

iFLT 2015

Wednesday

Morning Sessions

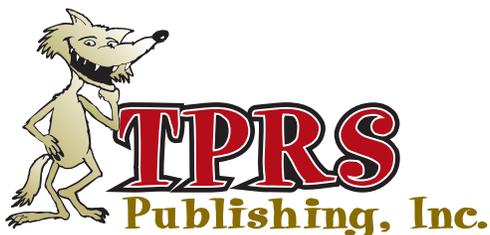
| Beginning 8:30-9:45a.m. | Page | Experienced 10-11:15a.m. | Page |
|--------------------------------------|-------------|--------------------------------------|-------------|
| #authres: So Easy a Novice Can Do it | 1-2 | #authres: So Easy a Novice Can Do it | 1-2 |
| MovieTalk Basics | 3 | MovieTalk Basics | 3 |
| iPad Apps for Storytelling | 4-5 | iPad Apps for Storytelling | 4-5 |
| Personalization Strategies | 6-13 | Personalization Strategies | 6-13 |
| TPRS & TCI Online (no handout) | | | |

Nearpod
Lunch Session
(no handout)

Afternoon Sessions

| Session 1 ~ 1-2:30 pm | Page | Session 2 ~ 3-4:30pm | Page |
|--|--------------|--|--------------|
| MovieTalk Basics | 3 | Rock the CI Classroom | 22 |
| Vocabulary-driven Culture Units | 15-17 | Vocabulary-driven Culture Units | 15-17 |
| CI, the 6 th ACTFL C | 18 | CI, the 6 th ACTFL C | 18 |
| Personalization: Part 1 (handout provided by presenter) | | Personalization: Part 2 (handout provided by presenter) | |
| Ready, Set, Success (no handout) | | Expanding Libraries (no handout) | |
| Controversies: Use of L1, Grammar, Composing Process | 19-21 | | |

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TPRstorytelling.com

#authres

{so easy, a novice could do it}

teacher

student

IDENTIFY

IMPORTANT BACKGROUND INFO

INTRODUCE

THE TOPIC WITH A READING



FOLLOW

ALONG AS TEACHER READS

RESPOND

TO TARGETED QUESTIONS

DEVELOP

QUESTIONS USING KEY VOCAB

DISCUSS

THE QUESTIONS AS A CLASS



LISTEN

TO TEACHER & CLASSMATES

PARTICIPATE

IN CONVERSATION

SHOW

A MUTED MOVIE CLIP

DESCRIBE

IMAGES AND ACTION



WATCH

THE MOVIE CLIP

HYPOTHESIZE

MEANING WHILE VIEWING

WRITE

A PARALLEL STORY

TELL

IT TO THE CLASS



CONTRIBUTE

DETAIL SUGGESTIONS

RE-TELL

THE STORY WHEN READY

SHORTEN

A TEXT BY 1/2

SIMPLIFY

IT FURTHER, BY 1/2!



READ

EACH VERSION IN SEQUENCE

DEEPEN

UNDERSTANDING WITH EACH LEVEL

- ➔ What is the VALUE of #authres to language teachers and students?
- ➔ What STRATEGIES can be used to provide successful, VALUABLE interactions with #authres?

INTRODUCE → INTERACT → INVESTIGATE

{background reading}

{pqa}

{movietalk}

from Ashley Hastings, www.focalskills.info

{parallel story}

{embedded reading}

from L. Clarcq & M. Whaley, www.embeddedreading.com

#authres

{so easy, a novice could do it}

teacher

student

DIVIDE

TEXT INTO SECTIONS

PARAPHRASE

IN STUDENT FRIENDLY TERMS



MATCH

ORIGINALS AND PARAPHRASES

DISCUSS

PARAPHRASED TEXT

WRITE

QUESTIONS & ANSWERS

MIX UP

QUESTIONS AND ANSWERS



READ

QUESTIONS & ANSWERS

PAIR UP

EACH QUESTION AND ANSWER

TRANSCRIBE

AN AUDIO TEXT & DELETE WORDS

SUMMARIZE

TEXT & DEVELOP QUESTIONS



COMPLETE

THE TEXT WITH MISSING WORDS

RESPOND

TO DISCUSSION QUESTIONS

LIST FACTS

FROM THE TEXT

FALSIFY

SOME OF THE FACTS



IDENTIFY

"THE INTRUDERS"

