

**SUGGESTIONS AND ACTIVITIES  
TO INCREASE ORAL PRODUCTION OF STUDENTS  
IN THE FL/SL CLASSROOM**

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ABSTRACT

This paper focuses on two aspects of Foreign Language (FL) or Second Language (SL) teaching and learning that will help students become more comfortable with the use of the target language (TL), subsequently helping them to speak it with some degree of fluency: 1. setting the stage for spontaneous discourse and 2. allowing for more student-centered orality in the classroom. The first chapter includes a list of suggested activities that can be used to elicit from students spontaneous, unrehearsed use of the TL. The second chapter, explains how some of the activities in several different texts can be executed to maximize the amount of time students are actually speaking the TL during a class session. Additionally, other creative ideas for working almost exclusively in the target language are shared. Adaptations of two stories from the book Cuentos de Eva Luna are included ready for use. In the conclusion, several questions are posed that teachers, conscious of the need for more orality in the classroom, should keep in mind as they prepare their daily lesson plans.

ERIC DESCRIPTORS

Second Language Learning  
Language Proficiency  
Speech Skills

Methodology/Classroom Practices  
Class Activities  
Role Playing

Materials/Media/Technology  
Teacher Developed Materials

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## INTRODUCTION

**In this extremely complex arena of Foreign Language (FL) teaching and learning, where we strive to find ways to increase the speed and effectiveness of the teaching/learning process, we realize that due to many variables, the need for constant re-evaluation of the methods and ways of achieving our goals is ever present. And if we consider one of the goals to be our students' ability to speak the Target Language (TL) with some degree of fluency, as FL teachers we find ourselves continuously trying to ascertain how we may best help our students achieve this goal.**

**What becomes very obvious is that, the more students practice speaking, the more they will be able to speak. This means that the more opportunities we provide for our students to use the TL both in and out of the classroom, the more effective they will become as speakers of the language. However, it seems to me that very often the amount of time that students spend saying anything in the TL in a FL classroom is indeed minimal. I have found that creative, strategic use of videos or stories can allow students to open up and speak more spontaneously.**

**This paper will focus on two aspects of FL teaching/learning which I consider to be very important and which will help students become more comfortable with the use of the TL, subsequently speaking it with some degree fluency: 1. setting the stage for spontaneous discourse and 2. allowing for more student-centered orality in the classroom. In the first chapter, I will suggest activities that can be used to elicit from students spontaneous, unrehearsed use of the TL. In the second chapter, I will explain how some of the activities in several different texts can be executed to maximize the amount of time students are**

actually speaking the TL during a class session. Then I will offer other ideas that I use in my classroom in general. Also, adaptations of two stories from the book Cuentos de Eva Luna are included ready for use in your classroom. In the conclusion, I will pose some questions that I think teachers should keep in mind as they prepare their lessons daily.

## **CHAPTER 1**

**One of the major challenges of FL teachers is finding ways to give students adequate oral practice. Often the amount of time that students spend saying anything in the TL in a FL classroom is very minimal. Frequently, in an attempt to provide more oral practice, one of the things that teachers do is ask students to write dialogues to later perform in class. I have found that almost invariably, what the students would do to complete this assignment is to write what they want to say in English, then translate it into Spanish and then present it. Many times, because of the terminology used, and because they have chosen the wrong option from the dictionary, the other students do not understand most of what is said (and sometimes neither does the teacher). I think that there is definitely a purpose and a place for these types of memorized dialogues and also a place for translations within FL teaching/learning. I also recognize that some students need to perform these memorized dialogues which might sometimes help them to gain some confidence to then go on to do spontaneous ones. For other students, however, reciting the memorized dialogues is a real chore because they prefer to stand in front of the class and say spontaneously what comes to their minds. Making allowances for the needs of both types of students is important.**

**My concern is, though, that doing these memorized dialogues does not allow the student the opportunity to use the language spontaneously, which I think is indispensable for internalization of the language. Giving the students opportunities to respond to language without knowing before hand what will be asked, is paramount.**

In this chapter, I will give some ideas as to how to elicit spontaneous, unrehearsed use of the TL, from students. The activities that I will propose I have done after my students have watched the *Destinos* video series. I am proposing, that these activities can be done after students have watched any video that presents a story, after they have read a story, or listened to a story on a cassette. Prior to listening to or reading the story, I think that it is important that students work on new vocabulary words from the story and maybe even that they be quizzed on them, to ensure that they have really studied them. Knowing the vocabulary words greatly aids in the understanding of the situations on the video or in the reading of a story.

Here are some of the activities that I have used in my class to increase orality:

1. Factual questions --ask students specific informational questions to which they will either give short answers or use complete sentences to answer. For example when asked: ¿Dónde vive Raquel? Students can respond either "en Los Angeles" or "Raquel vive en Los Angeles". Most times I prefer the long response, mainly because it gives students an opportunity to say more in the TL, but I recognize that this is usually not the way in which a question would be answered when asked in real life, so in most cases I allow either response. Usually, I would give the students the questions prior to showing the video or reading the story and then make sure that each question is understood. I tell them that they should be listening/ looking for the answers to the questions as they watch/listen to the video or read the story.

**\*\*Advance preparation:** the teacher would need to have a list of questions already prepared.



**2. Inferential questions --** ask inferential questions and also ask students to predict what they think will happen. Although students may not have the vocabulary they want or need to be able to express all they would like to say, I encourage them to think about the words that they do know in Spanish and use those. However, when they really do not have the vocabulary in Spanish and they have said: ¿Cómo se dice ..... (English words) en español? I would first throw it out to the class and see if someone can provide an answer. In most cases, students would come up with some words and then I would add some other words to make the thought complete. I have found that giving the meaning of words and phrases at a time when the student is asking for it, needs it and wants it, assures a higher retaining potential.

**\*\*Advance preparation:** the teacher would prepare some “what if” questions and some inferential questions ahead of time.

