

Tripp's Scripts

by Jim Tripp

Tripp's Scripts
© 2011 Jim Tripp

All rights reserved. No part of this text may be reproduced, stored on a retrieval system, or transmitted in any form by electronic, recording, or photocopying without the written consent of the author.

To order extra copies of this book please visit www.benslavic.com

“I use Jim's scripts because:

- 1. they work.*
- 2. many are formatted so that they're divided into two versions, original and extended, which is Jim's invention. This gives the teacher options not available before in any story scripts I have seen.*
- 3. several of them are holiday specific, saving me a lot of planning.*
- 4. the target structures are simple, thus their content contains words that have most likely already been presented in class (a requirement in story scripts, as we know now).*
- 5. the ideas and plots are as good as Anne Matava's, and that's saying something.”*

- Ben Slavic

Table of contents

Introduction.....	6
Nice To Meet You.....	10-11
Not Satisfied.....	12-13
The Phone Call.....	14-15
Halloween.....	16
Hunting Season.....	17
Brrrrr!.....	18
Nappy Nap.....	19
Come Here!.....	20-21
Candy Hearts.....	22-23
The Perfect Shirt.....	24-25
Toothache.....	26-27
Wake Up!.....	28-29
Where's the Bathroom When You Need It?.....	30-31
The Suit.....	32-33
Bad Smells.....	34-35
Christmas Gifts.....	36-37
Change the Channel.....	38
Deadly Snakes.....	39
Too Expensive.....	40
Wake Up Please.....	41
Just Ate.....	42-43
No Soup For You!.....	44-45
Passing Through Customs.....	46-47

The St. Patty's Day Pinch.....	48-49
On Purpose.....	50-51
Sit Down!.....	52
You Don't Say.....	53
Long Hair.....	54
Election Day.....	55
Feeding the Pets.....	56-57
Golf Tournament.....	58-59
The Most Important Thing.....	60-61
Tastes Like Chicken.....	62-63
Drool.....	64-65
Ringtones.....	66-67
The Stranger.....	68-69
Beep Beep!.....	70-71
Gift Returns.....	72
My Valentine.....	73

Introduction

Included in this book are 40 story scripts, tried and tested in a real classroom setting. The scripts are designed not only to help you create fun and lively stories in your classroom, but also to inspire you to add your own original twists and to adapt them to fit your individual needs.

There are many scripts in this book that will undoubtedly be very successful for you in class. Others might not work at all. That's the nature of asking stories: we personalize content to fit the students' interests and needs, not the other way around.

Anne Matava's *TPRS Story Scripts Vol. 1 and 2* have undoubtedly influenced my approach to scripting stories. Her simple and intriguing scripts have affected the way I implement TPRS in my classroom. This book is in true Matava form, and I thank her for her willingness to share her material with us.

Extended Versions

Most of the scripts in this book introduce three structures, which is ideal for a typical class. Each script is followed by an "extended" version. *The extended versions include 2-3 extra structures to add length and complexity to the stories.*

Extended versions are ideal for the teacher of longer classes (i.e. block classes in high schools) and/or more advanced students. Another way to utilize the extended version is to incorporate the additional structures into the reading the day after the story is asked. Thus, the simpler version is used when we ask the story, and the extended version is used in the creation of the reading.

Target Structures

Structures help us to direct our focus in TPRS. Yes, we could just talk with students and see where that goes, and that works beautifully for some. The key is to *stay in bounds*, which means *keep the story comprehensible*. But walking into class with just the few structures that I plan to focus on that day gives me direction and comfort that I will be more likely to stay in bounds and not lose any of my students.

A good story script gives me even more direction and comfort when I know it will capture the interest of my students and allow us to come up with some silly/ridiculous/memorable details to make the story our own.

The structures are the bones. The script gives us a way to arrange the bones, so that we are left with a solid skeleton that will hold up under the weight of thirty anxious teenagers. When we go into our class on a story day, we are asking our students to help us dress the skeleton, adding the hair, jewelry and clothing, etc., as it were.