CORRECT

THE FALSE STATEMENTS

IDENTIFY

UNFAMILIAR VOCABULARY

PROVIDE

A SYNONYM OR DESCRIPTION



ANALYZE

DEFINITION & CONTEXT

DETERMINE

CLOSE MEANING

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INVESTIGATE

{if it's worth doing, it's worth discussing}

INTRODUCE → INTERACT → INVESTIGATE

{matching paraphrases}

from Sharon Birch, www.elmundodebirch.wordpress.com

{q&a match}

{cloze & complete}

{find the intruder}

from Elizabeth Dentlinger, www.sradentlinger.wordpress.com

{context clues}



Movie Talk

Presented by Kristy Placido

IFLT 2015

Selecting your clip compelling is key!

- 3 minutes or less is best
- Action versus dialogue
- A twist
- Language not important
- Any kind of video works
- Commercial
- Film short
- Clip from TV show
- Viral video
- Scene from a full movie
- Music video
- Concrete, easy to follow
- Visually interesting
- Entertaining

Beginning students will pick up a few words, since most words will be new to them, and advanced students will pick up on the few new words to them and will notice grammatical constructions.

-Martina Bex

Delivering the lesson

keep it comprehensible!

- Narrate with or without sound
- If there is a twist, save it for when you are ALL done delivering the CI
- Focus on repetition
- Use high-frequency structures
- Same circling techniques as TPRS
- Personalize & discuss

Videos to try

•••

[El Internado Laguna Negra](#)

[Alma](#) – any language

[Billy y las Botas](#) – [Señor Wooly](#) or purchase dvd at www.tprstorytelling.com

[El monstruo del armario](#) – Spanish but subtitled in English



1 iPad or 1:1

Storytelling APPily Ever After

Remember that APPs should:

- a. Enhance learning!**
- b. Reinforce structures!**
- c. Facilitate retells!**
- d. Be user friendly!**
- e. Engage learners!**
- f. Provide input!**
- g. Support your stance on SLA!**



Explain Everything



Educreations

Similar: Tellastory, StoryMaker, My Story, Whiteboard



Puppet Pals HD

Carrie Toth : senoracmt@gmail.com

[@senoracmt](http://somerheretoshare.com)



**Tellagami,
Flipagram**

Similar: Sock Puppets, Felt Board



Strip Designer

Similar: Comic Life, Comic Puppets



PERSONALIZATION STRATEGIES:

Authentic Language with Personalized & Compelling C.I. Right from the Beginning

Using the target language with first year students right at the beginning of the year, and even with second year students who may or may not have had previous communicative instruction, is something that many TPRS teachers struggle with. Getting off to a solid start is tricky and knowing how to coordinate our efforts year-to-year as we pass the students around to different teachers are also concerns.

Carol@tprstorytelling.com

Starting out with an intensive getting-to-know-you piece is a good way to deliver compelling comprehensible input from the beginning of level I while also modeling the respect we expect. Interview one or two students a day. Lots of reps. Talk to a student, then "report" back to the class about what you just talked about with the student—that way you hit the 1st, 2nd and 3rd person singular forms. We get students accustomed to hearing the root form of verbs right from the beginning when we ask. Then ask a ton of questions to the class and expect loud and quick choral responses. Start slow. With the first kids just ask "**What is your name?**" and "**What grade are you in?**" and/or "**How old are you?**" You can expand on it as you go and come back to the first kids once you have made the circuit all around the room. Getting to all of the kids usually takes a month or so, but they put up with it because it is interesting and they know that their name will come up soon.

After a few days of beginning interviews (high school kids and middle school students will be slower because of age and short class periods) you can begin asking "**Qué te gusta hacer?**" ("What do you like to do?" pointing at the phrase and its translation as you slowly said it). Kids will be answering with phrases in the T.L. like: "**Me gusta escribir / leer / correr / jugar futbol / jugar futbol americano / fotografía.**" When a new and useful Word is used we will slow down and write it in the target language in one color on the whiteboard and the English translation in another color. Later this new vocabulary will be transferred to big pieces of butcher paper posted prominently on the wall.