**3. Group enactments --** students will enact a scene from the video or a part of the story read. This is done collectively. I would take the role of one person and all the students take the role of another. For example in the third episode of *Destinos* Raquel (one of the characters) has a conversation with a taxi driver, which I have found to be good for enactment. So, I would play the role of Raquel and the students would respond, taking the role of the taxi driver. After a few exchanges like this, students are ready to play both roles. Using collective response allows the students to offer what they can at that point. Some offer a lot, while others mainly listen, which is also important and helpful because it provides input which will help the student when his/her time comes for output. This give and take between teacher and students is not a literal representation of what the real characters have said, but a paraphrase of the same idea.

Some students however offer word for word phrases from the video which are also very acceptable.

**\*\*Advance preparation:** teachers would choose the specific scenes for enactment that they consider adequate.

**4. Pair enactment** --have students enact the dialog with a partner . This means that the classroom will be noisy because at least half of the students will be talking at the same time.

The teacher can stand to one side and tune in to one pair of students and then another to get a general idea of how they are doing and providing help when requested.

**\*\*Advance preparation:** teachers should choose the specific scenes for enactment or ask the students to choose a scene that they feel comfortable enacting.

**5. Enactment with a twist** --have students enact the dialog actually making changes in the events. This is a time for them to really create and use the vocabulary that they have newly learned. This can be done first collectively as in number 3, then in pairs as in number 4, and then ask students to perform the dialog in front of the class so that all can listen to the different versions.

**\*\*Advance preparation:** teachers should think ahead of some event changes that they can offer the students as examples. For example, the setting of the story can change, or what the characters say to each other can also be different from what actually was said in the story.

**6. Students narrate scenes from different points of view.** This can be done in several ways:  
**a)** Have one student say the entire narrative from one point of view (i. e. first person) and then another student from another point of view ( i.e. third person). The other students

would listen and perhaps take notes.

b) Have students seated in a circle and one student would begin the narrative, giving probably one or two sentences. Then the student beside him would give another sentence or two, all from the same point of view to make a complete narrative.

c) Have students sit in a circle and one student would begin the narrative in the first person singular point of view, the next student would say what the first person said from the third person singular point of view, and so on. This is good practice for verb subject agreement.

**\*\*Advance preparation:** teachers would want to go through these activities in their mind so that they could get a 'feel' for how it might go with the students.

7. Describing a video still --students would explain what happened before and after a video still. When available students can be given a copy of a scene from the story and with a partner be allowed a few minutes to get some ideas together. The pair would then present the situation. One person would say a sentence or two and then the other continues with another sentence or two until they are finished.

**\*\*Advance preparation:** teachers would choose the video stills/pictures that allow for most interesting discourse and expression of thoughts given the limited vocabulary that the students have.

8. Dialog a video still --the student will say what one person is saying to the other on a video still. After watching the video, rewind and stop at different scenes and ask two students to play the roles of the specific characters that they are seen at that moment.

**\*\*Advance preparation:** teachers would want to decide ahead of time which scenes would be the most appropriate.

**9. Students as characters--**have one student represent a particular character and others will ask him/her factual questions, inferential questions, about other characters, about their feelings, etc. During this activity, providing students with the vocabulary needed to express themselves (as explained in number 2) might be needed.

**\*\*Advance preparation:** teachers will choose characters who can be asked a lot of questions.

**10. Have students retell the episode in their own words on a cassette. After the students have done this one time, have 5 or 6 days go by and then retell on cassette the same episode. Listen to both recordings and notice differences, areas of growth, etc. Students can also work on their listening comprehension skills by listening to each other's tapes and making comments.**

**\*\*Advance Preparation:** Let students know that they will need to have a cassette and access to a tape recorder.

**11. Students answer questions to their partner --**Students are paired and immediately after watching the video or reading a story they answer questions that the teacher has provided. The questions are written on the board one at a time and the pair takes turns answering alternate questions. Then I would ask the student who listened to his partner's answer to tell the class what his partner told him. I have found this to be a good way to review stories rather than just asking anyone to answer the question as a group.

The first time I tried this method, I asked the students for feedback. Here are some of the questions that I asked and some responses. This feedback was requested in written form.

**1. How did you feel about being asked to speak only in Spanish for this activity?**

**--It's fine; we will learn to speak it the more we speak.**

**--I felt as though it was very challenging and it could only help us as far as achieving more when it comes to speaking the Spanish language.**

**--I thought it was a good way to practice speaking Spanish without having to worry about speaking in front of a big group.**

**2. What was the difficulty level of this activity for you? very difficult, so so difficult  
not difficult, not at all difficult**

**Most students indicated that the activity was either so so, difficult, or not difficult.**

**3. What was it like to work with your partner? Was he/she above or below your level? Did you understand most/all of what he/she was saying?**

**--It was very comfortable working with my partner. I believe that we understood each other well.**

**--Good- no problem there. Same level. Yes, I understood what she was saying.**

**--Working with a partner was fine. It was helpful, I understood what she said and she understood what I said.**

**4. What do you think would be most helpful to you: working with someone at your level, above your level or below your level? Explain**

**--Above my level so that they would encourage me to think and study more.**

**--Working with someone that understands me, on my level.**

**--I find it to be more beneficial to those who are at the same level, they will have to work harder trying to present the language more efficiently.**

**--Above my level- I like the challenge and I sure don't know it all.**

## **CHAPTER 2**

**Think about a typical class period on a given day, how much does any student get to say in the TL during the class period? I have observed that in many cases, the large percent of the class says very little. Most activities are teacher-fronted, and do not allow for much student participation.**

**This second chapter will present , first, an example of an oral activity that I use on the first day of class, then you will find samples of activities from different Spanish texts and suggestions as to how these activities can be changed to increase orality in the classroom. This means minimizing the amount of time that the teacher talks and maximizing the time that students say something in the TL. These activities are not necessarily intended to elicit spontaneous discourse, but they will allow the student to hear himself making utterances, saying something, “speaking” in the TL, thereby creating an atmosphere of only Spanish in the classroom for a large percent of the class time.**

**The following activity is one that I often use on the first day of class to give me an idea of where the students are, and to give them an opportunity to immediately use the Spanish that they know. This activity is done with pictures. It has been said that a picture is worth a thousand words. I have found that a picture can elicit a thousand words and thoughts.**

What I do for this activity is that I show the picture and then ask the students to just say any words or phrases that come to their mind in Spanish. (see appendix 2 for the picture)

After looking at the picture some of the words that students would say are: hombre, dormir, hablar por teléfono... Then I would sort of lead the conversation by asking some questions like: ¿dónde está el señor?, ¿qué hora es?, ¿con quién hablaba el señor? Some answers to this last question could be: “con su jefe” or “con su esposa” and I would pick-up on “con su esposa” and ask ¿cuál es la conversación entre él y su esposa? After I have asked this last question I might start the dialog myself.

