower in an empty pot; pour water into a newspaper without wetting it, pour it out again and drink it; make the sum of two class-selected numbers rise from a deck of cards; create an instant mini-snow storm in your classroom; make an invisible dog bark and run through the room... and do just about anything else you can think of!

Stephen Krashen, one of the most influential language specialists of the 20th century with 22,700 mentions on the internet as of this moment, insists on “pleasure from the beginning, on obtaining interesting, comprehensible input [in the foreign language classroom] right from the start ... The path of pleasure is the only path...”. From these statements, it looks like Dr. Krashen might approve of magic tricks in the classroom, too!

Who Needs Magic Tricks?

“The philosophical basis for the ... [NYS Languages Other Than English Curriculum] rests on the Board of Regents recognition of the diversity of students in New York State, including students with disabilities, English language learners, gifted students, and educationally disadvantaged students, and has made a strong commitment to integrating the education of all students into the total school program.

The standards apply to all students, regardless of their experiential background, capabilities, developmental and learning differences, interests, or ambitions. A classroom typically includes students with a wide range of abilities who may pursue multiple pathways to learn effectively, participate meaningfully, and work toward attaining higher levels of achievement.”²

Because of the heterogeneous nature of classrooms found in schools in New York state and all over the country, teachers must

find new avenues to reach their students. Magic tricks will now be mandated (just kidding!). Even if they're not mandated, some magic could certainly come in handy.

What the Magic Grew

I started with a silk scarf atop a bag of props twenty-five years ago and have added to it little by little over the years. The magic grew my program - like Jack's beanstalk. I began as a general elementary classroom teacher, you know - social studies, math, English, science, etc.. But I began speaking Italian and doing magic tricks every afternoon for my 25 mixed ethnicity second graders after their return from lunch. The ‘magic’ turned it into an Italian program encompassing all 600 PK-8 students in the entire building. One third of them passed the New York State Italian Regents Comprehensive Exam in the eighth grade (typically an exam given in the eleventh or twelfth grades). I was the only teacher for all 600, and I saw them just once or twice per six-day cycle.

Four years ago I won the school a half million dollar federal F.L.A.P. grant. The award was based on the rather extraordinary success of my “lesser-taught” language program that the federal government thought could be used as a model for others. Pretty magical, right?

Perfect? Not!

Most seemed to love Italian and they could pass the tests. I won many teaching honors over the years. Many students continued on with Italian in college. I felt good about these things. But still nagging at me was the fact that the lower quarter or more of the sixth - eighth grade class (my oldest and the only ones who were tested by the state) was very low and nearly impossible to motivate beyond the few minutes of the magic.

During those years another engaging activity was to start a “phrase of the week” arrangement where students got a point for starting a conversation using the established phrase anywhere in the building any time they saw me. ‘Hall duty’ became an extension of the classroom. Students would get a point for using the phrase and more points if they lingered and added anything more. The better students were able to compound the phrases into longer conversations. But the others were not. The “phrase of the week” and the occasional magic trick helped ... but not enough.

It Was Time to Open the Curtain For All

So, there I was, up on the “stage” and the kids were in their seats looking interested, but something was missing. I wanted

them *all* to be able to weave a paragraph after watching the scarf trick- not just the "stars." Something had to change!

I'm fifty-nine years old and now retired and teaching small groups at home. But I've turned a corner and seemed to have tripped over the missing link- which one? Master TPRS^{er} Laurie Clarcq opened my eyes with this statement:

"Teaching without TPRS was like speaking to an audience or presenting a play on stage - with the curtain closed. All of our love, energy, and talent soaring out daily to the audience - only to be blocked by this vast, closed, piece of cloth.

Teaching with TPRS opens up the curtain so that our audience is now PART of the production. They hear the message, feel the energy, laugh with us, love with us. The energy they give back to us fills and energizes us, enabling us to love more and share more - with our "audience" and with each other."

Laurie Clarcq, 2003

How Did I Get the Curtain to Open?

I attended several TPRS workshops and purchased some exciting DVDs over the years but felt the method wasn't practical for me since none of the materials were in Italian. Still, I was drawn to learn more about TPRS. At my most recent workshop with Blaine Ray (the originator of TPRS) this past fall, he solidified his "circling" technique and convinced me to try it. That's one of the greatest things about Blaine Ray, he never claims to be an expert but always a learner, just looking for what works. All teachers ask students questions, but the circling technique brings the students to many, many more reps of a word or structure than ever before - hundreds, even. So I thought I'd try it.

There was yet one more facet missing to the "link" I needed so desperately. It was the facet called personalization - not quite the same as individualization. The TPRS technique called "story-asking," involving the entire 'audience' in a cooperative scriptwriting venture and in 'performing,' a simple walking through the script, as well. Personalization is central to Blaine Ray's TPRS methodology and the opposite of any text book or even any set-in-stone magic trick. The students become part of the story. Prior to TPRS, the story (or magic trick) was mine to perform and theirs to watch. What I had needed all along, was to bring the students INTO the story itself.

Invite Them Into the Story

1. Make them comfortable enough to want to approach acquisition. How? Through ample repetitions of target words during the magic trick, by writing new vocabulary on the board with translation, by integrating cognates and pre-learned vocabulary, by using English whenever needed, by doing some TPR and by always checking for comprehension.
2. Fish for details about students' lives through personalized target language questioning and with even more circling of target vocabulary. Your sincere interest in what they do and don't do, love and don't love, eat and don't eat, will bring them closer to you. Continue checking for comprehension.
3. Flesh out the magic trick into a story, using the structures or vocabulary focused on in the trick but this time inviting the class to invent and/or describe the characters and settings, providing details by way of names, numbers, color, size, etc. Encourage bizarre, exaggerated and personalized details. Those stick in the long-term memory best. And continue checking for comprehension.
4. Toss in a celebrity everyone knows - yet one more tie to their personal lives.