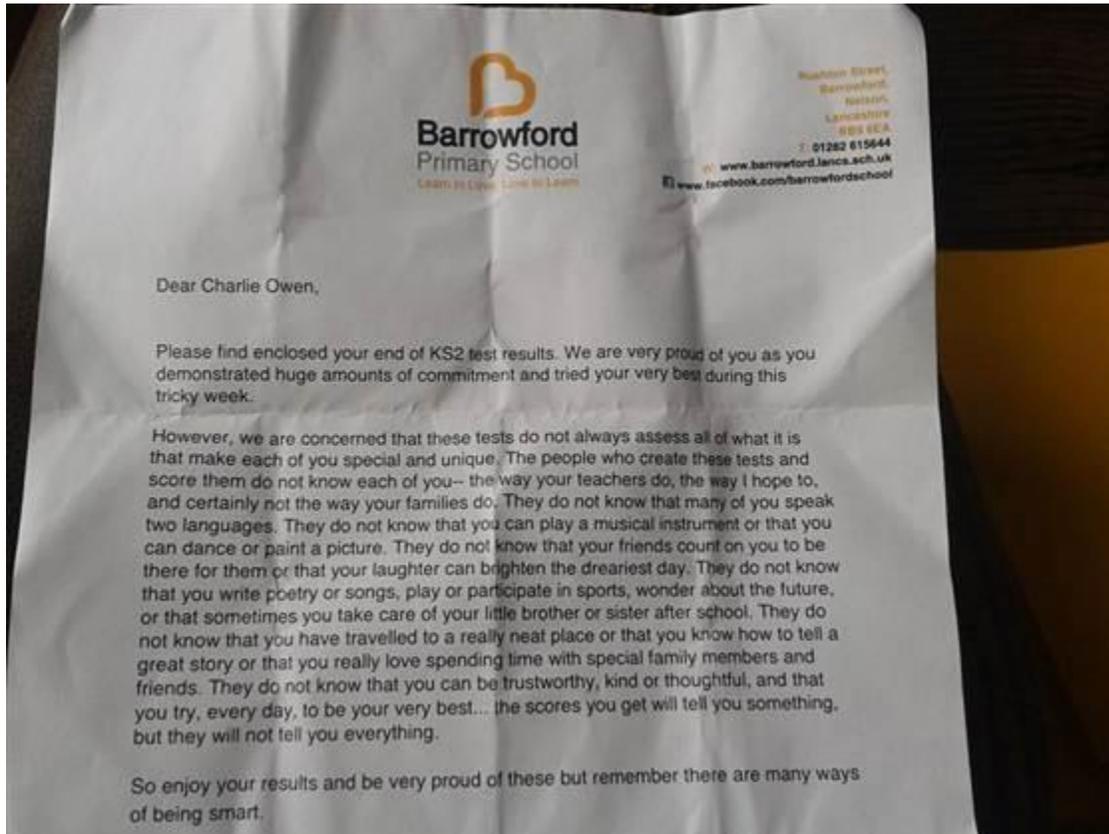
One list is labeled ESSENTIAL VOCABULARY.
The other list is NICE-TO-KNOW VOCABULARY.

The Nice-to-Know side eventually grows to about four times as long as the Essential side because those are the words that kids want to be able to say, but aren't in the official curriculum. Which ones do you think they will acquire the fastest?

Keep asking the class about students that we have interviewed so far, letting them know that as soon as we get to five students, there will be a quiz. Take it easy on them at first. They will have to know the name of the students that you point at and also one other fact about them in Spanish, for a total of ten questions. Give a quiz like this for every group of five students that you interview. Keep reviewing quickly and orally every day. Have them practice with one another in pairs too. To raise their level of concern and help to keep them focused, remind them that there will be a huge test on everyone in the class soon, so they have to know things about one another.

Alternate the get-to-know-you interviews with the beginning TPR words because those get kids up and moving. Once they seem to get the 3-6 words you are doing that day, start using lots of unusual combinations to keep them guessing. For example from day one: "Sit on the floor and jump", "Sit on the floor and walk," and later, "Jump and touch the light."

Here is what we are trying to convey:



Viral on Facebook July, 2014

I know my principal thinks this way, but we need to get all of our administrators saying this.

INTERVIEW QUESTIONS

These are some of the questions we typically ask students in our frequent special person ¿**Quién eres?** (Who are you?) interviews. The purpose of these interviews is to get to know one another and to learn Spanish that is contextual and interesting. We spend interview two or three students a week. These interviews are in addition to the stated curriculum. The questions below in **bold print** are the **core questions**. Here are the core questions in English:

¿QUIÉN ERES?

