ana lomba

by Ana Lomba

Spanish for Preschoolers
E-Guide

A Practical Guidebook to Using *Easy Immersion* in Spanish
for Educators of Children **Ages 2 to 8**

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"Help young children discover the world with imagination"

"Growing up, I always dreamed of studying in another country, and the opportunity to do so has been one of the most enriching and fulfilling in my life.

That's why I'm passionate about teaching languages to young children: It is one of the best ways to gain respect for other people and their cultures. And I can't even begin to describe the excitement of exploring this stunning world!

I think that learning a new language is one of the most enlightening and meaningful gifts you can give to a child."

Ana Lomba

**To read more about Ana Lomba
please click here**

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Appendices

1.   Teach *to* the Child: Engage the Active, Emotional, and Imaginative Preschooler

✏   *In this chapter you will learn about preschoolers' general educational characteristics.*

1.1   How Do Young Children Learn?

There is no special formula or one-size-fits-all strategy that will guarantee success teaching languages to young children. To appeal to the different interests and learning styles of children, good teachers provide them with a variety of activities and materials. However, there are certain developmental characteristics that will help you develop your educational framework:

1.2   Preschoolers' Learning Is Emotionally Egocentric

You will have noticed how easy it is to learn things that interest you and how difficult it is to learn things that don't. Language learning is not immune to this *affective filter*—a term coined by language learning expert Stephen Krashen. While Krashen's research focuses mostly on older children and adults, it's important to note that the *affective filter* is even thicker in early childhood.

[1]

Young children's first steps in learning are emotionally egocentric. Newborn babies learn mainly through their skin and bodily sensations—warmth, coldness, hunger, pain, etc.[1]

Toddlers and preschoolers learning venues go further than their own bodily sensations, but they are still emotionally egocentric. This can be observed in their play behavior. In competitive games, they think that it is unfair if somebody else wins. For this reason you have to be very careful using win/lose games. It's better to transform them into non-competitive games.

Another way toddlers and preschoolers demonstrate their egocentrism is through their stubbornness. They will give you a hard time if things are not done the way they like (try to get them out of the park when they are playing!).

However, this emotional egocentrism has a very positive side that you should use to your advantage: toddlers and preschoolers will listen to their favorite music, or watch their favorite video over and over again. They will also keep doing their favorite activities, and as teachers will tell you "practice, practice, practice." Practice is the way to learn, and in this area young children are tireless and undefeatable. They will repeat things they like to limits unbearable to adults!

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[1] Since they are bodily-sensorial learners, some experts recommend baby massage and soothing "motherese" talk as great ways to comfort and communicate with them.

In the same line of thought, educator and author Kieran Egan says that "We make sense of the world and experience 'affectively' no less than 'cognitively'."[2] Unfortunately, the traditional way of schooling has been oblivious to the emotional side of learning and put the emphasis solely on the cognitive piece.

To build a more effective and successful preschool Spanish program, consideration needs to be given to the emotional needs of young children. Create activities or read books in Spanish that are fun and engaging.

1.3   Preschoolers' Learning Is Imaginative

Preschoolers are attracted to fantasy, because the fantasy realm allows them to explore their emotional nature in easy-to-understand classifications. Characters in fairy tales are extremely bad, extremely good, extremely beautiful, or extremely ugly. There are no gray areas: characters are either one way or another.

There's always a polarity conflict in fairy tales and other good books for preschoolers, conflict which is resolved satisfactorily. Children may feel fear when the bad wolf attacks Little Red Riding Hood, but all is well in the end when Little Red Riding Hood is safe and the bad wolf is punished. Feelings are explored within limits.

[2]

Young children need secure and familiar settings to explore and understand their emotions. Fairy tales and similar type of stories in Spanish provide for this structure, and therefore, they are excellent vehicles for learning.

1.4   Preschoolers' Learning Is Action Driven

There has been much research on learning styles. Some studies focus on bodily perception and processing of outside information. According to these theories, there are four perception/processing modalities: auditory, visual, tactile, and kinesthetic. While we use all of them, we tend to be better at some than others. For example, if I'm a tactile learner I will learn better if I can touch or use my hands while learning.

Other studies and theories deal not only with our senses, but also with our personality traits. *The Theory of Multiple Intelligences*, by Howard Gardner offers the following intelligence types: linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, interpersonal and naturalist.

People use a mix of all these talents or intelligences in everyday life, and it's important to develop some degree of proficiency in all of them. While traditionally only linguistic and logical-mathematical skills were taught in school, today many schools have adopted the theory of multiple intelligences and provide for a more

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[2] Kieran Egan, *Teaching as Storytelling* (Chicago: The University of Chicago Press, 1989) 29.

inclusive learning environment and a more sound preparation for real life.

Without getting into more detail about all these theories, we can say that most young children can be characterized as being highly kinesthetic and tactile: they learn best through movement and action. Therefore, it's a good idea to engage them in hands-on (or feet-on) activities for learning music, nature, math, language or any other topic.

Great activities that incorporate action and language learning simultaneously are drama, pretend play, interpersonal games, guided nature and scientific explorations and songs and rhymes that require active participation.

If you go to children's bookstores you'll find a new trend in picture dictionaries and other materials for young children. Instead of nouns, you'll see verbs: "skipping," "sitting," "eating." I've seen first readers that go like this: I put on my hat, I put on my shirt, I put on…. This kinesthetic (action driven) approach is very appealing to young children. It's a good idea to have children do the actions as they read or listen to you reading. You'll see this approach embedded in my teaching materials.

[3]

2.   **A Brief Overview of Language Teaching Methodologies and Curriculum Design: *What about Young Children?***

✏   *In this and next chapters you will learn about current teaching methodologies and curriculum design approaches for varying levels of instruction.*

2.1   **Stephen Krashen's *Second Language Acquisition* Theory**

Most language methodologies used in the USA today are based on Stephen Krashen's influential theory on *second language acquisition*. This theory applies to all levels of learning, from infants to adults.[3]

The core of Krashen's theory is the concept that language acquisition occurs only when we understand what we hear or read. We need to receive what he calls "comprehensible input." This means that acquisition begins receptively, by understanding what we listen and/or read. Production (speaking and writing) comes in a later moment.

His theory of *second language acquisition* is based on five hypotheses:

[4]

1.   The "Acquisition" versus "Learning" hypothesis. There are two language learning scenarios: "Acquisition" and "Learning."

Acquisition happens naturally and subconsciously when we are surrounded by another language, the same way as infants acquire their first language. Learning, by contrast, is conscious. We learn a language by studying it and focusing our attention on its patterns and structures. This is the case of grammar based instruction, for example.

Krashen points out that language educators' role is to facilitate acquisition, not to provide vocabulary or grammar drills.

2.   The "Natural Order" hypothesis.

This hypothesis states that we (children and adults alike) acquire grammar in a certain, natural order which differs depending on the language. That is, we internalize grammar by just being exposed to language in use. This internalization follows a certain, predictable pattern depending on which language it is.

3.   The "Monitor" hypothesis.

This hypothesis states that learning (grammatical structures) has a

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[3] I recommend reading the book Stephen D. Krashen subsequently wrote with co-author Tracy D. Terrell, *The Natural Approach: Language Acquisition in the Classroom* (Edingburgh Gate: Pearson Education, 2000).

limited function for adults: it serves to monitor correctness. While we can also self-correct ourselves when we are <u>acquiring</u> a new language (we do it when we 'feel' that something doesn't sound right), <u>learning</u>'s only function is that of conscious self-correction (the "monitor").

In Krashen's opinion then, <u>learning</u> doesn't help us in the way of <u>acquiring</u> a language. Adults' monitoring capabilities can only help sharpen the language used. Krashen does not talk about how this "monitor" affects or doesn't affect children. This is probably so because he doesn't think children should be taught grammar.

4.   The "Input" hypothesis.

This hypothesis states that we <u>acquire</u> language by understanding language that is a little over the level we have already acquired. We understand this language through context and non-verbal expression.

Krashen points out that this hypothesis is consistent with the so-called "silent period" in second language acquisition. The silent period refers to the time needed by children and adults to process the new language and start production. For some people it can be days, for others months. Spoken fluency comes spontaneously, and not through direct teaching.   [5]

In addition to Krashen's comments, it's important to note that young children learning new languages pass through longer silent periods than adults. It depends on their developmental stage too. Obviously, babies will need years, toddlers and preschoolers may take days or months to start articulating the new language.

5.   The "Affective Filter" hypothesis.

According to this hypothesis, attitude (self-confidence, anxiety, like or dislike) towards the new language helps or interferes with <u>acquisition</u>. Attitude does not affect <u>learning</u> in the same way.

2.2   James A. Asher's *Total Physical Response* (*TPR*)

Krashen calls the application of these rules in classroom settings *The Natural Approach*, and mentions *TPR* (*Total Physical Response*) as an example of this approach. *TPR*, a technique created by Dr. James A. Asher, combines commands with movement to facilitate language learning. The teacher introduces basic commands first, like "sit," "walk," "take," and "give," and expands learning by combining them with more complex actions and combined instructions. The teacher performs the actions with the students first. In subsequent classes students do them alone, as they listen to the teacher.

While this is an excellent technique to introduce language that is immediately comprehensible, it's very limited in scope. Instruction is provided almost exclusively in command form, and it's not that easy to extend it to other language forms or tenses later on. It can be very tedious too.

2.3   Blaine Ray's *TPR Storytelling* (*TPRS*)

The next step towards improved understanding in language learning came when Blaine Ray developed *TPR Storytelling* in the 1990s. TPR Storytelling consists of connecting textual strands from stories with gestures.