I have chosen the specific structures for these stories on three factors (in order of priority): frequency of usage, immediate need, and novelty:

Frequency of Usage: As language teachers, we don't need a curriculum per se. Rather, *the language* serves as the curriculum. In his book *A Frequency Dictionary of Spanish: Core Vocabulary for Learners*, Mark Davies has broken it all down for us, as to what is most necessary for a Spanish student to acquire. It is a must have for Spanish teachers.

Immediate Need: What will my students *need* to know in order to comprehend a targeted piece of literature? In my classes, we read a couple of short novels (i.e. *Piratas*, *Aventuras de Isabela*) each year in class. We also read lots of song lyrics, poetry, news reports, and much more. Before we read these, I scour them for vocabulary and grammar that my students are not familiar with or could benefit from. Frequently occurring structures get precedence. Many of the scripts in this book are derived from such backward planning.

Novelty: Sometimes we need a target structure to get things really interesting, to catch students' attention. Among these scripts, "*Drool*" and "*Stares At*" serve as examples. Using structures such as "braids hair" and "blow dryer" perks up students and gets them listening, because they can create such absurd situations (ex. blow drying the cars as they passed). Such novel structures are definitely not used enough in a language to justify their being taught on the basis of frequency of usage, but they can really kick-start interest and should not be ignored.

The single best way to add novelty to stories is through suggestions. For this reason I have included underlined details throughout each script.

Underlined Details

Anne Matava explains this perfectly in the introduction to her books: *TPRS Story Scripts Vol 1 and 2*: "Wherever a word in the script is underlined, I ask the class to provide that detail. The underlines indicate variables, and the teacher simply solicits an idea that is the same part of speech as the underlined word." (p. 5, *Vol. 1*)

What follows (script taken from *Brrrrrrr!*) is an example of an exchange between teacher and class, illustrating how we get suggestions from students for underlined details in the story.

The script reads:

...Bobby is cold. Bobby says to Kendra, "I'm cold!" Kendra gives him a stocking cap. Bobby puts it on his foot...

In the sample exchange below, I have omitted some of the circling in the interest of brevity. For further explanation on how to circle and get loads of repetitions of target structures, I highly recommend Ben Slavic's landmark book *TPRS in a Year!*.

Teacher: *Class, who is cold?*
 (several students raise their hands)
 Teacher: *Is Jenny cold?*
 Class: *No*
 Teacher: *Is Carl cold?*
 Class: *Yes*
 Teacher: *Carl, are you cold?*
 (Carl nods and smiles)
 Teacher: *Class, Carl is cold!*
 Class: *Ohhhh!*
 (Jenny is sitting next to Carl)
 Teacher: *Carl says to Jenny, "I'm cold!"*
 Class: *Ohhhh!*
 Teacher: *Does Jenny say to Carl, "I'm cold!"?*
 Class: *No*
 Teacher: *Is Jenny cold?*
 Class: *No*
 Teacher: *Who is cold?*
 Class: *Carl*
 Teacher: *Is Carl cold or is Carl hot?*
 Class: *Carl is cold*
 Teacher: *What does Carl say?*
 Class: *I'm cold!*
 Teacher: *To whom?*
 Class: *Jenny*
 Teacher: *Why?*
 Class: *Because he's cold*
 Teacher: *Class, Jenny gives him something!*
 Class: *Ohhhh*
 Teacher: *Does Miranda give him something?*
 Class: *No*
 Teacher: *Who gives something to Jenny?*
 Class: *Nobody*
 Teacher: *Oh! Who gives something to Carl?*
 Class: *Jenny*
 Teacher: *What does Jenny give him?*
 (several students say "something")
 Teacher: *Right, but what exactly?*

(Wait for some suggestions. Try to resist jumping at the first one, unless it's really good. But even then you might want to wait a few more moments to get some more ideas, even though you know that Billy's suggestion of a bowtie is the perfect response. If there are few suggestions, wait up to a minute for more. If the "right one" isn't suggested, have a back-up that you can use and say "actually class, she gave him some ankle socks.")