- 1. What is your name?** *Crucial for established identity—Especially nicknames.*
- 2. What grade are you in?** *Interesting for establishing which group they tend to belong to*
- 3. How old are you?** *Very important to high school students, especially 16th birthday*
- 4. Where do you live?** *Mildly interesting if students come to school from different towns*
- 5. Where are you from?** *Can be interesting if the student is from somewhere else*
- 6. What do you like to do?** *This is the golden question that opens their personality*

We start asking question #1 and #2 the first day of class and gradually add questions when the novelty wears off. The first question is important because it is a key to getting to know the students. Questions #2-#5 are optional and perhaps not as interesting or important. They just fit with the students in my school this year. For example question 2: I know that there are students in all grades in my beginning classes, but the students do not know that and they like finding out. Asking their grade and their age is also a passive way of teaching the numbers. Plus, turning 16 is a big deal to a kid. Getting a driver's license is a rite of passage, so it gives us more to talk about. An additional benefit is that in Spanish there are at least three different ways to say **I am/You are/He is**. Questions #2-#4 provide examples of each. Students can start getting repetitions on these difficult concepts right away so that they will develop a feeling of correctness about those verbs. Correct usage will begin to sound right to them because we are using it so much in class.

Students are reminded often that they will be tested on their knowledge about their classmates, and there are weekly quizzes on the students we have interviewed so far—usually five or so per week. We also constantly review by asking questions about students in class, and revisiting students who were only interviewed on a limited basis because they were among the first.

We start off with simple questions and keep adding in quantity and complexity week by week as students acquire more language. We keep looping back and adding more information about previous students as students learn more. The interviews begin formatted and rigid because students do not know much, but in a short while we get away from the script and students begin to open up and share about themselves. This is Spanish being used to talk about actual people that we know—not imaginary characters in a textbook or hypothetical conjugations.

Because of the constant oral repetition and review in class, students are expected to understand these questions when said at a native rate of speech. They also should be able to answer the questions for themselves and for others in the class in the 1st and 3rd person. Once we have interviewed everyone in the class there is a test to show that students have been listening to their classmates and have

understood them. Each student needs to know at least three interesting things about each person in the class—not stupid, meaningless stuff, real and important facts about them to show they care about one another.

The first time that students hear a new word it goes up on the board, Spanish in one color, English in another.

The essential questions and answers are transferred to posters in English and Spanish and stay up. The extra information is transferred to posters written in Spanish in sections of similar words.

(English translation of this section appears after)

| QUESTION (2 nd PERSON) RESPONSE | 1 ST PERSON RESPONSE | 3 RD PERSON |
|---|---|--------------------------------------|
| 1. ¿Cómo te llamas? | Me llamo... | Se llama... |
| ¿Prefieres el nombre ____ o un nombre diferente? | Prefiero... | Prefiere... |
| 2. ¿En cuál grado estás? | Estoy en el grado... (nueve, diez, once, doce) | Está en el grado... |
| 3. ¿Cuántos años tienes? | Tengo ____ años. (trece, catorce, quince, diez y seis, diez y siete, diez y ocho) | Tiene ____ años. |
| ¿Tienes tu licencia de conducir? | Sí, la tengo. / No la tengo. | Sí, tiene. / No tiene. |
| ¿Conduces a la escuela? | Sí, conduzco. | Conduce a la escuela. |
| | No conduzco a la escuela. | No conduce a la escuela. |
| ¿Puedes conducir? | No puedo conducir a la escuela. | No puede conducir... |
| ¿Tienes un carro? | Sí, tengo un carro. | Tiene un carro. |
| ¿Qué tipo de carro tienes? | Tengo un... | Tiene un... |
| 4. ¿Dónde vives? | Vivo en... | Vive en... |
| ¿Te gusta vivir en ____? | Sí, me gusta vivir en... | Le gusta vivir en... |
| | No, no me gusta vivir en... | No, le gusta vivir en... |
| ¿Por qué no te gusta? | Porque es aburrido | Porque es aburrido |
| ¿Dónde quieres vivir? | Quiero vivir en... | Quiere vivir en... |
| ¿Vives cerca de la escuela o lejos de la escuela? | Vivo cerca de la escuela. | Vive cerca de la escuela. |
| | Vivo lejos de la escuela. | Vive lejos de la escuela. |
| ¿Andas a la escuela? | Sí, ando a la escuela. | Anda a la escuela. |
| ¿Vives en el campo? | Sí, vivo en el campo. | Vive en el campo. |
| ¿Vives en una granja? | Sí, vivo en una granja. | Vive en una granja. |
| ¿Te gusta vivir en una granja? | Sí, me gusta vivir en una granja. | Le gusta vivir en una granja. |
| | No, no me gusta vivir en una granja. | No le gusta vivir... |
| ¿A qué hora te levantas? | Me levanto a las cinco. | Se levanta a las cinco. |
| 5. ¿De dónde eres? | Soy de... | Es de... |

¿Por cuántos años vives aquí? **Vivo aquí por ____ años.** **Vivo aquí por ____ años.**
Soy nuevo / nueva **Es un estudiante nuevo**

6. ¿Qué te gusta hacer?