There are five main steps to *TPRS* today (it has changed over time):

1.   The teacher introduces key vocabulary and gestures.

2.   Students practice the vocabulary/gesture.

3.   The teacher uses the vocabulary in a mini story.

4.   The teacher puts together the mini-stories in a longer story.

5.   The students create their own adaptation of the story reusing the vocabulary.   [6]

TPR Storytelling is a very popular and effective methodology for children starting in second or third grade all the way to adulthood. However, *TPRS* is not that suitable for younger children.

Preschoolers are not at a level of development that they can follow long sittings of storytelling with gestures (I already talked about their need to move). Also, preschoolers are at a pre-reading face, and *TPR Storytelling* is based on reading and writing.

An added difficulty is the lengthy training that *TPR Storytelling* requires. *TPRS* teachers attend workshops on the topic and spend many hours developing their skills, all this to be able to teach in just one particular way. Young children have short attention spans and it's important to provide for a variety of activities that support the different learning styles and intelligence types of the children at their particular level of language development.

2.4   Grant Wiggins and Jay McTighe's *Understanding by Design*

Understanding by Design by Grant Wiggins and Jay McTighe (also known as *"UbD"* or *"Backward Design"*[4]) is a general education theory intended for application in any

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[4] Grant Wiggins and Jay McTighe, *Understanding by Design* (Alexandria: Association for Supervision and Curriculum Development, 2005).

field of learning. Language educators understand the importance of this theory and are now trying to incorporate it into their teaching practice.

The ultimate goal of teaching is to create *understanding*, *UbD* states. To educate is to help understand, as opposed to rote memorizing. While the language learning theories that I covered before focus on immediate comprehension of utterances being said, *UbD* uses a deeper definition of understanding. In this way, *understanding* is to make sense, to get to the essence of a particular lesson, as well as its application to real life situations. Relevance is an important concept embedded in *UbD*. Why is it important to learn this?

Curriculum planning according to *UbD* should be designed backwards. Instead of proceeding by covering a textbook from cover to cover, or by preparing several activities centered around a weak connector (they use the example of a teacher using "apples" as the connector for fall activities), Wiggins and McTighe advice teachers to identify desired results first: what is it that students should understand, the big idea, the educational objective.

Wiggins and McTighe identify the "twin sins of traditional design" as "activity-centered" design and "coverage" design:

1.   "Activity-centered" design—they say—is typical of early childhood and elementary programs. In this case the teacher first chooses a connector, like "apples," and creates a few activities based on "apples." [7]

2.   The "coverage" approach is more common in middle and higher education. The teacher opens the book and proceeds page by page. At the end of the year, this teacher will typically have a lot left to cover and will have to take the decision to leave things out.

Both "sins" may seem different, but they share the same lack of vision. Instead, McTighe and Wiggins propose three-stages in their *backward design* approach to educational planning:

1.   Identify desired results. "What should students know, understand, and be able to do? What content is worthy of understanding? What enduring understandings are desired?" (pg. 17). Desired understandings may be based on content standards for the field or on any other principles. Language teachers normally use national, state and regional standards as their reference.

2.   Determine acceptable evidence. That is, select assessment tools you will use to determine if your students have achieved the desired results you chose in stage 1 above. McTighe and Wiggins encourage teachers to think like assessors before designing any specific activities or lessons. "The rubber meats the road with assessment," they state (pg. 19).

3.   Plan learning experiences and instruction. Once you have identified results and assessment tools it's time to start planning appropriate activities that will lead to desired understandings.

Wiggins and McTighe don't claim exclusivity in any of the stages. They don't tell you what the big idea or understanding should be, what method of assessment you should use, or what type of teaching techniques or activities you should use. *Understanding by Design's* focus is on curriculum planning. *UbD* provides a framework to achieve learning outcomes. Within it, you can apply your individual design creativity as you see fit. If you like *TPRS*, for example, you can gesture your way towards understanding. The point with *UbD* is that you should first know where you're heading.

The samples McTighe and Wiggins provide focus on the design of curricular units (in the language learning field we normally call them "thematic units"), instead of one-time classes or whole year plans. This is for convenience, but the teacher should have a broader plan in mind in all instances. The one-day class has to be linked to the particular curricular (thematic) unit which in turn has to be linked to the broader curricular plan.

Obviously consideration needs to be given to the age of the students and to the field of instruction. It's not the same to teach English literature in high school as it is to teach beginners Spanish in kindergarten. High school students' intellectual sophistication will allow them to arrive at different understanding levels compared to very young children.

[8]

This doesn't mean that we can't apply *UbD* in early childhood. It just means that our understanding goals will be very different. Also, the understanding goals will be different in beginners Spanish than in a class for bilingual children, where kids can already express themselves in Spanish. *UbD* makes sense for everyone; it just needs to be adapted appropriately to each situation.

2.5   Carol Ann Dahlberg's *Framework for Curriculum Development for FLES Programs*

Dahlberg's focus is on how to teach language in context. For this reason, she proposes teaching through thematic units. Important considerations when designing the units are:

- Educational goals. Most teachers will use national or state standards as their guidance.

- Outcomes: language in use (function), culture, subject content. This means that teachers need to decide what specific communicative functions the students will achieve on a particular unit (e.g. "the student will learn the vocabulary to ask for X food"), in a cultural appropriate way (e.g. "the student will eat the food the way people in X country do it"),

and may integrate content from different subject areas (like math, science, social studies, etc).

- Performance assessment. Teachers need to decide how they will assess their students' understanding of the lesson and acquired language competence. The assessment tools should be performance based, that is the goal should be to assess what the student can do with the new language, not just a pencil and paper test.

I presented the approaches above in summary fashion. I strongly encourage you to research more about them—and others.

2.6   What about Preschoolers?

So the question for us now is: *What about preschoolers? Can we apply the previous theories in early childhood? How?*

If we take a look at pre-Kindergarten language learning in the United States today we will see important differences and issues, including:

- Early language learning takes place in more varied settings than language learning for older children or adults. You will find parents buying language materials for use at home, regular classroom teachers or parent volunteers that introduce a little bit of the new language, informal playgroups, parent-child programs, and many other. [9]

- There are no world language standards for preschool (i.e. for children before Kindergarten).

- There's a scarcity of materials. And, to make matters worse, most materials you'll find are not developmentally appropriate or use language in ineffectual ways (for example, children should learn language for meaningful communication; instead many materials teach isolated vocabulary—such as the numbers one to ten).

- There's also a scarcity of training programs for teachers, therefore teachers truly specialized in this age group are hard to find. By truly I mean that they are up to date on second language acquisition research and teaching techniques as they relate to young children, as well as up-to-date general educational and developmental milestones in early childhood.

The lack of standards and appropriate training means that preschool language teachers are pretty much on their own. This is how I approached the different obstacles above.

3.   The Theory behind *Easy Immersion*

✏   *In this chapter I present some key elements that have influenced my personal approach to curriculum design and techniques selection.*

3.1   Age *Matters*

As Greg Duncan pointed out in a keynote presentation at Trevor Day School in NYC, language learning has been built in the USA as an inverted pyramid: we give the least amount of instruction when children are at the best age to learn (early childhood) and saturate them when they are at one of the most difficult periods to learn languages (high school). With such a feeble base, it's no wonder the pyramid tumbles.

Age makes a real difference in our ability to learn languages, and so does the method. But there's a third element in the equation: language itself. Let's take a look at this third element.

3.2   Fragmentation Versus Whole Language

Research on language processing in the brain shows how difficult it is to remember verbal fractions without a context. Do the following exercise.[5] Read these texts, one at a time. Spend twenty seconds on each text fragment, then try to write the text without looking. Let's see how much of each text you remember:

J o u o u n e o u o a u g o a u o g

Ca che ta mar mor je be nit u

face   book   sea   table   leg   lamp   music floor   fish

Growing up, my family had a house in the mountains. We used to go every summer.…

Which text is easier for you to remember? How much of a mental effort did you do to remember each one? Do you get the point? "Smaller" is not always "easier." Actually, "smaller" in the case of language involves more <u>learning</u>, and—as Krashen pointed out—we should aim at <u>acquisition</u>.

However, if you go to a preschool language class, chances are that you will find the students engaged in learning letter and word lists in isolation: the vowels, the alphabet, the days of the week, the colors, the months of the year, etc. Is it easier? Nope. Is it useful? Nope. Then, it is time to try something better: immersion.

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[5] I first experienced a similar activity from authors and presenters Helena Curtain and Carol Ann Dhalberg, to whom I give credit. See Appendix C.

3.3   Total Immersion Versus *Easy Immersion*

Total immersion means using the new language exclusively. However, language immersion also has its drawbacks. Children—and adults—can feel lost and intimidated. The immersion experience needs to be adapted to the needs of beginning language learners. Providing "comprehensible input" is a key element, as we saw earlier, but so is the use of the new language for meaningful communication within relevant curricular (thematic) units designed with desired outcomes in mind.

Addressing these concerns is at the core of *Easy Immersion*. So what's *Easy Immersion*?