Teacher: *Yes! She gives him a bowtie!*
 (class chuckles, hopefully)
 Teacher: *Does she give him a coat?*
 Class: *No*
 Teacher: *Does Jenny give Carl a bowtie or a coat?*
 Class: *Bowtie*
 Teacher: *Who does Jenny give a bowtie to?*
 Class: *Carl*
 Teacher: *Carl, does Jenny give you a bowtie or a coat?*
 Carl: *A bowtie*
 Teacher: *See! Class, does Carl put the bowtie on his neck?*
 (some students say yes, some say no)
 Teacher: *No! How ridiculous! Carl puts the bowtie on what?*
 (listen for the perfect one... it'll come)
 Teacher: *Correct Samantha, Carl puts it on his ankle!!*
 Class: *Ohhhh*
 Teacher: *Does Carl put it on his right ankle or his left ankle?*
 Class: *Left!*

Teacher: *No, Carl puts it on his right ankle!*
 Class: *Noooo!*
 Teacher: *Yes, Carl puts it on his right ankle, very slowly.*
 Class: *No*
 Teacher: *Does Carl put it on slowly?*
 Class: *Yes*
 Teacher: *Why does he put it on slowly?*
 Class: *Because he's so cold!!*
 etc.

Sometimes you will see a whole sentence underlined. These occurrences are reserved for the second or third location, when the students have heard the structures several times already and are more able to give longer suggestions to our questions, perhaps even driving the story in a different direction than was originally intended in the script. This is fine, as long as we are keeping the story comprehensible for our students and, if still needed, getting further repetitions of the target structures.

Locations

Each script in this book has three paragraphs, or “locations” as we call them in TPRS. Three locations allow us to get loads of repetitions of the target structures, the main goal of teaching with stories.

Talking about locations in stories, Matava says, “...I prefer a script with three locations or incidents, the first two of which are virtually identical or at least very similar, and the third being somewhat open-ended. It reminds me of the three nights of the ball of Cinderella, or the joke in which three guys walk into a bar. The second scene echoes the first; the third scene starts out like the first two, but then the story takes an unexpected twist. Leaving the ending open keeps students interested and gives them an opportunity to steer the story in a direction of their choosing.” (p. 5, *Vol. 1*)

Few teachers get through all three locations in one class period. Sometimes, if the story really has some momentum, it will carry over to the next class, or I’ll add the rest into the reading and get further repetitions of the structures while we read and add more details from there.

In a forty-five minute class, I seldom get completely through the *first* location and hit all of the target structures. If this is the case in your classroom, do not worry! The important thing is that your students are hearing the target language 90% of the time, and that what they are hearing is comprehensible to them.

Nice to Meet You

meets
My name is _____
gets really nervous
nice to meet you

Jonah meets Adrian Peterson. Jonah says to him, “Hi, my name is Jonah.” Adrian Peterson gets really nervous. He says, “My name is Tony, Tony Danza.” Jonah says, “Nice to meet you Tony.”

Lindsey meets Channing Tatum. Lindsey says to him, “Hi, my name is Lindsey.” Channing Tatum says nervously, “Nice to meet you.” He gets more nervous and says, “My name is Luke Skywalker.” Lindsey says to him, “Nice to meet you Luke.”

(Repeat scenario with a different student and a different celebrity.)

TPRS TIP: Celebrities worship our students, not the other way around. Sometimes we make exceptions of course, but the default is that our students are the best-looking, the coolest, the strongest, etc.

Nice to Meet You

extended version

by chance
meets
My name is _____
gets really nervous
forgets his name
nice to meet you

By chance, Jonah meets Adrian Peterson at Buffalo Wild Wings. Jonah says to him, "Hi, my name is Jonah." Adrian Peterson gets really nervous. He forgets his name. He says, "My name is Tony, Tony Danza." Jonah says, "Nice to meet you Tony."

By chance, Lindsey meets Channing Tatum at the Cedar Rapids airport. Lindsey says to him, "Hi, my name is Lindsey." Channing Tatum says nervously, "Nice to meet you." He gets more nervous and forgets his name. He says, "My name is Luke Skywalker." Lindsey says to him, "Nice to meet you Luke."

(Repeat scenario with a different student and a different celebrity.)