Me gusta...

Le gusta...

Once we ask what they like to do, students can begin to show a bit more of who they are, but at first they may not know how to answer it. Asking if they play a sport can help to get the ball rolling.

¿Juegas a un deporte?

Juego al ____.

Juega al ____.

¿Cuál posición juegas?

Juego ____.

Juega ____.

¿Por cuántos años juegas?

Juego por ____ años.

Juega por ____ años.

(un año, dos años, tres, cuatro, cinco, seis, siete, ocho, nueve, diez, once...)

Clase, ¿quién juega al ____ mejor, ____ o señor Hedstrom?

Me gusta jugar al...

Le gusta jugar al...

fútbol

fútbol americano

básquetbol

béisbol

softbol

joqui (hockey)

¿Dónde juegas al hockey?

vóleibol

¿Eres parte de un club de voleibol?

videojuegos

¿Cuál es tu videojuego favorito?

7. ¿Qué más te gusta? / ¿Qué más te gusta hacer?

Me gusta...

Le gusta...

cantar

¿Tienes una clase de cantar aquí en la escuela?

el arte

pintar

dibujar

bailar

tocar la guitarra

¿Tienes una clase de arte aquí en la escuela?

¿Dónde bailas?

¿Tocas la guitarra eléctrica o la guitarra acústica?

¿Tienes una guitarra?

¿Qué tipo de guitarra tienes?

el piano

la trompeta

el clarinete

el ukelele

la viola

escuchar música

¿Cuál tipo de música te gusta escuchar?

leer novelas

¿Cuál tipo de novelas te gusta leer?

novelasde ciencia ficción

novelasde fantasía

novelas distópicas (*dystopian*) (como *The Hunger Games*)

escribir cuentos ¡Qué fantástico! ¡A mí me encantan los cuentos! ¿Puedes compartir uno?
(*They will know the word compartir because a form of it is printed on a basket of chocolate kisses in the back of the room. The basket says:*
¿Comparte conmigo?

novelas ¿Qué? ¿Escribes NOVELAS? ¿Novelas de qué? ¡Fabuloso!
poemas ¿Puedes traer dos o tres de tus poemas a la clase?

nadar

luchar

correr

hacer arco y flecha

animar

soy una porrista

es una porrista

hacer gimnasia

construir cosas

(*The kid who said he likes to build things became one of my favorite students*)

montar a caballo

¿Tienes caballos? ¿Cuántos caballos tienes? ¿Cómo se llaman?

pescar

¿Dónde te gusta pescar?

cazar

¿Qué te gusta cazar?

mirar deportes

cuidar a perros

trabajar

sonreír

A mí también me gusta sonreír, pero a veces no sonrío.

¿Tienes un trabajo?

Sí, tengo. / No, no tengo.

Tiene. / No tiene.

¿Trabajas?

Sí, trabajo. / No, no trabajo.

Trabaja. / No trabaja.

¿Dónde trabajas?

Trabajo en...

Trabaja en...

¿Por cuánto tiempo trabajas allí?

Trabajo por __ meses/años.

Trabaja por __ ...

¿Te gusta trabajar allí?

Sí, me gusta trabajar allí.

Le gusta trabajar allí.

No, no me gusta trabajar allí.

No le gusta

¿Cuántas horas trabajas?

¿Tienes animales?

Sí, tengo/No, no tengo animales.

Tiene/No tiene...

¿Cuántos caballos tienes?

Tengo __ caballos.

Tiene __ caballos.

¿Cuántos perros tienes?

Tengo __ perros.

Tiene __ perros.

¿Qué tipo de perro es?

Es un __.

Es un __.

¿Qué tipo de perros son?

Son __.

Son __.

¿Cómo se llaman?

Se llama __.

Se llama __.

Se llaman __.