Easy Immersion is not a formula. It's an ever evolving attempt to facilitate language immersion in early childhood. Total immersion *may* be the best way to teach young children to speak a new language. However, it depends greatly on how it is done. "Swim or sink" is a cruel and ineffective way to teach. Instead, I look at young children's general learning needs, language acquisition steps, and communicative interests to develop easy immersion techniques and materials. Also, since I believe that the key to successful language acquisition in the young child is the partnership between parent/teacher and child my goal is to create high-quality materials and techniques that are easy-to-use at home and in class. [11]

3.4   Language as a Puzzle

Language learning has traditionally been seen as a vertical construction built from easy to more difficult: first you teach everything in the present tense, then you add the past, months later you add the subjunctive, etc. However, to me language works like a horizontal puzzle. You can start with any piece, and go adding more pieces as you go. It is easier to place pieces that are connected to areas where you already have one or more pieces. This is because you can spot colors, shapes, and other effects more easily, and in this way connect the new piece to the old. Some pieces will have more details, and in this sense be more complex than others, but all help to build the puzzle.

However, language is a different kind of puzzle, as it has no edges. You will always be able to add new sections to the puzzle—but the new language pieces will always be connected to the overall picture.

Since young children are developing fine motor skills, they need large pieces in this language puzzle metaphor. The visual details and the connection slots in young children's pieces will be simple, because they are making sense of basic and immediate things to them. Adults have more practice making puzzles (i.e. using the language), and they will enjoy tiny pieces with very intricate details and varied connection slots.

Since I work with preschoolers, I create large pieces for my early language system. Each piece contains information (i.e. vocabulary, expressions, cultural applications, etc) that, when put together, will shape a particular thematic area (i.e. a thematic unit) in the puzzle I want to build (i.e. my whole language learning system).

Of course the real life language puzzle is much larger and complex than my system. And it comes without saying that my system is not the only way to learn. Other people may want to build language for young children with other goals and strategies in mind.

3.5   Child-Centered Meaningful Everyday Communication

My overall language learning system is geared by these directional questions: *What language do young children need in their daily lives? What do children like to talk about in their daily lives? How can I fortify their language skills to build early literacy within the parameter of daily life?*

Preschoolers have an egocentric view of the world outside of them. Therefore, learning curricula for them should focus on what is most immediate to them. Preschoolers learn about themselves, about their community, and the effect of their behavior on their surrounding environment. The idea of "foreign" is not an easy one for them to digest.

[12]

Because of this egocentric view, child-centered instruction is considered best practice in early childhood, as you can see by reading documentation from leading early childhood organizations like the National Association for the Education of Young Children (NAEYC) and the World Association of Early Childhood Educators (WAECE).

By following child-centered (as opposed to teacher-centered) guiding questions such as "What do young children want to talk about? With whom? When and where?" I put myself in line with best practice recommendations. Therefore, these are my guiding questions.

So, what do preschoolers want to talk about? Preschoolers—egocentric thinkers and learners—like to talk about their everyday lives, what happened to them in a party, their favorite activities, their likes and dislikes, their fears, etc. That's exactly what I give them: everyday language that they can use to communicate with their parents, friends and caregivers on a daily basis.

But since I know how crucial it is to build pre-literacy skills at this age I provide for this in my system too. However, children will not even notice these subtleties, because I disguise everything under the "everyday" umbrella. We may use rhymes about the farm, alliterative songs about common objects, or storybooks rich in in everyday vocabulary.

I build language that can be used everyday because I believe that language's main

purpose is communication. We want to use language because we want to tell others how we feel, what we need, what we like, what we dream, etc.

3.6   National World Language Standards and Young Children

Let's dig into the word "communication." What do I mean by "communication." After all, there are many ways to communicate.

Communication is one of the USA *Standards for foreign Language Learning in the 21st Century* for grades K to12. There are no world language standards for children younger than Kindergarten. However, we can still make use of the K-12 standards. As a matter of fact, the standards were written as descriptors for anticipated outcomes, and in this sense they constitute a direction in which to start building.

There are five standards, also known as the five Cs: *Communication, Cultures, Connections, Comparisons*, and *Communities*. (The listing and description of all standards can be found at the American Council for the Teaching of Foreign Languages' website, **www.actfl.org**). Each state has developed its own standards and curriculum frameworks based on the five National standards. The *Communication* standard is probably the most used among states. In New Jersey, for example, the two standards are *Communication* and *Culture*.

[13]

COMMUNICATION STANDARDS ⓘ

Communicate in Languages Other Than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

In my opinion the most relevant standards for preschoolers are *Communication* and *Communities.*

Let's start with the first one. On the left is the descriptor for the national *Communication* standard for K-12.

Within *Communication* there are three "Modes": Interpretative, Interpersonal and Presentational. It is important to become familiar with them. *Communication* standard 1.1 is interpersonal, 1.2 is interpretative, and 1.3 is presentational. You get the idea. (To learn more about Modes go to ACTFL's website and search for the *ACTFL Performance Guidelines for K-12 Learners*.)

The *Modes* are broader and more complex than what we commonly understand by speaking, reading, and listening comprehension. However, I believe that in the case of young children we need to focus on basic speaking and listening comprehension skills. The rest will come later.

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COMMUNITIES STANDARDS

ⓘ

Participate in Multilingual Communities at Home & Around the World

Standard 5.1: Students use the language both within and beyond the school setting

Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

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My goal of acquiring language skills to be used in daily life is closely related to the next most important standard (in my view) for young children: *Communities*.

Language is a social endeavor. The same way that you can't expect young children to learn to ride a bike by seeing another child riding a bike on the television, or by explaining the different parts of a bike, they won't learn to use a language by listening to grammar explanations or by looking at a DVD. Riding a bike is a physical activity that requires the use of muscles. In the same way, language is a social skill which requires interaction with other people in meaningful communication. Nothing can replace human interaction to learn languages.

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In early childhood parents are in the best position to provide the quality interaction needed to acquire languages. Class time will never be enough to support the language learning needs of young children. For this reason I encourage teachers to involve parents in language learning. In my opinion the community component in early childhood starts with the family.

[14]

The remaining three standards (i.e. *Connections*, *Culture*, and *Comparisons*) revolve around the *Communication* and *Communities* standards in early childhood. For example, I think that *Culture* at young children's level starts by exploring new things within a community (family) setting. Young children will not completely understand the idea of foreign countries and foreign languages. Everything starts with teaspoonfuls at home and in school. This is also how we learn our first culture: by eating the food, playing the games, and doing the things that young children do in their daily lives. It's *culture* with a small "c," familiar, everyday culture within the family community.

I don't teach *Culture* with capital "C" in my classes. It's really a culturally-enriched *Community* standard that I apply in my instruction. The same way that we acquire language—borrowing Krashen's terminology—young children acquire culture by "living" it.

3.7   Parent, Teacher and Child Partnership in Language Learning

The key to successful language acquisition in the young child is the partnership between parent/teacher and child. After all, language is a social endeavor which requires interaction with other people in meaningful communication. Nothing can replace human interaction to learn languages.

Only by taking the language beyond the classroom in everyday communication with their families and friends will children get "hooked" on languages. Therefore, my language learning system is built around parent/teacher and child collaboration.

I said earlier that it is important to follow the children's interests to develop communication skills (listening comprehension and speaking skills). This doesn't mean that you have to wait and see where children take you. You may want to leave space for spontaneity, but what I mean is a "negotiated curriculum" which is child-originated but adult-framed (in a way similar to the *Reggio Emilia* educational approach).

In this way, we (educators and parents) gear our teaching toward topics that we know children are interested in: children want to use language to play with their friends, to talk to their family, friends and care takers. They also like learning language about their favorite people (real or fictional), objects, activities, and animals. For example, preschoolers are fascinated with firemen, dinosaurs, fairies and other topics. Older children like playing sports, learning about other countries and traditions, strange facts, etc. (Older children can learn more *Culture* with capital "C").

These are just topics, but my goal is that my young children understand what I'm saying about these topics and are able to have conversations about them.

[15]

> If children learn only school related topics, they may not be able to extrapolate what they learned beyond the classroom. Why? Because children want to talk about their favorite things, not about school subjects. And this is precisely what I want to see happening after using my language learning system: spontaneous conversational communication within and beyond the classroom.

Young children learn best when parents are involved. Not only will they learn easier and faster, but also, when parents get interested chances are that they will provide additional language learning resources and opportunities for them.

In my experience and those of colleagues teaching both parent-child groups and regular classes, parents' involvement in language learning makes a huge difference. I encourage you to involve parents in the learning, not necessarily through parent-child classes, but by guiding them in their use of regular books, audio and electronic books, CDs, videos, digital games, and other activities at home. If you do this at a young age, chances are that these parents will support life-long language learning for their kids.

Let's talk now about the how-to of *Easy Immersion*.

4.   *Easy Immersion* **Steps:**

☞   *In this chapter I put together theory and techniques.*

4A.   Plan around a Theme

As I said when talking about *Understanding by Design* we need to start by knowing where we're heading. But even before that, we need to have a topic in hand. In educational curricula there's normally a big long-term topic and a series of subtopics. Lastly, the teacher builds daily lesson plans based on all these subtopics.

The big umbrella topic may be abstract, like science in sixth grade. Someone decided a long time ago which were the subtopics to be covered for science in that specific grade. The science teacher follows lesson plans according—most times—to a textbook or to her or his own creations, but always following the curriculum established for that grade level.

In world languages there isn't anything like this. World language teachers can normally use any topics they please. Many follow grade level topics from other subjects, and this is contemplated in general terms under the standard called *Connections*. However, the *Connections* standard doesn't prescribe topics, it's only a paradigm. [16]

It's crucial then for the world language teacher to decide on topics and to design the best curriculum scenario to achieve the desired results. This is true no matter what the level of instruction. The world language teacher is pretty much on his or her own.

In the case of early language learning this is even more so, since there aren't any textbooks to follow either. (Well, to cover myself I'll say that there may be a few). This is an advantage or a disadvantage, depending on whom you ask.