I'd say something like:

–Ring - ring

-Hola (using a masculine voice)

-Hola, mi amor cuando vienes a casa?

Then I would say to the group: -Y el esposo dice... And they might say:

-Voy a trabajar tarde... or

-Estoy en casa en 15 minutos... or

-Voy al bar con mis amigos... And the dialog continues...

This can be done with several pictures. Here is another example. Looking at appendix 3 some of the questions the teacher could ask are: ¿quién es la chica? ¿adónde va ella?, ¿cómo es ella?... then just go with whatever they offer.

Through out these oral activities, I usually try to correct errors that pertain only to the grammatical concepts that I believe they should know. I find this necessary sometimes, mainly because some of the better students who know more would get confused when I do

not correct an error, thinking that what was said is correct. More often than not, though, once the student is understood even if he has made mistakes I do not correct. It is my opinion that when a person has spoken and he is understood, communication has taken place even though his sentences were not grammatically correct. Sometimes, however, I have students who really want to know if what they have enunciated is accurate, so I would correct them as often as they request it.

In general, I would say that the use of visual aids is essential in the teaching/learning process of a FL. I believe that it helps the student to think in the FL more readily. It helps them to formulate ideas in the FL rather than having the English words be the stimuli or cue from which to enunciate in the FL.

What follows is an examination of samples of activities in different Spanish teaching textbooks and suggestions of ways to perform the activities to increase orality in the classroom. First I will present the activity as it appears in the text then make suggestions.

**1. *Mosaicos* p. 94**

**3-14 Sugerencias. What should or shouldn't the following people do?**

**Modelo: Luis está muy enfermo.**

**E1: ¿Qué debe hacer Luis?**

**E2: Debe descansar. o No debe comer mucho.**

- 1. Juan tiene un examen el lunes.**
- 2. Francisco está débil y muy delgado.**
- 3. Manuel y Victoria no tienen trabajo.**
- 4. Marta ve televisión todos los días y saca malas notas.**
- 5. Luis y Emilia desean aprender español.**

**Suggestion: Have student 1 (E1) say to student 2 (E2) "Luis está muy enfermo, qué piensas que debe hacer él", then student 2 will give his/her answer. Continue until all items have been answered.**

**2. *Destinos* p. 243**



### Actividad. Las preguntas de Raquel

As usual, Raquel recapped the most important moments of the video episode in her review at the end of the show. Here is a series of statements based on her review. Can you complete them with a few essential details? Your answers need not be long or involved.

- a. viajar a México en unos día    b. tutearla    c. Jorge las esperaba  
d. estaba muy contento    e. lo esperaba un estudiante    f. el novio de Angela  
g. un don Juan    h. nadaban    i. hacía llamadas    j. se enojó con Raquel

1. Raquel fue con Angela a la universidad para conocer a Jorge, el novio de Angela. Para Raquel, fue una sorpresa cuando Jorge empezó a \_\_\_\_\_.
2. Por sus acciones, Raquel creía que Jorge era \_\_\_\_\_.
3. Cuando Angela quería llevar a Raquel al museo de Oller, Jorge no quería acompañarlas porque \_\_\_\_\_.
4. Las dos mujeres vieron la colección de obras de Oller. \_\_\_\_\_ cuando salieron del museo. Todos fueron a unas tiendas cerca de la universidad, donde Raquel compró unos cassettes.
5. En el hotel, Jorge y Angela \_\_\_\_\_ mientras Raquel \_\_\_\_\_. Habló con su madre y con Arturo.

For this activity usually the teacher would ask a student to read the sentence and then choose the answer. But in this way only a few students get an opportunity to participate.

Suggestion: Assign the phrases A-J to different students who read their phrase after every sentence until their answer is taken/chosen. The sentences are read slowly by all students and also the teacher who leads the reading to ensure uniformity. i.e. All students and the teacher read "Raquel fue con Angela... empezó a\_\_\_\_" then the student with phrase "A" reads "viajar a México en unos días", student with phrase "B" reads "tutearla", student with phrase "C" reads "Jorge las esperaba"; this continues until the student with phrase "J" has read his/hers. Then one of the students who did not get one of the A-J phrases reads the entire sentence with the correct answer. i.e. the student will say "Raquel fue con Angela ...empezó a tutearla". Now, all read sentence 2, "Por sus acciones...Jorge era", then student with phrase "A" reads "viajar a México en unos días", but the student

with phrase “B” does not read his/her phrase because "tutearla" has already been identified as the answer for sentence 1. So, after the student with phrase “A” has read, the student with phrase “C” reads "Jorge las esperaba", this continues until the student with phrase “J” has read his/hers. One student is then asked to read the complete sentence. This continues until all the answers have been identified.

### **3. *Destinos* p. 427**

#### **Actividad A. Paso 1**

**Identifica a las personas a quienes se refieren las siguientes oraciones.**

**a. Raquel      b. Pati      c. Arturo      d. Luis      e. Juan**

- 1. \_\_\_\_ Esperaba a alguien en un apartamento en los Estados Unidos.**
- 2. \_\_\_\_ Durante una cena, se encontraba entre dos personas que se observaban con atención.**
- 3. \_\_\_\_ Durante una cena, observaba a un posible rival.**
- 4. \_\_\_\_ Le sorprendió la llegada de una persona de su pasado.**
- 5. \_\_\_\_ Se enteró del papel (role) de otra persona en el viaje de alguien a México.**

This activity is similar to the one before in that the teacher most likely reads the sentence and the students respond by just saying "a , b, c, ..." or "Raquel, Pati,..."