Se llaman __.

More statements that students have said or written about themselves:

Soy... guapo(a) / fantástico(a) / muy inteligente / alto(a)

Soy muy bueno en la clase de español

Tengo pelo... rubio / castaño / negro / pelirrojo / largo

Me gustan... galletas / Los Dallas Cowboys / Los Denver Broncos

Me gusta el color amarillo / rojo / azul / morado

TEST: You will be given a list with the names of all the students in the class on it.

Escribe tres frases para cada persona en la clase. No escribas “Se llama...”

Escribe en español.

Escribe frases interesantes.

No escribas frases tontas como: “Tiene dos hombros.” “Es una chica.”

Puedes escribir más frases para crédito extra, si quieres, pero no puedes escribir más de cinco frases acerca de ti (yourself).

Write three sentences for each person in the class.

Do not write “His/Her name is...” (You already have the name in front of you!)

Write in Spanish.

Write interesting sentences.

Do not write uninteresting, meaningless or dumb sentences like:

“He has two shoulders,” or “She is a girl.”

Write about things you have learned here in the class.

You may write more than three sentences for extra credit if you want, but you may not write more than five

sentences about yourself.

SAMPLE of above section translated to English:

| <u>QUESTION (2nd PERSON)</u> | <u>1ST PERSON RESPONSE</u> | <u>3RD PERSON RESPONSE</u> |
|---|--|---|
| 1. What is your name? | My name is... | His/Her name is... |
| Do you prefer (name) or a different name? | I prefer... | He/She prefers... |
| 2. What grade are you in? | I am in grade ____ (nine, ten, eleven, twelve) | He/She is in grade ____ |
| 3. ¿How old are you? | I am ____ years old. (thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen) | He/She is ____ years old. |
| Do you have your license? | Yes, I have it. No, I don't have it. | He has his license. He doesn't have his license. |
| Do you have a car? | Yes, I have a car. | He has a car. |
| Can you drive? | Yes, I can drive. | He can drive. |
| Do you drive to school? | Yes, I drive to school. No, I don't drive to school. | He drives to school. He doesn't drive to school. |
| What kind of car do you have? | I have a... | He has a... |
| 4. Where do you live? | I live in... | He/She lives in... |
| 5. Where are you from? | I am from... | He is from... |
| 6. What do you like to do? | I like... | He likes... |

7. **What else do you like? / What else do you like to do?**

I like...

He likes...

Nearpod

Presenter: Cynthia Hitz

<http://palmyraspanish1.blogspot.com>

The Nearpod app is a novel way to engage students in the storytelling process through student sketches, polls, and comprehension checks. Learn how to create engaging presentations that enable the teacher to build a story with students and share student work in real time. **Download the free Nearpod app on your mobile device to be an active participant in the session.**

BRINGING CULTURE BACK

developing units that teach language through culture



STEP ONE:

Choose what you want to teach (structures and topic)

- Know the structures? Find a topic.
- Know the thematic unit? Match with structures.
- Know the topic? Pick the structures.

STEP TWO:

Develop a TL reading about the topic that contains the target structures.

STEP THREE:

Locate authentic and non-authentic resources as you become an expert.

STEP FOUR:

Develop assessments for the topic.

STEP FIVE:

Create cultural activities that will prepare students for the assessments and develop global competency.

STEP SIX:

Plan how you will introduce vocabulary through Comprehensible Input strategies such as TPRS®, Embedded Reading, MovieTalk, and PQA.

STEP SEVEN:

Expand by creating related units that share a theme.

BRINGING CULTURE BACK

developing units that teach language through culture



TARGET STRUCTURES:

1. _____
2. _____
3. _____

CULTURAL TOPIC

CULTURAL READING

GLOBAL COMPETENCY

PERSONALIZED QUESTIONS:

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |
| | 9. _____ |

BRINGING CULTURE BACK

developing units that teach language through culture



STORY SCRIPT

Intro: _____

Location #1: _____

Location #2: _____

Location #3: _____

STORY ACTIVITIES:

1. _____

2. _____

3. _____

ASSESSMENTS:

1. _____

2. _____

3. _____

#AUTHRES AND OTHER RESOURCES

Resouce: _____ Activity: _____

CI, the 6th ACTFL C

Finding the documentation:

Visit actfl.org for all ACTFL publications and products.