My big umbrella topic is *everyday community language at young children's level*.

The easiest and most effective way to build language in context, and within a long term curriculum dictated by an umbrella topic, is by working around thematic units. Depending on the age you may choose different topics for the thematic units. It could be what animals in an area do in the winter, if you want a science based unit, or legends of the Mayans or Aztecs, if you prefer history.

I personally like community based units. I prefer to stay on the here and now for young children, as I believe that this is most suited to their development and to their personal interest.

You may choose any topics for the thematic units. However, to build language acquisition, it's important that the topics of the thematic units are somehow

interconnected (remember the puzzle metaphor—it's easier to add pieces where you already see a design).

In the case of language, this is because we need to hear new words and expressions hundreds of times in different situations to really acquire them and be able to reuse them in our own speech. So, for example, if your first thematic unit is about bears and the second thematic unit is about Mexico, you're going to have a pretty hard time fortifying and expanding language. You also run the risk that your students forget what they learned. You can see how crucial it is to use related topics.

One of the most effective ways to put together the elements within a thematic unit is to work with stories. I anchor my thematic units on stories that include everyday life. I use many types of stories, but I mainly work with the daily and seasonal episodes of a fictional Spanish family and international fairy tales.

I will explain in detail how I put together these storylines when I talk about *Storytelling*. The important thing to note here is that I chose these two storylines because I want to build language that can be used in the community. Depending on your interests and goals, you may decide on other storylines.

Let's talk now about how to build language within a thematic unit.

[17]

4B.   Build Language

• New Vocabulary and Expressions

It's better to introduce a few key words and expressions that you want to focus on for each class (a class is a piece of the puzzle in my metaphor). This doesn't mean you should use only those words and expressions and repeat them over and over in class. You are going to be talking in whole Spanish from the beginning to the end. What I mean is that the key words or expressions that you chose are going to be the stars of the day and building blocks for future activities.

TPR Storytelling also introduces a few words and expressions at a time, but does so by connecting gestures to each of these words or expressions. These words and expressions will be repeated over and over in different order during the class, then mixed with structures learned in previous days.

Easy Immersion doesn't get into this degree of fragment repetition and mixing because students do not need to understand and learn every single word they hear, but the overall idea. (Actually, by having to figure out things within a carefully designed context, they are building their listening comprehension ability by resorting to different strategies.) Young children will not have the patience to keep working on language fragmentation and reconnection over and over, especially if it is for very long sequences of time, as is the case of curricula built exclusively on *TPRS*.

There are a few transitional activities that we repeat every day, such as hello and goodbye songs and some rhymes. Don't count the words and expressions included in these activities as your key words for the day. When talking about key words or expressions I'm referring to those that are not part of the repeated activities that help you frame your program.

Introduce the new vocabulary words and expressions through both activities that use them in isolation and activities that use them in context. For example, you may use color mats to teach colors and ask the children to jump from one color mat to another by following your commands. This will let you see if they have not only memorized the names of colors, but also understood which one is which (you can do the same with numbers). The next step is to use the new vocabulary in context. You can do this by using rhymes, games, crafts, stories or other activities which use colors.

Finally, use the new vocabulary throughout themes. Long exposure will enhance the likelihood of acquisition.

• **Dialogue**

Since my goal is for children to talk about their favorite topics with family and friends, I need to model dialogue in situations that stimulate their interest. This is another distinction between *Easy Immersion* and other methodologies and materials available today that focus mainly on the third person (in stories) or on the narration of events not immediately applicable to the student.

In this way, I have modified the international fairy tales that I use (such us *Little Red Riding Hood/ Caperucita Roja* and *Goldilocks and the Three Bears/ Ricitos de Oro y los tres osos*, published by McGraw-Hill) to include less narration and more dialogue among the main characters.

The project I'm currently working on (e-books based on the Spanish family that I created for my classes) is completely written in dialogue form. The same is true of my first book, *Play and Learn Spanish*, except for the songs and games.

I will explain how I introduce dialogue in a classroom setting in the section dedicated to *Storytelling*.

• **Reading and Writing**

When should you introduce reading and writing?

Formal reading and writing instruction is based on skills that have been previously developed orally. These skills are called pre-reading skills, and they include—but are not limited to—vocabulary building, phonemic awareness, rhyming, as well as modeling reading and writing. You should start building pre-reading skills from the

very first day of class to help your students move into formal reading and writing later on.

It's important to note that each language is built in a different way, and that strategies that work well for English do not necessarily work well for Spanish. In English, for example, preschool and Kindergarten teachers usually teach the whole alphabet as a pre-reading skill then, depending on the school-of-thought followed, they introduce phonics, sight words or a combination of both.

In Spanish it's better to start with the vowels, as it's a vowel driven language, then the alphabet, then consonant/vowel combinations forming syllables starting with easy consonants, such as "m" in "mi mamá me mima." The teaching of phonics works especially well in Spanish, as correspondences of sounds and letters are quite consistent. However, it's important to introduce phonic work in context.

Good ways to build pre-reading and writing skills in both languages are through the use of stories, rhymes, alliteration,[6] word games, songs, posting signs around the room (remember to include articles and accent marks in Spanish), and writing in play situations (for example, by pretending to be waiters taking orders).

Many language educators prefer to use books that utilize the target language exclusively. This is because *constant* translation has proven to be a very ineffective tool in language learning.

[19]

Now, how do you extend the benefits of early literacy beyond the classroom? Recommend bilingual learning materials. Yes, you heard it well! I know that immersion teachers love authentic materials written completely in the target language, but these materials are not going to help at home.

Language teachers have the advantage of being able to use many tools to support learning. They don't need bilingual texts to make their instruction effective. I didn't need bilingual texts when I was teaching either, and like most language teachers I preferred materials that had only Spanish. Now that I write materials for parents and educators, I have finally realized my blindness: books written completely in Spanish don't support community learning. I was not supporting parents—or community—learning beyond the classroom.

In my books and materials, I use English and Spanish side by side, but I try not to mix the two languages unless I am providing some guidance. Language separation is the key for learning!

I design with parent/school interaction in mind. By using bilingual texts, parents receive the support they need to understand and be able to use the new language with their kids (they don't have the teacher there to explain things). On the other hand, teachers can easily cover the English and use the Spanish texts exclusively. The

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[6] The word *alliteration* means different things in Spanish and English. In English *alliteration* means to put together words that use the same starting letter (train, track, truck); in Spanish *aliteración* means to repeat the same sound in consecutive words, no matter the order within the word (flor, afuera, café—f).

introductions guide parents and educators on how to best use the books or materials according to their situation. The accompanying CDs have separate tracks for Spanish or English.

Caperucita Roja caminaba por el bosque cuando, de repente, salió un lobo malo de detrás de un árbol.

Little Red Riding Hood was walking in the forest when, all of a sudden, a bad wolf came out from behind a tree.

For example, the fairy tale stories have been designed so that kid's eyes immediately go to the Spanish texts, which is the target language. However, the English is also there for parents' support. Within the Spanish text the dialogue sections are highlighted since these are the parts that children will more easily learn and be able to use in their daily lives.

As you can see, the illustrations in the storybooks are closely related to the text, to support understanding. The style is cartoonish. This is because I want the images to be theatrical and humorous as is typical of storytelling presentations. I also think that this style is very attractive for both younger and older children.

Another reason why I prefer a theatrical/cartoon style in text and illustrations is because I want to support young children's kinesthetic nature. As I explained earlier, [20] preschoolers learn by moving.

If you want to facilitate parent/school connection choose books and materials that have:
- Bilingual texts on the same page but separated.
- Easy to follow instructions.
- Audio components (or make recordings).
- Vocabulary used for meaningful communication.
- Supporting visual images.

4C.   Techniques and Activities Young Children Love

• Storytelling

What is storytelling? Storytelling is much more than reading. Storytellers use facial gestures, body movement, sounds, and their voice to make a story alive. Storytelling is a fantastic learning tool for all subjects; however, early language learners need more visual support to follow stories than children who already speak the language. The storytellers' voice and gestures are not enough.

The easiest way to provide for additional visual support is to use a storytelling board with the different characters and scenes. You can either purchase one or make one.

In Appendix C I will give you names of stores where you can purchase them. There are many types: flannel, magnetic, Velcro® aprons, and more.

You can also make your own storyboard by covering a large Styrofoam board with flannel. The good thing about creating your own board is that you can make it look closer to the version of the story you want to use. It doesn't need to be complicated: you can make easy scenery transitions with just a few pieces of furniture or other objects made out of flannel or laminated construction paper with Velcro® on the back. For example, for the story of *The Three Little Pigs* you only need three houses: one of straw, one of wood and one of bricks. These three pieces are all you need to create three scenes.

The language used in storytelling needs to be expressive in order to be easily understood. I use limited but highly descriptive narration to support the scenery and the action in the story. Narration that I'll use looks like this: "Little Red Riding Hood walked slowly, very slowly… And the wolf ran and ran," or "There were once three little pigs: one, two and three." You will notice how these sentences, even without seeing the storyteller in action at this moment, create a theatrical print in your mind.

Boards are great visual aids, but I discovered something else in my classes, and this discovery made a huge difference. After quite a lot of trials at storytelling, I found that I could greatly enhance understanding by moving away from the board and becoming one of the main characters of the story. The combination of the board and acting is extremely powerful.

[21]

I will, for example, pretend to be the wolf in the story of *The Three Little Pigs*. Some years ago I made a wolf snout out of a plastic cup, newspaper and paint. I cut the bottom in a dented way to make it look as teeth, pasted newspaper all over, and painted it brown (the snout) and white (the teeth). Then I added a rubber band to wear it around my face. It's has proven to be a heavy duty snout, as I have used it for many years.