**Suggestion:** Since these sentences are long, the teacher can have the students repeat after him/her breaking up the sentence: i.e. teacher says "Esperaba a alguien" students repeat "Esperaba a alguien"; teacher says "en un apartamento" students repeat "en un apartamento" ... , then both teacher and students read the complete sentence together, immediately after which the students give the correct answer. Continue this pattern until the activity ends.

### **4. *Trato Hecho* p. 165**

**E. Respuestas lógicas.** Find the logical response on the right for each question on the left.

**EL/LA DEPENDIENTE:**

**EL/LA CLIENTE:**

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| 1. ¿En que puedo servirle?          | a. Necesito la talla 43.        |
| 2. ¿Cuánto desea gastar?            | b. No gracias. Eso es todo.     |
| 3. ¿Qué color prefiere Ud.?         | c. Busco una camisa.            |
| 4. ¿Qué talla usa Ud.?              | d. ¿No tiene Ud. algo de rayas? |
| 5. ¿Prefiere algo liso o estampado? | e. El precio no importa.        |
| 6. ¿Le gusta ésta?                  | f. ¿Puedo pagar con cheque?     |
| 7. ¿Necesita algo más?              | g. Quisiera algo en azul.       |
| 8. ¿Cómo desea pagar?               | h. Sí, es muy bonita.           |

The usual format for this activity would perhaps be to have one student read El/La Dependiente, and have another read the answer.

**Suggestion:** This activity can be done similarly to #2 where the teacher assigns the sentences A - H to different students and they read their sentence until it is eliminated. In addition to this, though, I think that this activity also lends itself to focusing on the practice of the correct intonation of a question in Spanish. This practice can be done by the student repeating after the teacher who repeats as many times as necessary to attain correct question intonation.

### 5. *Dos Mundos* p. 61

#### Actividad 11. Preferencias: Los gustos

Diga sí o no.

- |  |                          |                                    |                          |  |
|--|--------------------------|------------------------------------|--------------------------|--|
| 1. Durante las vacaciones me gusta...      | a. viajar                | b. bailar por la noche.            | c. andar en bicicleta    | d. dormir todo el día  |
| 2. No me gusta....                         | a. nadar en una piscina. | b. acampar                         | c. jugar en la nieve.    | d. patinar en hielo  |
| 3. Por la noche, a mis padres les gusta... | a. ver la televisión.    | b. cenar en restaurantes elegantes | c. ir a fiestas.         | d. leer el periódico   |
| 4. A mi profesor(a) de español le gusta... | a. hacer ejercicio       | b. cocinar                         | c. llevar ropa elegante. | d. For this activity, the teacher might ask one student to read number 1 with his/her choice |

**Suggestion:** The teacher can ask all students to read the sentences aloud together along

with the four options and then ask one student to read the complete sentence choosing his/her option. i.e. everyone reads "Durante las vacaciones me gusta viajar, bailar por la noche, andar en bicicleta, dormir todo el día". Then the teacher asks one student to indicate what is true for him/her. So, the student says, "Durante las vacaciones me gusta dormir todo el día". Moving on to #2, all the students will read "No me gusta nadar en una piscina, acampar...", then another student will indicate what is true for him/her. This continues until the activity is finished.

#### **6. *Dos Mundos* p. 79**

##### **Actividad 1. Preferencias: Los planes**

**Diga sí o no. También agregue otra actividad en cada caso.**

**1. El sábado por la mañana voy a ...**

**a. reparar mi carro.      b. pasear por el centro.      c. dormir      d. ¿ ?**

**2. El viernes por la noche mis padres van a ...**

**b. ver la televisión      c. dar una fiesta      d. ¿ ?**

**This activity is very similar to the one in number 5.**

**Suggestion:** In addition to having all students read together the sentences and all the options, after reading option c, the teacher will request other options. So, everyone will read "El sábado por la mañana voy a reparar mi carro, pasear por el centro, dormir" and the teacher says "dormir, o" and a student offers perhaps "ir de compras" ( the teacher might want to write the options on the board to be used later) the teacher says "ir de compras o", and another student offers "visitar a mis abuelos". This continues until the teacher decides, and then they move on to number 2. Continue this pattern until the activity is finished.

#### **7. *Dos Mundos* p. 206**

##### **Comprensión**

¿A quién se refiere cada oración? Diga si se refiere (a) al amo, (b) al ama, (c) a Amanda (d) a Ernestito, (e) a Guillermo, (f) a Berta, (g) a Manchitas o (h) a toda la familia.  
¡Ojo! A veces hay más de una respuesta.

1. \_\_\_\_\_ Es muy observadora.
2. \_\_\_\_\_ Le gusta el perro del vecino.

This activity has 12 items but I have transcribed only these 2. This activity would usually be done by asking one student to read the sentence and then the same student or another student give the answer.

Suggestion: The teacher writes each one of the 12 sentences on different slips of paper, making a total of 12 slips of paper with a sentence on each one. The teacher gives the slips of paper to 12 different students who will go around the room saying the sentence to several of the students who do not have paper and also to some of those that do have papers and the person will respond by giving the name of the person to whom the sentence refers.

#### 8. *Dímelo tú* p. 184

A. ¡Qué tragedia! Usted fue el (la) primero(a) en llegar a una casa que se está quemando. Ahora, un policía le hace algunas preguntas. ¿Qué contesta usted?

Modelo      Policía      ¿Vio usted algo extraño?  
                  Usted      No, no vi nada extraño.

1. ¿Vio a alguna persona sospechosa cerca de la casa?
2. ¿Hay algún animal doméstico en el edificio?

This activity has 6 items but I have transcribed only 2

B ¡Por suerte estamos asegurados! Imagínese que usted es un(a) agente de seguros(insurance) y tiene que interrogar al dueño de una casa que se quemó. ¿Qué le va a preguntar?