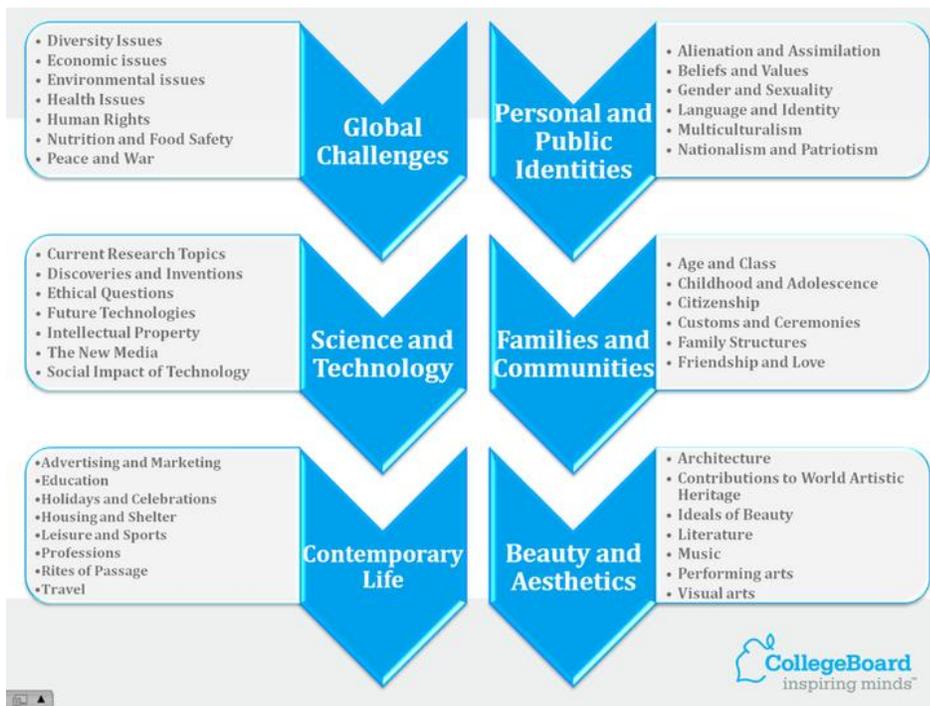
The 5 Cs

https://www.actfl.org/sites/default/files/pdfs/public/StandardsforFLExecsumm_rev.pdf

The Can-Do Statements

http://www.actfl.org/sites/default/files/pdfs/Can-Do_Statements_2015.pdf

The AP themes



Controversies:

Use of L1, Use and Overuse of Grammar, the Composing Process and the Academic Composing Process

Presenter: [Dr. Stephen Krashen](#)

ISSUES: What about grammar? What about the use of the first language? What about writing?

GRAMMAR: not forbidden but limited

1. Requirements for using grammar as a Monitor
 - a. know the rule
 - b. time
 - c. focus on form
2. Do advanced performers Monitor much?
3. Grammar for comprehension
4. Grammar for language appreciation
5. Possibilities

Natural approach (college students): As homework
TPRS: pop-up

USE OF THE FIRST LANGUAGE

1. Ways of making input more comprehensible
 - a. context: pictures, realia
 - b. linguistic context
 - c. background information (can be done in the first language)
 - d. translation: especially with beginning classes, languages have few cognates
 - e. not concurrent translation
2. Research from bilingual education
3. When students do not speak the same first language (EFL in other countries)

WRITING

Increasing writing does not increase writing proficiency: Writing is output, not input.
Recent evidence: Sari, R. IJFLT 2013 8(1): Comprehension-based with no writing practice/little grammar versus traditional with emphasis on production, all skills.
Comprehension-based superior on one writing test, no difference in the other, or in speaking.

Writing makes you smarter, inspiration the result of writing, not the cause (Boice)

The Composing Process: strategies to use writing to solve problems, keep your place
The classical composing process

I. Revision :

Neil Simon: "mediocre writers write, good writers rewrite."

Vonnegut: "Novelists have, on the average, about the same IQs as the cosmetic consultants at Bloomingdale's department store. Our power is patience. We have discovered that writing allows even a stupid person to seem halfway intelligent, if only that person will write

the same thought over and over again, improving it just a little bit each time. It is a lot like inflating a blimp with a bicycle pump. Anybody can do it. All it takes is time"

II. Flexible Planning: "experienced writers refuse to leave on a trip with a map." Murray, 1984

Good writers plan, but not always formally, are willing to change their plans

Overplanning: rigid plan – new ideas are an annoyance

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

Jonathon Kellerman rereads to "segue into new material" (Perry, 1999, p. 178)

IV. Delay Editing: This draft may not be the final one!

Disturbs the flow, coming up with ideas. "Tony" (Perl, 1979): a concern with form "that actually inhibited the development of ideas. In none of his writing sessions did he ever write more than two sentences before he began to edit" (Perl, 1979, p. 324).