By becoming the wolf, I can move around my students. Boy, do they love it! I do the same with *Goldilocks and the Three Bears*, *Little Red Riding Hood* and other stories. The board is then a point of reference that I use as needed. If I'm talking to a pig, for example, I can be a three dimensional wolf and the pig is the two dimensional flannel pig on the board. Sometimes I impersonate more than one character in the story. It depends on what I want to show and the level of action needed.

Storytelling—or story-acting, as is my example—can be applied to any story, not just fairy tales.

As I mentioned earlier, I also created episodes about a Spanish family for my classes. In this case, I bought a Spanish looking family doll set that comes with different scene furnishings, like swings, a slide and a sand box to make a park, beach items, and furniture for different rooms. You can also buy big objects that come with the set, including a house and even a pirate boat! Look for the information on Appendix C.

For this storytelling series I use the dolls exclusively. I don't impersonate any of the protagonists—but it can be done. Since the dolls are already three dimensional and I can move them in space, it's not as necessary that I become one of them. By the way, I'm currently working on publishing the family episodes in Spanish and English in ebook and book format.

Storytelling is the tool that I use to give continuity to my day-to-day instruction. The process goes like this:

1.   I divide my yearly curriculum in several thematic units anchored on stories. I like to base my thematic units in seasons, so I plan the stories accordingly. You may prefer to use other references for your thematic units, like sports, art, history, or other topics.

2.   I write a new story or rewrite an old story to match my taste and goals (e.g. my adaptation of traditional fairy tales).

3.   I think about how to present the story. Am I going to be one of the protagonists? Which one?

4.   I create or buy the materials I need. Do I need a cape, a costume, a wig? What scenes will I need for the board?

[22]

5.   I divide the story into scenes. Each class I present a scene of the story. Good places to make the divisions are natural scene changes. For example, for the story of Goldilocks the first scene goes from the beginning of the story until the moment that the three bears go for a walk in the forest. The next day I will present scene two, which starts by introducing Goldilocks and ends by her intruding in the bears' house. Each day I start the story from the beginning and add one more scene, unless I'm constrained with time or I think that I don't need the reinforcement of previous scenes.

6.   I plan activities (songs, games, movement, etc) to build vocabulary comprehension *before* each scene. The goal of these activities is to support overall understanding of the upcoming scene.

7.   I plan activities to do after the scene for vocabulary reinforcement.

I use universally known stories, like *Thumbelina*, *Goldilocks*, and other stories because I know that my students have been exposed to them and can follow them very well. These stories—in case you want to know—were written in Europe over three centuries ago. I grew up with these stories in Spain as many people did in several continents. I have created my own version of the stories, but I still follow their general framework.

You can create your own stories to suit your interests. For example, you may want

to create stories around famous artists, historical figures, or other interesting people from Spanish speaking countries or from the Spanish community in the USA.

For each 45 minute class I plan about four or five activities, aside from the frame activities (e.g. the "Hello" and "Goodbye" songs that I use in every class). I will tell you more about these activities in the next sections.

• Movement

At the beginning of the class I like to do movement activities. I call them "movement" because they are action based. I may use physical exercise, TPR, and narrative movement.

Physical exercise activities help me to develop body vocabulary and sometimes numbers or other concepts. For example, for warm up exercises I may say "turn your head around four times," or "raise your legs six times." I use TPR to expand movement a little further. For example, I may (playfully) say "eat your soup with a fork." Narrative movement takes action a little further, for example if I say "I am big, big, very big. I'm a big bear, grrr. My chair is big, very big. I sit on the big chair." You get the idea.

To build listening comprehension, it's important to establish connections between the movement activities and the story episode to be seen that day. This doesn't mean *everything* has to be connected. You may want to use the movement activities to expand into other vocabulary as well.

• Games

Games can also be used before the storytelling session to build listening comprehension, or after it to support acquisition. Again, try to use games related in some way to the story. For example, if the Spanish family is going to a farm then I may use a game about farm animals.

I often make up my own games or use traditional ones from Spain and Latin America. For example, for the stories of the *Three Little Pigs* and *Little Red Riding Hood* I sometimes use the traditional Latin American game and song "Juguemos en el bosque" ("Let's Play in the Forest").[7]

Juguemos en el bosque	Let's Play in the Forest
Los niños: Juguemos en el bosque mientras el lobo no está. Juguemos en el bosque	**Kids:** Let's play in the forest while the wolf is not here. Let's play in the forest

[7] This is my version of the song. It will be contained in an audio CD entitled *Hop, Skip, and Sing in Spanish*, to be published by McGraw-Hill in the fall of 2006. This CD will contain other songs that can be used with other stories.

mientras el lobo no está.
¿Lobo, estás?

while the wolf is not here.
Wolf, are you here?

El lobo:
Sí, me estoy poniendo los calzones.

Wolf:
Yes. I'm putting on my underwear.

Los niños:
Juguemos en el bosque…
¿Lobo estás?

Kids:
Let's play in the forest…
Wolf, are you there?

El lobo:
Sí, me estoy poniendo los pantalones.

Wolf:
Yes. I'm putting on my pants.

Los niños:
Juguemos en el bosque…
¿Lobo estás?

Kids:
Let's play in the forest…
Wolf, are you there?

El lobo:
Sí, me estoy poniendo los calcetines.

Wolf:
Yes. I'm putting on my socks.

Los niños:
Juguemos en el bosque…
¿Lobo estás?

Kids:
Let's play in the forest…
Wolf, are you there?

El lobo:
Sí, me estoy poniendo los zapatos.

Wolf:
Yes. I'm putting on my shoes.

Los niños:
Juguemos en el bosque…
¿Lobo estás?

Kids:
Let's play in the forest…
Wolf, are you there?

El lobo:
Sí, me estoy poniendo la camisa.

Wolf:
Yes. I'm putting on my shirt.

Los niños:
Juguemos en el bosque…
¿Lobo estás?

Kids:
Let's play in the forest…
Wolf, are you there?

El lobo:
¡Sí y salgo para comérmelos!
¡Qué sabroso!

Wolf:
Yes! And I'm coming out to eat you!
How tasty!

Another game I use is hide-and-seek. For example, when using the story of *The Three Little Pigs* I bring three paper bags. One has straw inside, another has sticks, and the third one has little bricks that I bought with a construction game. I make the kids take turns and put their hands inside one of the bags to guess what is inside. They come out with interesting ideas, like pretzels, some type of pasta, etc. It's fun!

We also build with blocks, play pretend, and even play with board games (which kids love!). I created some board games that I want to publish in the future.

• Songs

Many traditional songs are too difficult to use with children learning Spanish as a second language. It's important that the songs are not too long, or have too much new vocabulary. Some songs of old times are not going to make sense to today's children. You may want to use them at a time when children are more acquainted with the new language and culture.

I like using finger rhymes and over-the-lap songs for younger children, and theatrical songs for older children. By theatrical I mean songs that can be acted out.

I also use songs that I have created. When I work on a new song I like to include spoken parts. This helps to break up the song a little, slowing it down and allowing for more participation (children will probably learn and be able to repeat the spoken parts first).

[25]

This is a song I wrote for the summer. It's included in my book *Play and Learn Spanish*. The italics highlight the spoken parts. I use a blue tablecloth as the wave (rolling it over my students), a crocodile puppet, and a picture of a waterfall.

Por el río	By the River
(Estribillo) En mi barca remo, Por el río voy, por el río voy, por el río voy. *¡Viene una ola enorme!* *¡Que viene la ola, que viene la ola!* *¡Tápate la nariz!* Una ola viene acá. *¡Ah!* Menos mal que ya se va.	(Refrain) In my boat I row. By the river I go, by the river I go, by the river I go. *A huge wave is coming!* *The wave is coming! The wave is* *coming!* *Cover your nose!* A wave is coming here. *Ah!* Good thing it's going away.

¡Puf!	*Ufff!*
En mi barca remo…	In my boat I row…
¡Viene un cocodrilo!	*A crocodile is coming!*
¡Rema deprisa, deprisa!	*Row fast, row fast!*
¡Que viene un cocodrilo!	*A crocodile is coming!*
¡Que viene un cocodrilo!	*A crocodile is coming!*
Un cocodrilo viene acá.	A crocodile is coming here.
¡Ah!	*Ah!*
Menos mal que ya se va.	Good thing it's going away.
¡Puf!	*Ufff!*
En mi barca remo…	In my boat I row…
¡Viene una cascada!	*A waterfall is coming!*
¿Qué hacemos, qué hacemos?	*What do we do, what do we do?*
¡Viene una cascada!	*A waterfall is coming!*
Una cascada viene acá.	A waterfall is coming here....
¡Ah!	*Ah!*
Menos mal que ya se va.	Good thing it's going away....
¡Puf!	*Ufff!*
En mi barca remo…	In my boat I row…

[26]

Another way I connect singing with meaning is by drawing things on the board while I sing. The drawings are schematic, but that's all you need.

After a "drawing song" you may want to repeat the activity with your students. This time you'll be drawing (slowly) on the board and your students will be copying what you are doing on their own small boards or on paper. There are great books in the market with draw-along activities. I listed several of these books, as well as a store where you can buy individual white boards on Appendix C.

• Arts and Crafts

I usually end my class with an art project or a craft. Young children are working on developing their fine motor skills, so don't expect they'll be able to do something too elaborated. I prefer that they give me their real art, instead of me "helping" them do all the work.