Modelo      Agente      ¿Alguien estaba cocinando?  
                  Cliente      No, nadie estaba cocinando.

1. ¿...? No, nadie estaba fumando.
2. ¿...? No, nadie vio nada sospechoso.

This activity has 5 items, I has transcribed only 2.

Both activities A and B could be done in pairs, but sometimes I think that putting students in pairs is over used in FL classrooms and often students do not stay on task .  
Suggestion: The teacher could have half of the class be 'Policia' or 'Agente' and the other half be 'Usted' or 'Cliente'. So, the half of the class that is 'Policia' or 'Agente' will read the questions pertaining to 'Policia' or 'Agente' and the other half of the class will read the answers pertaining to 'Usted' or 'Cliente'. I think that it is important to give a signal so that all students can start to read together. I usually say "después de dos: uno, dos".

**9. ¿Cómo andas? p. 78**

**B. ¿Cuál es? Escoge el imperfecto o el pretérito y explica por qué es así.**

1. Ayer (estábamos/estuvimos) en el parque cuando empezó a llover.
2. Cuando mis abuelos (eran/fueron) jóvenes, no (iban/fueron) al museo.
3. De niña yo (comía/comí) muchos postres.
4. El pintor se (moría/murió) anoche.
5. El mes pasado yo (estaba/estuve) en Las Cibeles.

**10. ¿Cómo andas? p. 100**

**C. Hablando de coches... Selecciona la palabra más apropiada para completar el significado de la oración. Haz cambios cuando sean necesarios.**

1. Cuando conduzco de noche \_\_\_\_\_ (encender/apagar/aparcar) las luces del carro.
2. Al hacer un viaje siempre pongo en equipaje dentro del \_\_\_\_\_ (asiento/capó/ baúl) del carro.
3. Usé los \_\_\_\_\_ (frenos/semáforos/parachoques) para detener el carro.
4. Los coches con transmisión automática no tienen \_\_\_\_\_.  
(silenciador/velocímetro/embrague)

**Suggestion: Both of these activities (numbers 9 and 10) can be done similarly to number 5.**

That is, that all students read the sentence along with the options and then one student reads the entire sentence with the correct answer.

**11. Mosaicos p. 96**

**3-16 Lugares y actividades. Where are the following people going? What are they going to do there?**

**Modelo:** María / cine

María va al cine. Va a ver una película española.

1. Victoria / restaurante
2. Elena y Alberto / biblioteca
3. Rodrigo / playa
4. yo / casa
5. nosotros / café
6. Alina / librería

**Suggestion:** Student 1 will ask student 2 “¿Adónde va María?” student 2 will respond:

“María va al cine”. Then student 1 will continue to ask: ¿Qué va a hacer ella allí?”, to

which student 2 will respond: “Ella va a ver una película española”. Continue with this

format until the activity ends.

## 12. *¡Trato hecho!* p. 27

**A. ¿El artículo definido?** Which item is in or on the other? Use *está* after a singular noun and *están* after a plural noun.

**Modelo:** mesa / mochila La mochila *está* en la mesa.

libros / estante Los libros *están* en el estante.

1. lápices / mesa
2. tarea / pizarra
3. cuaderno / papel
4. respuestas / pizarra

I have transcribed only 4 of the 9 items in this activity.

**Suggestion:** Have student 1(S1) ask student 2 (S2) “¿Dónde *está* la mochila? S2 will

answer: “La mochila *está* en la mesa”. Then S2 will ask: “¿Dónde *están* los libros?” and

S1 will respond: “Los libros *están* en el estante”. Continue until activity is ended.

## 13. *¡Trato hecho!* p. 51

**E. Preferencias.** Which do you prefer?

**Modelo:** comer en un restaurante/comer en casa

Prefiero comer en casa.

1. ir al cine/ mirar la televisión

- 2. cantar/bailar**
- 3. estudiar/ trabajar**
- 4. trabajar en un restaurante/trabajar en una oficina**
- 5. escuchar los casetes de español/escuchar música**
- 6. salir con amigos/trabajar**
- 7. ir de compras/ir al cine**
- 8. escuchar en clase/hablar en clase**
- 9. salir los viernes/descansar los viernes**
- 10. comer en un restaurante de comida italiana/comer en un restaurante de comida mexicana**

**Suggestion: Have each one these items(1-10) written on individual papers. Have students seated in a circle give every other one a paper with the phrase written on it.**

**The student who has a paper will turn to the person on his/her right who does not have a paper and ask the question: “¿Qué prefieres ir al cine o mirar la televisión?” The other student will respond by saying either Prefiero ir al cine o Prefiero mirar la televisión.**

**Then the student that has the paper will give it to the person on his/her right to whom he just asked the question. That student will then ask the person on his/her right the same question. This continues until the initial paper comes back to the student that had it first.**



## **OTHER IDEAS**

**In this short section I will explain other oral activities that I use in my classes and have proven to be quite beneficial to my students.**

**1. Cassettes with scripts - At the beginning of every unit I give my students a script of several passages. These passages are also on cassette. Students use the cassette to listen and repeat the words/phrases until they feel that their pronunciation is as close as possible to what they are hearing on the tape. Then on the day of the unit test, I select a passage randomly, and have each student record him/herself on a tape. Subsequently, I will listen to the recorded passages on cassette and with a script of the specific passage before me, I would underline the word(s) that the students mispronounced. The words can be underlined with a red line or a blue line. The red line would indicate that the word was mispronounced and the blue line that the pronunciation was slightly off.**

**My rationale for asking students to commit to this activity is because I believe that the**

more comprehensible input a student receives the faster he/she will produce spontaneous output. I believe that helping students to be more conscious of the major, irreplaceable part they play in their own language development is paramount in language teaching.

2. Songs – Begin class by singing a song. Choose a song in the TL that is not too long or too fast. I have found that beginning the class in this manner gets everyone speaking the language without even thinking about it and the transition from that to participating orally in class is much smoother. Some of the songs that I think work well are:

“Guantanamera” -Julio Iglesias, “Cuéntame” -La Fórmula Quinta, “Lo pasado, pasado” -José José.