5. Think up a problem and a probable solution suggested by the props in the trick and by the structures to be taught. If a better solution is suggested by the class, go with it.
6. And most importantly, give a member of the class -with his/her familiar name and characteristics, a pivotal role in the story!
7. Then, delineate three physical locations within the classroom.
8. Get a couple of students out of their seats and into those three locations. Have them pantomime as you narrate because memories link strongly to movement and to location

Speaking and Writing Come Next

- a. Ask for volunteers to summarize and retell the class-generated story. All may also retell simultaneously to a partner. Speaking competency is generated without having practiced speaking but student confidence grows.
- b. Write up the story for individual or group reading the next day, mentioning any grammar patterns as you read and translate into English.
- c. Find other writings using the same three targeted structures/words together with previously-learned vocabulary (TPRS mini-novels or text materials).
- d. Students can be asked to do timed writings aiming to tell as much of the story as possible within a specified time limit, to narrate a short series of cartoons, or to make changes in person or tense.

A Sample Story Line Needing Resolution

So, let's take for example learning the directions - "to the right," "to the left," and "in the middle." Let's use the magic trick about the scarf that jumps from right to left to middle to introduce these structures. We do the scarf trick using minimal new language, always checking for comprehension, making sure the three targeted structures and any unfamiliar words are on the board with their translations.

Then we ask some personalized questions: what hand do you write with? Do you like sitting on the right or left side of the room? Which side of the bed do you sleep on? When you go for a walk, which way do you like to turn first?

Gather details ... then start the story relating it to your "audience," like this one relating to mine... "There once was a teacher named L2^s. Teacher (or, insert own name here). She wondered which way to go through the woods (students can name the woods). L2 turned left (students asked to name a direction) but there was a large, (or whatever size is suggested by class) green (or whatever color class suggests) gorilla (or other animal - if not a cognate - teacher can insist or write word) wearing a Hawaiian shirt (or muscle shirt or Hawaiian skirt, etc.) and so she turned right. There L2 saw a principal telling her to use a textbook ... (or a phone book, or whatever).

So, L2 went straight to the very center of the forest. There she confronted the reality of students who were only partly engaged.

Which way to turn??? L2 had already tried the principal's methods and that had led her up a tree (or a flag pole, etc.)... Glancing to the left again - it looked scary ... change is never easy but the status quo (or, black hole or whatever) that was waiting for L2 in the heart of the forest pushed her to venture closer to the green gorilla.

What was the gorilla saying? It was hard to hear the first nine or ten times (or 75.6 times) but after many repetitions the message grew louder and clearer ... "Share it! Share the magic! Share it! Share the magic! Share it! Share the magic!"

So she did the banana (banana being a cognate) multiplication trick, gave the green gorilla both bananas and hightailed it back to

L2RulesVille (or, insert own home town) to figure out how to share the stage with her babes in the woods.”

See how it works?

What About Curriculum?

If you teach French, Spanish, or English it's all ready for you. The most common structures that are part of the curriculum have already been paired with story ideas and questions by the TPRS writers! Just match up the vocabulary you use in your magic tricks with your specific curricular goals.

If you teach a lesser-taught language like I do, take the English version of the TPRS books and adapt it. Remember to inject the target culture. And that principal beckoning you with the text book? If you must, extract the most frequently used structures from each unit. Find a compatible magic trick as context for your initial presentation of each structure or vocabulary word. Follow through in exactly the same way as above, personalizing, story-asking, circling and using text materials for extended readings. Then you're home free.

Magic Tricks are Mini-Stories!

Magic tricks are actual mini-stories - full of comprehensible input. How is that? They have a beginning, middle and an end! They have a crisis ... and a resolution! The tricks are short and concrete. They contain all the visuals and action you need to make the target language comprehensible. They use few verbs and repeat them over and over while testing possible solutions to the problem. And the children are part of it. The audience participates in guessing the outcomes, wondering and predicting, their heart rates elevated...

How to Start

If you're already using TPRS, the addition of magic is a new way to introduce vocabulary and structures in a comprehensible story context. If you're not using TPRS, magic can be an exciting

addition to your classroom - especially if paired with TPRS' circling and personalized story-asking.

Where can you find out more about TPRS? Just do a web search or go to <http://www.blaineraytprs.com>.

Where can you find out more about magic⁶? Hundreds of books, web sites and magic shops are available. How do you learn a trick? Read the instructions...there are plenty of highly effective beginner tricks even a child could do. How do you act while doing the magic? You move very slowly and dramatically. Look amazed when a trick actually works. Practice in the mirror letting your jaw drop open. When your students start speaking the target language without being asked and your jaw drops open ... you'll know it worked!

¹ Stephen Krashen, "The Delayed Gratification Hypothesis," *The Language Teacher*, 28(7), 3-7. (2004). for more, see <http://www.sdkrashen.com>.

² *Languages Other Than English: Checkpoint A Resource Guide*, New York State Education Department Office of Curriculum and Instruction, 2001, p. 11.

³ T.P.R.S. stands for Teaching Proficiency through Reading and Storytelling.

⁴ In TPRS "circling" means making a positive statement; asking a positive question (requiring a "yes" answer); asking an either/or question; asking a negative question (requiring a "no" answer); asking the same positive question again; restating the same positive statement; asking questions using other varied question-words (what, who, where, when, etc.).

⁵ Second Language, also called LOTE (Languages Other Than English) or WL (World Language)

⁶ Google "magic supplies" and also check on ebay. This October the author will present a workshop demonstrating these techniques at the NYSAFLT Annual Meeting and elsewhere. Support materials for teachers using magic in the classroom will be available this fall at www.ritornello.com.

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