I choose small projects that require few materials. With toddlers, you may want to use thick crayons. With preschoolers regular crayons will do. I once heard an early childhood educator say that broken crayons are great for preschoolers, as they are forced to put their fingers in the "tweezers" position that they'll need for writing. Of course, you will always need to beware of any child putting small objects in their

mouths!

Arts and crafts are great for learning new vocabulary and expressions: "Get the scissors," "Cut the paper," etc. If you prepare projects around the story you are teaching, you'll be reinforcing the story's vocabulary, expressions and meaning as well—and kids love to take their crafts home.

When you are done with a story, you may want to prepare mini books for your students to reinforce individual learning. Make the books with stapled paper. Write the texts on your computer, cut them and paste them on a master copy that you'll photocopy for everyone. Leave plenty of space on each page for illustrations. Your students will be in charge of illustrating their own books and decorating the covers. In this way, you are using a literacy project as an artistic expression.

Remember to make the letter font somewhat big and easy to read and leave generous space for the illustrations. Young children are developing fine motor skills and they tend to draw things big. It's better if you show them a book you made so that they understand what they are supposed to do.

Read the texts on each page aloud so that they remember the scenes and are able to illustrate them accordingly—they don't know how to read in Spanish yet.

Rotate reading the personal mini books in class for a few days then send them home for practice with parents. Consider making audio recordings of the story for them. This way you'll be establishing a school/home connection. [27]

You can do many other crafts. A good project is making puppets of the characters of the stories. I have found that children tend to be more talkative when they have a puppet in their hand. For some reason, they are not "themselves" when they have a puppet, and they can talk freely in the new language.

Paper bags are great for making puppets. Depending on the character, I may bring pre-cut pieces of construction paper for Little Red Riding Hood's red caper, large teeth for the wolf, yellow string or threads for Goldilocks, etc. Ask your kids to draw the eyes, nose, mouth and whatever else you want, then paste or staple the other pieces.

I also like building the houses of the pigs, drawing together, cooking together, sculpting with play dough or other materials, etc.

Arts and crafts projects are great "life savers" in difficult classes. Young children love to manipulate things and it makes them calm down. It's a good idea to always bring things like this with you, just in case you're not having a good day. It happens to all teachers, no matter how experienced :-)

A.   Visual Samples

We are going to learn the colors green, yellow, and red.

The kids jump from color to color as I give instructions.

These are the colors of traffic lights, and I will play my version of "Green Light, Red Light!" in a future class.

This game is included in my book 'Play and Learn Spanish'

[28]

There are park activities in
the book Play and
Learn Spanish

Now we are
making pretend
sandcastles.

[29]

These families will
be able to speak
Spanish when they
go to the park.

"What's inside the big bag?" is a guessing game I made for the story of The Three Little Pigs.

I put little bricks inside one bag...

...sticks in another...

[30]

...and straw in the third one. The kids take turns guessing.

On this picture
I am distributing reversable masks
I made for the story of The
Three Little
Pigs.

On one side there's a picture of the wolf's snout, on the other there's a pig's snout.

There are several
story-based games and songs
in the Hop, Skip, and
Sing Spanish
audio CD.

[31]

We are going to switch the masks front and back as we pretend to be the two different characters.

Now it's time to introduce the story
of The Three Little
Pigs.

On this picture you
can see how I draw
the pigs and houses
as I sing a song
about The Three
Little Pigs.

This song is included
in the Hop, Skip,
and Sing
audio CD.

[32]

I can be a pretty
scary wolf.

We are playing a board game O created called "Building the houses."

Board games are great ways to learn collaborative expressions.

On this case, kids are also learning vocabulary of the story of The Three Little Pigs.

[33]

Parents can play with their kids at home. This is a great way to take the new vocabulary beyond the classroom.

We fly to Spain or to other Spanish speaking countries at the beginning of each class.

As a craft, we are making the straw house for the story of The Three Little Pigs.

[34]

Now it's time to fly back to the USA.

B.　　　　**Where to Find Easy Immersion Materials**

The books-and-CDs series, audio CDs, and other materials I published with McGraw-Hill are available through Internet stores as well as local bookstores. If you go to Froogle (**http://froogle.google.com/**) and type my name "Ana Lomba" in the search box, you will find several online stores that carry my products and the different prices. You can also find them at Barnes and Noble, Borders, and local independent bookstores. New products will be available soon, so keep checking!

I'm also working on new projects. To find more about them, you may want to visit my website **www.analomba.com**, or contact me at **ana@analomba.com**

[35]

C.   Useful Sites and Resources

• Storytelling resources:

For the Spanish family episodes I use a doll set called *Ryan's Room*. Make a search online and you will find dozens of stores that sell it. I have the Hispanic family and many of the sets.

For storytelling boards and puppets I use these stores:

→   **The Storyteller**
     www.thestoryteller.com

     I have several of the *Classic Stories and Rhymes* flannel board sets.

→   **Lakeshore Learning**
     www.lakeshorelearning.com

     The printed catalog is a great resource. Look for their storytelling sets and small white boards. I have bought many puppets and learning games from them as well.

[36]

• Other teaching resources:

→   **Teachers' Discovery**
     www.teachersdiscovery.com
     Check out the elementary Spanish catalog.

→   **Oriental Trading**
     www.orientaltrading.com

     They have inexpensive crafts, puppets, party favors, and other materials.

→   **Carlex**
     www.carlexonline.com

     It has many reference and children's books.

→   **Gryphon House**
     www.gryphonhouse.com

     They publish wonderful activity books. I highly recommend Jackie Silberg's books. The translation into Spanish is excellent. I also like *The Giant Encyclopedia* series, the art books and many others.

→ **Hampton-Brown**
www.hampton-brown.com

Their collections are great to build literacy in Spanish. I love the *Pan y canela* series. *De canciones a cuentos* is also fantastic.

→ **Scholastic**
www.scholastic.com

You may want to subscribe to their Spanish club. Aside from that, they also have some wonderful books for drawing and craft activities. *I Can Draw* Playtime Series; and *Follow the Directions & Draw It All by Yourself* and *Follow the Directions: Draw &Write Activities* for grades K-2, by Kristin Geller, are personal favorites. *I Can Cut and Paste*, by Ray Gibson is also very good. You can get ideas from all of these books for your draw-along activities. They are available at **www.amazon.com** and other online bookstores as well.

→ **Evan-Moor**
www.evan-moor.com

I especially like their book *Math Games and Centers for grades PreK-1*. [37]
These games are fantastic to connect language and math.

→ **Sosnowski Books**
www.sosnowskibooks.com

Mary Sosnowski sells wonderful books from different Spanish speaking cultures. There are only a few books posted on the website. It's better to ask for a catalog.

→ **Santillana**
www.santillanausa.com

Santillana is the largest Spanish speaking publishing house in the world. Their US division is called Santillana USA.

• **Organizations:**

→ **ACTFL**
www.actfl.org

ACTFL is the largest language organization for educators of all levels of instruction in the USA. Their annual convention has over six hundred workshops for all levels of instruction. ACTFL has a Special Interest Group dedicated to early language learning, the Language Learning for Children

SIG. ACTFL LLC SIG internet list group is a must for early language educators who want to keep abreast of the latest trends, issues and challenges.

→   **NNELL**
     www.nnell.org

     NNELL is the only national organization exclusively dedicated to early language learning. Each state has an appointed representative available to answer your questions. NNELL sponsors sessions at different organizations. It also offers regional workshops.

→   **Ñandutí**
     http://www.cal.org/earlylang/front.htm

     A site by the Center for Applied Linguistics with great information on early language learning. Their internet list group, Ñandú, is an excellent networking space for early language educators.

→   **State language organizations**

     Each state has its own language organization. For example, our state organization in New Jersey is the Foreign Language Educators of New Jersey (FLENJ).

→   **State office of education**

     Your state's office of education will have a world languages section. Look for the state's standards and frameworks. The office you're looking for may have different names. The best way to find it is to type "state department of education" in your favorite search engine. It will give you a list by state. (In NJ, the direct link is:
     http://www.state.nj.us/njded/aps/cccs/wl/)

→   **NAEYC**
     www.naeyc.org

     The National Association for the Education of Young Children is a must for early childhood educators in any field. Their books and workshops are excellent.

→   **WAECE**
     www.waece.org

     The World Association of Educators of Young Children is another must. Their site is also available in Spanish.

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→ **NABE**
www.nabe.org

The National Association for Bilingual Education. NABE supports and helps develop the home language of children who are learning English.

• **Resources on Language Development:**

→ **Baker, Colin**
The Care and Education of Young Bilinguals

Clevedon: Multilingual Matters Ltd., 2000.

→ **Curtain, Helena, and Carol Ann Pesola**
Languages and Children: Making the Match

Boston: Pearson Education, 2004.

→ **Genesee, Fred, Johanne Paradis, and Martha B. Crago**
Dual Language Development & Disorders: A Handbook on Bilingualism & Second Language Learning

Baltimore: Brooks Publishing Company, 2004.

→ **Goldstein, Brian, ed.**
Bilingual Language Development & Disorders in Spanish-English Speakers

Baltimore: Brooks Publishing Company, 2004.

→ **Current Research on Language Development**

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D.   About Me —Ana Lomba

I have taught Spanish for 15 years; first to undergraduates at Binghamton University and at Princeton University, then to middle school children, and finally to young children. I enjoyed teaching all age groups, but my favorite is teaching young children.

I also volunteer my time and expertise in several language learning associations. This provides me a very clear view of the needs of parents and teachers. I'm currently Co-Chair of ACTFL's Language Learning for Children Special Interest Group, NJ Representative of NNELL and Executive Board Member in charge of Public Relations of FLENJ (Foreign Language Educators of NJ).