3. Dialogs with emotion – Find or create a dialog that has a lot of emotion and expression, read it in class twice or three times a week. Initially, the teacher should have all students repeat each line after him/her imitating the expression and intonation exactly. On subsequent days, both teacher and students read the dialog together. On other days have one student be one person and another student be the other person.

I have found that doing dialogs in this manner helps students remember phrases in context and the greatest reward is when you hear students using the phrases spontaneously.

Here are two examples of dialogs. They might be best suited for Spanish 2 students.

This first one is from the movie Como agua para chocolate.

#### Diálogo entre Rosaura y Tita

Rosaura: Creo que tenemos pendiente una conversación. ¿No crees?

Tita: Sí. Y creo que fue desde que te casaste con mi novio.

Rosaura: Empecemos por ahí si quieres. Tú tuviste un novio que no debías tener.

Tita: ¿Según mi mamá o según tú?

Rosaura: Según la tradición de la familia, que tú rompiste.

Tita: Y que voy a seguir rompiendo mientras no se me tome en cuenta. Yo tenía el mismo

derecho que tú para casarme. La que no tenía derecho para meterse entre dos personas que se querían profundamente eras tú.

Rosaura: Pues ni tan profundamente, porque te cambió por mi sin problema. Yo me casé con Pedro porque él quiso.

Tita: Pues para tu información, se casó contigo sólo para estar cerca de mi. El no te quería.

Rosaura: Ya no hablemos del pasado Pedro se casó conmigo y punto y no voy a permitir que ustedes dos se burlen de mi.

Tita: Nadie intenta burlarse de ti Rosaura, no entiendes nada.

Rosaura: No ¿qué va? En qué papel crees que quedo cuando toda la gente del rancho te ve llorando al lado de Pedro agaraditos de la mano. En el de hazmerreír. Y mira a mi me importa muy poco si los dos se van al infierno por andarse besuqueando por los rincones. Es más, que bueno que lo haga contigo porque a mi no me vuelve a tocar. Pero ante los demás yo voy a seguir siendo la esposa y pobre de ustedes si los vuelvo a ver juntos.

(Tita moves toward Esperanza, who has been crying, but Rosaura pulls her back.)

A partir de hoy yo me hago cargo de mi hija, no te le acerques de ti solo puede recibir malos ejemplos y consejos.

Tita: De eso sí puedes estar muy segura. Ni creas que te voy a permitir que le arruines la vida haciendo que siga una tradición estúpida.

Rosaura: Desde lejos no creo que vayas a poder impedirlo, porque cuando has visto que a las mujeres de la calle se les permite estar junto a las niñas de familias decentes.

Tita: Y de veras crees que nuestra familia es decente.

Rosaura: Mi pequeña familia sí lo es, y para que lo siga siendo te prohíbo que te acerques a mi hija, o me voy a ver en la necesidad de correrte de esta casa que mamá me dejó.

(Rosaura leaves with her.)

Tita: No te preocupes chiquita, la tradición morirá en mi. Nadie te hará daño.

The second dialog is appendix 1.

These are just two examples that I have used however, teachers would need to choose dialogs from the stories that they have been using in class so that the context will be meaningful to the students.

## **TWO STORIES**

**What follows are two stories adapted from the book Cuentos de Eva Luna by Isabel Allende. I have adapted the stories using vocabulary that I believe can be understood by a second or third semester student of Spanish, however I have also included a vocabulary glossary after each story. After reading these stories many of the activities mentioned in chapter one can be done. I have also included other activities that can be done after reading the stories.**

### **El pequeño Heidelberg**

**El Capitán y la Niña Eloisa bailan mucho juntos. Ellos bailaron perfectamente por 40 años, pero cuando bailan él nunca le dice nada a ella y ella nunca le dice nada a él.**

**El pequeño Heidelberg es un salón de baile donde tienen música buena y también comida buena. Antes de la crisis del petróleo la especialidad de la casa era el struddel de manzana, pero después de la crisis del petróleo la especialidad es el struddle con guayabas**

o mangos. Las mesas están en un círculo y tienen unos *manteles a cuadros* verdes y blancos. En el círculo hay mucho *espacio* para bailar.

Los músicos llevan pantalones cortos, calcetines de *lana* y sombreros de *fieltro*, que de lejos *parecen pelucas* verdosas. Uno toca el acordeón, otro un saxo y el tercero toca la *batería* y los *platillos* simultáneamente. El hombre que toca el acordeón también canta con voz de tenor y tiene un poco de acento andaluz.

Las mujeres que van al Pequeño Heidelberg son viejas. La *edad promedio* es de 70 años. Los sábados a las 9:00 de la noche llega La Mexicana y se sienta sola. Ella es una mujer de 50 años pero todavía tiene un cuerpo bonito y ella es muy bonita. La Mexicana es la mejor bailadora de todos, pero los hombres nunca le piden a ella un baile porque ella puede pensar que es una ofensa. Pero ella siempre le pide al Capitán que baile con ella.

La mujer más vieja del Pequeño Heidelberg es Niña Eloisa. Cuando ella llegaba al Pequeño Heidelberg todos estaban felices. Ella era una bailarina graciosa y tenía una fragancia *dulce* que hacía a las personas pensar en su *infancia*.

Un sábado de diciembre dos turistas llegaron al Pequeño Heidelberg. Eran *escandinavos* y cuando hablaron El Capitán los escuchaba. Hablaban en un idioma que El Capitán sabía. El Capitán estaba muy contento, inmediatamente fue a la mesa de la Niña Eloisa y dijo unas palabras en su *idioma*(el idioma del capitán). Uno de los turistas lo interpretó en inglés y don Rupert, el dueño del Pequeño Heidelberg, lo dijo en español: “Niña Eloisa, El Capitan pregunta si quiere casarse con él”. Ella dijo que sí. Todos estaban muy contentos. El Capitán tomó la mano de la Niña Eloisa y la invitó a bailar.