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

Additional elements of the composing process

Incubation: "Composition is not enhanced by grim determination" (Frank Smith)

Problem-solving often requires "an interval free from conscious thought" to allow the free working of the subconscious mind (Wallas, 1926,)

Helmholz: After previous investigation, "in all directions," .. " happy ideas come unexpectedly without effort, like an inspiration ... they have never come to me when my mind was fatigued, or when I was at my working table ... They came particularly readily during the slow ascent of wooded hills on a sunny day" (Wallas, p. 91).

Tolle (1999): "All true artists, whether they know it or not, create from a place of no-mind, from inner stillness ... Even the great scientists have reported that their creative breakthroughs came a a time of mental quietude" (p. 20).

Poincare (1924) there must be a "preliminary period of conscious work which also precedes all fruitful unconscious labor."

Incubation not allowed in school writing.

Daily Regular Writing

Rosellen Brown: writing "is a job, not a hobby ... you have to sit down and work, to schedule your time and stick to it ..." (Winokur, 1999, p. 188).

Walker Percy "You've got to sit down and follow a schedule. Unless you do that, punch the time clock - you won't ever do anything" (Murray, 1990, p. 60).

Irving Wallace: vast majority of published authors keep, some semblance of regular daily hours..." (Wallace & Pear, 1971, pp. 518-9).

WHEN is variable: Michael Chabon:10 pm-4 am, Maya Angelou 6:30 am- 12:30, 1:30.

Time keepers: Irving Wallace (Wallace and Pear, 1971) (Balzac, Flaubert, Conrad, Maugham, Huxley, Hemingway).

Page counters: (Updike, West, Bradbury); Word counters: (Haley, Wambaugh) (Murray, 1990)

Source of inspiration is writing:

Stephen King: don't "wait for the Muse. Your job is to make sure the muse knows where you are going to be every day from nine 'till noon or seven 'till three"

Susan Sontag: "Any productive writer learns that you can't wait for inspiration. That's the recipe for writer's block" (Brodie, 1997, p. 38),

Madeleine L'Engle: "Inspiration usually comes during work, rather than before it"

Regular writing vs binging:

Woody Allen, "If you work only three to four hours per day, you become quite productive.

It's the steadiness that counts" (Murray, 1990, p. 46).

Boice (1982): junior faculty members who had a "regular, moderate habit of writing," were compared to those who were "binge" writers ("... more than ninety minutes of intensive, uninterrupted work)" over a six year period. The regular writers produced more than five times as much, and all got tenure or promotion. Only two binge writers got tenure.

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

Why Daily Regular Writing helps: incubation between sessions, warming up

Flaubert: "I have the peculiarity of a camel - I find it difficult to stop once I get started and hard to start after I've been resting" (Murray, 1990) Gore Vidal: "I'm always reluctant to start work, and reluctant to stop."

If Charles Dickens missed a day of writing, "he needed a week of hard slog to get back into the flow" (Hughes, in Plimpton, 1999, p. 247).

Rock the CI!

2015 iFLT Conference

By Kristy Placido



Bella and Brooke work with their team at the music station



A dance lesson led by Marissa and Emmy inspires Garrett and John to bust a move!

Hook kids into loving the language!

Music is an essential component of the human experience. It draws students nearer to the language and leaves them wanting more! It exposes students naturally to a wealth of vocabulary and provides a catchy context for acquiring the language structure. This session will give you some ideas for incorporating music into your daily lessons including choosing songs, activities that provide variety, thematic music, and more. Don't miss out on this fantastic "hook" in your classroom!

What inspires you?

- Silly songs (senorwooly.com)
- Folk/traditional music
- Popular music
- Songs that support a culture unit
- Music videos as stories
- Music to set the tone for a lesson
- Dance lessons
- The song packet – lyrics, translation, cloze, reading
- Activity ideas – Musical slap 'n grab, lyric line-up, hidden message, visual chorus
- Making our lives easier with collaboration

Visit kplacido.com for additional resources and links!