Just in the same way I loved creating new techniques for my classes, now I'm all engaged in exploring different venues for designing and formatting my materials to make them as helpful and easy to use as possible for young children and their parents and educators. I'm interested in expanding my system in many ways, including books, e-books, audio CDs, video, board games, toys… you name it. Every learning component is a new adventure, and I just can't wait to keep learning.

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**To read more about Ana Lomba
please click here
or visit Ana's site
at www.analomba.com**

Free Bonus 1

Starting a Language Program. Administrative Issues.

• Choosing a Name —Should I Trademark It?

Choose a name that is catchy and easy to remember, relevant to what you do, and easy to spell. Don't use numbers on it or abbreviations. If you do, you'll have to explain every time you say it aloud. The same goes for foreign names, especially long ones like mine (Sueños de colores). You can't imagine how much I've regretted choosing such a difficult name for my company. I may love it personally, but it's definitively not the way to go. I wish I had known back then.

Check the name online. Is there a domain under that name? Is there one that is too close? You want to avoid confusion. Check not only by writing the domain directly in the address bar (i.e. www.domainname.com), but also by making a search online (i.e. "Domain Name").

I recommend that you consider getting a trademark for your name. This way you'll be completely sure that you are not infringing anybody's trademark. While trademarks are expensive, it can be even more expensive if you don't get one. Imagine that you start doing business under a name that—without your knowledge—is trademarked and already in use by another company. While the trademark owners may just send you a warning without any further legal consequences, what happens if you have already bought business cards, letterhead, posters, a website, etc.? You'll have to replace everything!

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Well, that happened to me with a previous name I had, and let me tell you: it was not a fun discovery. I had to change all my letterhead, etc.

• Creating a Website

My first advice is to make sure that there's no name too close to your name doing the same kind of business. You don't want to have any legal problems. Getting good domain names these days is very difficult. It may take days or weeks of brainstorming!

Once you have one, reserve it quickly as well as closely related sites. For example, if you get "domainname," get also "domainnames." Try to avoid possible competition from others. Most people will assume you're using a ".com," so I wouldn't worry that much about getting also the ".org," and other endings (unless you are a non-profit organization).

Avoid getting a free website if possible. Pop advertisements are annoying, and you will drive people away from your website. If you want to build a serious business, it's important that you have your own website and email. They are costly, but you are building your website to make a profit out of it.

Do not use your website just as a brochure. Sell from them. Make a profit. Don't

know how? Make a list of books and materials you like. Go to Amazon.com, scroll down the page and press "associates." By building links from your site to Amazon you'll be making a commission. I do this in my websites. It's extremely easy to do and Amazon will deposit a check in your bank account each month.

You can do the same with many other Internet companies that have associate programs. My only warning is that search engines like specialized websites, so sing to one tune and don't try to sell refrigerators and grass mowers from a language learning website.

By the way, you can sell anybody's books or materials from Amazon, including mine :-) Thanks a lot!

• Renting Space

My personal preference is for large rooms with enough space to move around, and not too cluttered. To start with, look for places that you can rent by the hour, especially if you'll be offering only a few classes per week.

Look in churches, schools and academies. I've had my most luck in churches. It's important that you have the key to get in, even if that means being responsible for opening and closing everything. If not, you may get locked out some times. You'll probably be responsible for cleaning the space after use.

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• Services You Can Offer

You may want to let parents form their own "independent" groups in their chosen space (usually one of their homes). In that case, you won't be paying rent—which is great—but you may be traveling further and at hours not as convenient to you. However, I have to warn you that this option tends to be a little more difficult for the children whose house it is. It's hard for them to understand that they are in a class. Sometimes they want to show off before their friends. You may want to prepare their parents for this.

There are always pros and cons to every option. I personally liked offering different possibilities, and enjoyed teaching at people's homes.

For your independent groups, you may want to adapt the fee depending on the number of children. The more they are, the less they pay. It's still a good idea to not make it a perfect division of the total fee. For example, if you'd like to receive around $X per class, don't just divide the fee per number of children. You could end up with a lot of kids in the class! Slide the pie down, but not proportionally—unless that's what you want.

You may want to offer your program at schools as a private contractor. You can do this for afterschool, enrichment or even as part of their foreign language program. This is an attractive option, as it provides for a relatively stable source of income. However, expect to be paid less per hour than what you can make independently

forming your own groups.

Also, in school settings you will probably have many more students per class, so plan accordingly. A way to address the discipline issues that come with larger groups is by enrolling the help of a teacher's assistant or a parent volunteer.

Other services you can offer when you get more experienced are consulting, product sells, franchising, etc.

• Structuring Your Classes

Organization is closely related to the teaching setting. Obviously, you can't control the number of students in a school, but you can in your private program and your independent groups. My private and independent groups were from six (minimum) to twelve students. I found that groups of about 6 to 8 children were the best performers.

Talking about performing, I also found that my parent-child groups did much better than school or child-only groups. With parent involvement in the class I could go faster and children learned much more. I think this is due to three factors: parents continue the learning at home; parents can get their kids enthusiastic about learning the new language (young children enjoy receiving the undivided attention of mom or dad during the playful learning); parents help keep good behavior in class.

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Because of that fact, it was in my own interest to support parents' learning in the class. Therefore, I prepared handouts for every single class. Parents could then review and do the activities at home. The handouts also included cultural and language notes (including bilingual and language learning development information). I also allowed parents to bring tape recorders, and even to videotape the class (not that many did).

When preparing my classes, I also thought about how to keep the parents engaged. I did this—and do this now with the materials I publish—by trying to provide humor at their level too.

Getting parents involved makes a huge difference in early language learning. If you decide to have them in your classes, think about how to engage them into learning. Don't have them just looking. Parents can be your best collaborators. Yes, it's more work, but if you engage them in education, they may become the best advocates for your program. It always works two ways: you receive what you give.

My private and independent groups were multi-age. I divided the groups as: ages 18 months to 3 years, 3 to 5, and 5 to 7. I sometimes taught 7 to 9 year old kids.

The groups under age 5 were with parents. I gave the option for ages 5 to 7 groups to be organized with or without parents, and my 7 to 9 groups were without parents.

Obviously, I adapted my instruction to the age group. For the youngest group I would do more finger rhymes, songs, play dough, blocks, simple playing, and easy movement activities; for the older groups I would introduce more stories and complex activities.

I always had native Spanish speaking families mixed within my groups as well. This was not a problem, since the class was completely in Spanish. The activities were easy enough for non-speakers, while engaging enough for Spanish speakers. Listening to stories, playing, and singing in Spanish are fantastic activities for both groups, as long as the language is neither too complex nor too easy.

• Obtaining Insurance

Definitively, get insurance. Look for a plan that covers all type of situations you are in (in my case, schools, homes, and places I rented). Also make sure your insurance covers for property for places you rent or where you teach, liability (in case a child has an accident), as well as workers compensation (to cover for your employees).

• Incorporating or Not?

This is a legal matter that warrants a discussion with your lawyer. For me, it was worthwhile to incorporate my company for the legal protection and peace of mind.

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It depends on your situation. If you are just teaching a couple of playgroups, I'd say it's not worthy. However, if your business grows it's a good idea to consider it.

Sueños de colores (my company) is a Limited Liability Company (LLC). The LLC designation offers some of the basic protection of incorporation. While assets of my business are at risk, my home and my family income are not. LLC classification also avoids double taxation.

I found LLC to be the best option for me, but again, consult a lawyer.

• Marketing

As a mom with three kids, I preferred to keep my teaching enterprise small. I never did much in the way of marketing. However I can tell you that the money I invested on ads in newspapers, parenting brochures, the yellow pages, and even church bulletins never brought much traffic.

My biggest traffic generators have always been word of mouth and Internet (through my website and through my participation in Internet language groups).

Sample 45 Minute Class Outline

The following is a copy of a handout I give to parents on the first day of class. (You may want to scroll down and come back to read my explanations.) I translate everything for the parents in the handout, but I *only* speak Spanish in the class (except for a few minutes at the beginning or at the end of the class, as I will explain later).

As you'll see, this particular handout is for the beginning of a winter session, so it revolves around winter. In the next days I'll be tying winter activities with the story of *Goldilocks and the Three Bears*. Eating soup or warm porridge, as the bears do, is a very "wintery" thing to do, so one day I'll expand my class that way, for example.

I may also introduce the Spanish family doing winter things in future classes. The family will allow me to include culture topics.

Handouts in the next classes will not be as extensive, as we will repeat many of the activities from the first class. The new handouts will only include new activities.

I speak Castilian Spanish (that's our dialect in Madrid, Spain), and in the first class I like to explain the use of different dialects to parents (see in handout). This is so that English speaking families are aware of my dialect. They don't need to learn all versions I explain, of course. It's just for their information, and I won't write such detailed explanations in the next classes. Instead, I will simply stick to Castilian Spanish, but now everybody is aware.

Spanish speaking families should continue speaking their own dialects to their kids, of course. Parents can explain to their kids that Spanish is spoken differently in different countries. While my Spanish may be different to theirs, all dialects are fine.

I don't explain grammar in class. This would be too boring for kids. In class, I just go ahead and talk. However, at the end of the class I may dedicate five minutes to explain important points to parents.

Also, I like to spend a few minutes of the first classes to prepare the kids in English to what we are going to do. In future classes, when they know more Spanish, I will do the introductory part for each class in Spanish.