Bailaron y bailaron y El Capitán se sintió más y más joven y sintió que la Niña Eloisa se ponía más y más delgada hasta ponerse de *espuma de niebla* y por último ella desapareció. Pero El Capitán continuaba bailando y bailando sin más compañía que un *suave* aroma de chocolate. Los músicos decidieron continuar tocando el mismo vals para siempre, porque si la música paraba entonces El Capitán iba a despertar de su *ensueño* y el recuerdo de la Niña Eloisa se iría definitivamente. Luego, La Mexicana se levantó y fue hacia los brazos vacíos del Capitán y bailó con él.

### VOCABULARIO

- |  |                                |
|--|--------------------------------|
| 1. manteles a cuadros - checkered tablecloth | 2. espacio - space             |
| 3. lana - wool                               | 4. fieltro - felt              |
| 5. parecen pelucas - look like wigs          | 6. baterías - drums            |
| 7. platillos - cymbals                       | 8. edad promedio - average age |
| 9. dulce - sweet                             | 10. infancia - childhood       |
| 11. escandinavo Scandinavian                 | 12. idioma - language          |
| 13. espuma de niebla - foggy foam            |                                |

### Dos palabras

Su nombre es Belisa Crepusculario. Su trabajo era vender palabras. Iba por todo el país y todos la conocen. Ella vende palabras a muy buenos precios. Por cinco centavos versos de memoria, por siete centavos *mejoraba la calidad de los sueños*, por nueve centavos escribía cartas de enamorados, por doce centavos inventaba insultos para enemigos irreconciliables.

Belisa descubrió la *escritura* una vez cuando estaba en una aldea y el *viento colocó* a sus pies una *hoja de periódico*. Ella tomó el papel y lo miró pero no sabía su uso. Entonces le preguntó a un hombre:

-¿Qué es esto?

-La *página deportiva*, dijo el hombre.

Entonces le preguntó al hombre cual era el *significado* de las *patitas de mosca* dibujadas sobre el papel.

-Son palabras, niña dijo el hombre.

Y ese día Belisa pensó que las palabras *andan sueltas* sin dueño y cualquiera con un poco de *maña* puede *apoderarse* de ellas para comercial. Entonces decidió vender palabras.

Un día cuando estaba vendiendo sus palabras llegó un grupo de *jinetes* que venían enviados por el Coronel, un gigante conocido en toda la zona por la *rapidez de su cuchillo*. Pero ahora el Coronel quería ser presidente para que todos lo amaran y necesitaba un discurso. Belisa nunca antes *había vendido* discursos pero no pudo decir que no porque tenía miedo del Coronel. Toda la noche y parte del otro día Belisa buscó y buscó hasta encontrar las palabras correctas para el discurso. Entonces lo terminó. Pero el Coronel no sabía leer y Belisa tuvo que leerlo muchas veces hasta que el Coronel lo aprendió de memoria. Entonces el Coronel le preguntó a Belisa:

-¿Cuánto te debo por tu trabajo?

-Un peso, Coronel.

-No es caro, dijo el Coronel.

-También le corresponden dos palabras secretas *gratis*, dijo Belisa. Ella se acercó a él lentamente y *susurró* en su oreja las dos palabras. Entonces Belisa se fue.

El Coronel pronunció el discurso muchas veces y fue el candidato favorito. Pero un día el Coronel estaba triste. *Cada vez* que pensaba en las dos palabras pensaba en Belisa y estaba *sonámbulo*. Su ayudante le dijo.

-Díme las dos palabras, a ver si *pierden su poder*.

-No te las diré son solo mías, dijo el Coronel.

Entonces su ayudante fue a buscar a Belisa. El estaba muy enojado y quería saber las dos palabras. Cuando encontró a Belisa le dijo:

-Tú te vienes conmigo.

Belisa ya lo esperaba. Después de tres días llegaron al Coronel.

-Te traje a esta *bruja* para que le devuelvas sus palabras y para que ella te devuelva la *hombría*, dijo su ayudante. El Coronel y Belisa se miraron largamente. Los hombres comprendieron entonces que ya su jefe no podía deshacerse del *hechizo* de esas dos palabras endemoniadas, porque todos pudieron ver los ojos carnívoros del puma tornarse mansos cuando ella le tomó la mano.

## VOCABULARIO

- |  |                                       |
|--|---------------------------------------|
| 1. mejoraba la calidad de los sueños - make better the quality of dreams |                                       |
| 2. escritura - writing   | 3. viento - wind                      |
| 4. colocó - placed   | 5. hoja de periódico - newspaper page |
| 6. deportiva - sports  | 7. significado - meaning              |
| 8. patitas de mosca - flies feet   | 9. andan sueltas - are loose          |
| 10. maña - skill, astuteness   | 11. apoderarse - seize                |

12. jinetes - horsemen 13. rapidez de su cuchillo - speed of his knife, to be skillful with a knife  
 14. había vendido - had sold 15. ¿Cuánto te debo... - How much do I owe you?  
 16. gratis - free 17. susurró - whispered  
 18. cada vez - every time 19. sonámbulo - sleepwalker  
 20. pierden su poder - lose their power 21. bruja - witch  
 22. hombría - manliness 23. hechizo - magic

### Activities for the stories

I. The following questions can be answered orally in pairs in groups or the class on a whole.

Questions for El pequeño Heidelberg1. ¿Porqué nunca se dicen nada El Capitán y la Niña Eloisa cuando bailan?

2. ¿Porqué tuvieron que cambiar de studdle de manzana a struddle de guayaba y mangos?
3. Describe los manteles de las mesas.
4. Describe que llevan los músicos.
5. Describe a La Mexicana.
6. Describe a la Niña Eloisa.
7. Por fin, ¿Como puede El Capitán hablarle a Niña Eloisa de su amor?
8. ¿Qué le pasó al Capitán cuando estaba bailando con Niña Eloisa?
9. ¿Qué pasó con Niña Eloisa cuando estaba bailando con El Capitán?
10. ¿Qué hizo La Mexicana cuando vio al Capitán bailando solo?
11. ¿Qué fue lo más y/o lo menos que te gustó del cuento?
12. ¿Qué eventos del cuento cambiarías?