The activity I call "El cuento de Osito" is a simple four page "book" that I made with stapled paper. It has some illustrations that I drew myself, and the texts are the ones that I explain for the parents in the handout below. After reading each page I go around asking my students their names, age, etc. Parents may answer if the kid is very shy. (I never insist if a kid doesn't want to answer.) I may ask parents their names and other information as well. This helps me model the conversation exchange for the kids. They can respond in English, and I will rephrase what they say in Spanish.

At the end of this class, I will give each child a little book (i.e. four stapled pages)

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that they can illustrate and fill with their own information. The texts will be the same as in the story of Osito, but now they need to fill in their own information, with the help of their parents: "Hola, me llamo_____. ¿Cómo te llamas tú?" The next class I will read two of their books, the following day I'll read another two, and so on. Students may exchange their personal books to learn more about each other at home.

It's best to ask your students to use drawings, not pictures. It has happened that books get lost somewhere, and it's a shame to lose the pictures. However, if they still prefer to use pictures, a good solution is to copy and paste digital pictures.

The activity entitled "La tormenta de nieve" is a theatrical game. I bring a bucket full of cotton balls. I have a large cloud and a sun that I made with gray and yellow construction paper (laminated). I pretend to be cold by rubbing my arms and clicking my teeth. I show the sun. A gray cloud is coming. I have hidden the bucket behind, and the kids don't know what is going to happen. Then it starts to snow (I walk around and throw the cotton balls over them).

During the game I'm talking about what is happening: "Tengo frío, mucho frío. ¿Y tú? Hace sol pero tengo frío. Viene una nube gris… está nevando…¡uy, qué fría la nieve!..." Then we make snow balls by putting cotton balls together in our hands. It all ends up with a snow fight. I don't think I have to tell you that kids LOVE this activity. And the good news is that they are pretty good at helping clean up when we're done :-)

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In following days (or maybe in this class, depending on time), we'll make a snow man with three Styrofoam balls of different sizes, as well as many other fun winter activities. The three sizes of the balls of the snowman (big, medium, small) are connected with the story of Goldilocks. It's important to repeat vocabulary in different contexts.

"La foto de Osito" is a draw-together activity. You may also use it as a cut and paste activity.

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Please, save all the lessons in a folder.
Each weekly lesson plan contains only the new activities
for that specific day. Try to practice these activities at home.

Lección **1**

Vamos a España	**We are Going to Spain**
Abracadabra, abracadabra	Abracadabra, abracadabra
En avión nos vamos a España	In a plane we are going to Spain
Vuela, vuela	Fly, fly…
¡Hemos llegado!	We have arrived!
¡Estamos en España!	We are in Spain!

Canción de "Hola amigos"	**"Hi Friends" Song**
	(To the tune of "Head, Shoulders, knees and Toes")
Hola amigos, ¿cómo estáis?	Hi my friends. How are you?
- (Children) *¡Bien!*	- *Well!*
Hola amigos, ¿cómo estáis?	Hi my friends. How are you?
- (Children) *¡Bien!*	- *Well!*
Yo estoy bien, ¿y tú?	I am fine, and you?
- (Children) *¡Bien!*	- *Well!*
Hola amigos, ¿cómo estáis?	Hi my friends. How are you?
- Children respond: *¡Muy Bien!*	- *Very well!*

* **To address a group of people you'd say "¿cómo estáis (vosotros)?" To address one person you'd say "¿cómo estás (tú)? This is in Spain, in other countries they would use "¿cómo están (ustedes)?" for the plural informal "you." See more below.**

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EJERCICIOS / *EXERCISES*
(I'm going to use the informal forms in class. I'll use the plural form from Spain.
See in orange in first sample. More explanations to follow.)

¡Levántate!	Get up! (tú —to one person)
¡Levantaos! (in Spain)	Get up! (vosotros —to a group)
¡Levántense! (in L. America)	Get up! (ustedes —to a group)
¡Camina!	Walk! (tú)
¡Caminad!	Walk! (vosotros)
¡Caminen!	Walk! (ustedes)
Vamos a saltar	Let's jump (or we are going to jump)
¡Salta!	Jump! (tú)

¡Saltad!	Jump! (vosotros)
¡Salten!	Jump! (ustedes)
Vamos a subir	Let's go up (or we are going to go up)
¡Sube!	Go up! (tú)
¡Subid!	Go up! (vosotros)
¡Suban!	Go up! (ustedes)
Vamos a bajar	Let's go down (we are going to go down)
¡Baja!	Go down! (tú)
¡Bajad!	Go down! (vosotros)
¡Bajen!	Go down! (ustedes)
¡Para!	Stop! (tú)
¡Parad!	Stop! (vosotros)
¡Paren!	Stop! (ustedes)
¡Vamos a correr!	Let's run!
¡Corre, corre!	Run, run! (tú)
¡Corred, corred!	Run, run! (vosotros)
¡Corran, corran!	Run, run! (ustedes)
¡Vamos a sentarnos!	Let's sit down!
¡Siéntate!	Sit down! (tú)
¡Sentaos!	Sit down! (vosotros)
¡Siéntense!	Sit down! (ustedes)

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* *There are two ways, known as "formal" and "informal," to address other people in Spanish. When speaking to a child, a family member or a friend we use an informal you: "tú." When speaking to a group of children, family members or friends we use "vosotros" in Spain and "ustedes" in other countries.*

	informal
singular	*Tú*
plural	*Vosotros (Spain) and ustedes (other countries)*

When speaking to an adult in a formal situation we use "usted." When speaking to a group of adults in a formal situation we use "ustedes."

	formal
singular	*Usted*
plural	*Ustedes*

To complicate matters even more, use varies widely from country to country. In Argentina and some areas of other countries they use "vos" instead of "tú."

In class, I will use the Spanish from Spain version, as it is the most familiar to me.

VOCABULARIO / VOCABULARY

Deprisa	Fast
Y ahora	And now
Despacio	Slow
Más	More
Alto	High

El cuento de Osito / Little Bear's Story

¡Hola! Me llamo Osito, ¿cómo te llamas tú?	Hi! My name is Little Bear. What is your name?
Ésta es mi familia. Éste es mi papá, ésta es mi mamá y éste soy yo.	This is my family. This is my daddy, this is my mom, and this is me.
Tengo cinco años, ¿cuántos años tienes tú?	I am five years old. How old are you?
Vivo en una casita en el bosque, ¿dónde vives tú?	I live in a house in the forest. Where do you live?

La tormenta de nieve / The Snow Storm

Hace sol	It is sunny
¡Mirad, viene una nube gris!	Look, a gray cloud is coming!
Se ha nublado	It is cloudy now
¡Hace mucho frío, brrrrr!	It is very cold, brrrrr!
¡Oh, está nevando!	Oh! It is snowing!
¡Vamos a jugar con la nieve!	Let's play with the snow!
¡Frrrrío! ¡Tengo mucho frío!	Coooold! I am very cold!
Yo tengo frío, ¿tienes tú frío?	Are you cold?
¿Quién tiene frío?	Who is cold?
Coge un poco de nieve	Get a little snow
Haz una bola	Make a ball
¡Tírala!	Throw it!
¡La nieve está fría!	The snow is cold!

El muñeco de nieve / The snowman ("muñeco" means doll)

Tengo tres bolas de nieve: una bola grande, una bola mediana y una bola pequeña	I have three snow balls: a big ball, a medium-sized ball and a small ball.
Voy a hacer un muñeco de nieve	I am going to make a snowman
Primero pongo la bola grande aqui	First I put the big ball here
Encima pongo la bola mediana	I put the medium-sized ball on top
Encima pongo la bola pequeña	I put the small ball on top

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Le pongo los ojos	I put the eyes on him
Le pongo la nariz	I put the nose on him
Le pongo la boca	I put the mouth on him
Ahora le pongo el sombrero	Now I put the hat on him
¡Ya está!	All done!
Tengo mucho frío, ¡me voy a mi casita!	I am very cold. I am going to my house!

¡Mirad! (canción)	**Look! (Song)**
En un bosque lejano tres osos pardos hay.	In a far away forest, there are three brown bears.
Mamá, papá y Osito en su casita están.	Mom, dad, and Little Bear are in their little house.
¡Mirad, mirad! En su casita están.	Look! They are in their little house.

La foto de Osito	**Little Bear's Picture**
Dibuja un círculo	Draw a circle
Pinta las orejas	Draw the ears
La barriga	The belly
Las patas	The legs
Los ojos	The eyes
La nariz	The nose
¡Ya está!	All done!
¡Es Osito!	It is Little Bear!

Canción de "Adiós amigos"	**"Good Bye Friends" Song**
Adiós amigos	Good bye friends
Ya me voy	I am leaving now
Dame la mano	Give me your hand
Y dime adiós	And tell me good bye
Adiós amigos	Good bye friends
Ya me voy	I am leaving now
Nos vemos pronto	We will see each other soon
hablando español	speaking Spanish

Vamos a los Estados Unidos	**We are going to the United States**
Abracadabra, abracadabra	Abracadabra, abracadabra
En avión volvemos de España	In a plane we are coming back from Spain
Vuela, vuela…	Fly, fly…

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¡Veo los Estados Unidos!	I see the United States
¡Ya hemos llegado!	We have arrived!
We are in the States!	We are in the States!

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You will find many of the games, songs, and activities mentioned in this handout throughout my books and teaching materials.

I hope you enjoyed the sample class and found the information in this ebook useful. I wish you all the luck and all the fun in your new teaching project.

I look forward to hearing how things are going in your classes. Drop me an email to **ana@analomba.com**

Ana Lomba, January 2006.

ana lomba