### Questions for Dos palabras

1. ¿Cuál era el trabajo de Belisa?
2. ¿De dónde vino la idea para su trabajo?
3. ¿Qué necesitaba el Coronel y porqué?
4. ¿Qué hizo Belisa para él?
5. ¿Cuánto costó el discurso?
6. ¿Qué dos palabras piensas tuuu que le dijo Belisa al Coronel?
7. ¿Qué le pasó al Coronel cuando pensaba en las dos palabras?
8. ¿Qué pasó al final?
9. ¿Porqué le dijo Belisa esas dos palabras?
10. ¿Qué fue lo más y/o lo menos que te gustó del cuento?
11. ¿Qué eventos del cuento cambiarías?

II. The students can informaly enact certain parts of the story.

III. The students can continue the story, saying what happens after La Mexicana begins to dance with El Capitán and what happens after Belisa takes el Coronel's hand.

IV. Cloze activities can be prepared of specific vocabulary words, preterit vs. imperfect or ser vs.



estar.

#### **V. Activities with Rods**

- 1. The teacher can retell the story using the rods.**
- 2. The teacher can manipulate the rods while the students tell her the story.**
- 3. The students can use the rods to retell the story in small groups.**

**VI. The students can write the story in their own words using pictures or drawings, and then tell it to the class.**

**VII. The teacher can tape the story on a cassette and have students read along.**

**VIII. The teacher can write different parts of the story on slips of paper and have students organize the slips according to the happenings in the story.**

### **CONCLUSION**

**In conclusion, here are some questions for teachers to think about as they prepare their**

**lesson plans daily and or to reflect on after each class.**

First, “Am I satisfied with my students’ progress in my FL class?” To answer this question teachers first need to make sure that they have clear goals and objectives for their students. It is important for teachers to know exactly what they expect students to have accomplished at the end of a class period, at the end of a week, a marking period, a trimester, a semester. It’s only when specific goals are set and the expectations are clear to both the teachers and students, that progress toward the goals can be measured. Then when teachers assess their students’ progress, and if they realize that it is not where they think it should be, the second question emerges: “What can I do to change things?” Teachers should identify exactly what student behaviors need to be solidified, enhanced or eliminated and decide on techniques that would promote the desired results.

If one of the main goals is oral communication then this third question is necessary: “During a class period how much do I speak to my students in the TL?” Responses to this question will definitely vary depending on the teacher’s intrinsic belief on this matter. There are some that believe that only the TL must be spoken in the classroom, and these teachers would say everything in the TL. But, is this methodology productive if the input is not comprehensible? On the other hand, there are others who believe that grammatical concepts and cultural aspects should be explained in the native language and everything else said in the TL. But, what happens when a teacher has in one class students with different native languages? Whatever posture teachers take, I believe that there are three points that should be kept in mind always, and they are:

- one, that students need input to be able to produce language,
- two, that the amount of input is directly proportionate to the amount of output possible,

- i.e only when there is substantial amount of input will effective output be realized, and
- three, that the input needs to be comprehensible to count.

It is my opinion that these three points should be at the forefront of teachers' minds as they create a structure for their classes.

Since we realize that the more students practice speaking the better they become at it, the fourth question is: “During a class period how much do my students speak in the TL” In other words are teachers doing the lion’s share of the talking or is the class structured so as to allow students enough time to practice the language? Just for the sake of experimenting teachers should take a tape recorder into their classroom on a given day or class period and record. When played back it would be interesting to see how different is what actually took place in the classroom to what the teacher thought was taking place or should have taken place.

Fortunately, the teaching and learning process is a never ending one. Every class period provides an opportunity to do things better or at least differently each time. I hope that these activities will be helpful to teachers who are looking for ways to increase their students' oral production. Teachers who decide to implement the activities presented here, should feel free to modify them to fit the needs of their own students.

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\* pictures from Teachers Discovery “Interactive”Photo Verb Cards

## APPENDIX 1

Dialogo entre Angela, Raquel y Jorge

**ANGELA:** Tengo un plan

**RAQUEL:** ¿Cuál es?

**ANGELA:** Cuando venda mi casa, voy a darle a Jorge una parte del dinero. Así podrá abrir su teatro.

**RAQUEL:** Pues...

**ANGELA:** Yo podría trabajar allí también.

**RAQUEL:** Pero tú ya trabajas en un banco.

**ANGELA:** Trabajaría en el teatro de noche.

**RAQUEL:** Has pensado en todo.

**ANGELA:** Ahora tengo que convencer a Jorge.

**RAQUEL:** Angela, ¿no crees que es mejor que él mismo compre el cine?

**ANGELA:** Hablas como mi abuela.

**RAQUEL:** Bueno, tu abuela tiene mucha experiencia. Ha vivido muchos años.

**ANGELA:** ¿y qué? ¿Porqué todo el mundo se opone a mis relaciones con Jorge?

**RAQUEL:** Angela, no es que yo quiera oponerme. Sólo digo que....

**ANGELA:** No me digas más. ¿Porqué qué no te gusta Jorge a ti?

**RAQUEL:** Angela, no te enfades conmigo. ¡ No he dicho nada!

**ANGELA:** Pues, dime entonces por qué te opones a eso del teatro.

**RAQUEL:** ¡Basta con eso de oponerme! No te pongas tan defensiva. Mira, si quieres que te diga la verdad.....

**ANGELA:** ¡Ajá! Lo sabía . Igual que mi abuela.

**RAQUEL:** ¡Olvidalo! Mi madre tiene razón. No me deben importar los asuntos de otros.

**JORGE:** ¿Pasa algo?

**ANGELA:** Vámonos, Jorge. Hay muchas cosas que hacer. Hasta luego, Raquel. Te llamo más tarde.

**RAQUEL:** Angela.....

**ANGELA:** Hablaremos más tarde, Raquel.

## APPENDIX 2

## **APPENDIX 3**



