



# **LA CHICA QUIERE CAFÉ**

## ***THE GIRL WANTS COFFEE***

*Story, illustrations & notes by Bryce Hedstrom*



### *TEACHER NOTES*

This is the first story of the school year in Spanish I. It can be told at the beginning of the second week of class. The written story, student handouts and a quiz follow this initial explanation. There are also versions of the story and quiz in English for those that do not teach Spanish.

#### • **Previous Vocabulary**

Vocabulary from the previous week were words that got students up and moving, words that were useful for talking about classroom jobs and words that help us to get to know one another.

**Up & Moving Words:** stands up, walks, sits down, touches, points at, grabs, fast, slow, and

**Classroom Words:** window, floor, lights, chair, door, screen, projector, books, class

**Get-to-know-you Words:** is called, is in grade, lives in, prefers, likes it, boy, girl

#### • **New Vocabulary**

All of these new words are import because they are high frequency in any language. Use classical TPR to introduce the new vocabulary with gestures. This section is very brief. We stop using the gestures once most of the students recognize the words when they are spoken. There is no need to continue with the gestures after that time. After the first day, and briefly as a review on the second day, the gestures for these words are not used again. We want students to associate the sound of the word with the meaning and not have to rely on visual cues. If we keep using gestures, students tend to tune out the listening and depend on the visual cues of the gestures.

- **Has** Cup two hands together like you have something tiny (sounds a bit like *tiene*) in there.
- **Looks at** Hand to forehead as if looking at something while shielding from glare.
- **Wants** Bring two hands to chest as if bringing something dear to your heart.

Use new vocabulary with novel commands. Tell the students to do unexpected actions using the new words.

#### • **Begin tellingthe story**

- The story is the same for each level I class. Only the student names and product names are different.
- Choose bright, enthusiastic, emotive students to be the actors.
- Coach them in English, as needed, during the process of telling the story.
- Tell them that they are trying out for the job of actor. If they do not do a good job, we will find someone else.

#### • **Story Structure**

Several elements in the plot help make this story a winner. This is a seemingly simple story, but it will set the trend for storytelling for the rest of the year in class, so it has to be a good one. It has everything a good story needs. It has a beginning, a middle and an end. It has a problem, a struggle and a resolution. It has recognizable social tension and manipulation that students experience and try to figure out in their lives every day. The situation is

relatable, it has something that students can feel and recognize immediately. It has repetition built in. The unexpected twist at the end also helps to maintain interest.

<b>Beginning</b>	Problem	A girl has bad coffee, but she wants good coffee
<b>Middle</b>	Struggle	She tries to get good coffee from a boy
<b>End</b>	Resolution	She gets good coffee by giving the boy something unexpected

**Social Tension** The plot has elements that are relevant to students' lives. The girl in the story attempts to manipulate the boy with just a smile. The boy unexpectedly refuses. In high school girls are becoming aware of their power over boys. They realize that they can get some boys to do almost anything by simply giving them a bit of attention. I often pick a pretty and confident girl and an average boy for this story because the subtext works so well with that combination. Everyone sees what is going on—the girl wants something from the boy. Students see this scenario every day in school. What is shocking here is that the boy holds out and does not give in to her when the girl walks over to him, looks at him and smiles at him. The boy has an unexpected ability. He has the power to resist the charms of the girl—that is almost unheard of at this age (or any age, really). I also hope that students will pick up on a more subtle message here: if a boy can resist a girl, then a girl can resist a boy when, in a couple of years, the tables are turned and the boy is pressuring the girl to give in to something she may not want to do.

**Twist Ending** The girl offers the boy a toad, and he is willing to accept it in trade for his good coffee. This is unexpected. The boy does not accept a pencil or a piece of paper for his delicious coffee. It has to be something different and it needs to be valuable to him in order for the boy to make the trade.

**Repetition** Repetition is built into the plot of the story. The girl tries to trade her coffee three times. Each time it is the same formula. Each time there is repetition of these words: **walks, grabs, gives him, and doesn't want.**

Ask many types of questions as you work your way through the story with the class:

- Yes/No:** Is there a girl? Does the girl have water? Does the girl have tea?
- Either/Or:** Is there a girl or is there a boy? Does she have coffee or Pepsi?
- Fill in the blank:** There is a \_\_\_\_\_. The girl's name is \_\_\_\_\_.
- Simple informational questions with Who, What & Where:**
  - Who has coffee from McDonald's?
  - What does the girl have?
  - What does the boy want?
  - Where does the girl live?

This is only the second week of school. Ask questions that require only short answers. Do not ask questions that require more language such as the "How" and "Why" questions. Save those types of questions for later.

TPR these new structures when they come up later in the story (they are also high frequency and therefore extremely valuable words for students to know):

- **Smiles** Students smile and lift up corners of mouth with fingers
- **Gives him/her** Move hands in a giving motion, as if offering a plate of cookies to someone.

## • Vocabulary Choice

Most of the vocabulary in the story consists of the most useful high frequency words and is tightly controlled. Students are exposed to only a few new words. Student names and product names are used and the rest of the words are either high frequency or high interest, with these exceptions which are planned to help students in the later lessons and/or to help raise student interest:

**Grabs** is used because it is such an active word, more evocative and flexible than “takes”. Grabbing is a faster and more forceful action than taking and it is more interesting to students. **Takes** is high frequency and it will come later. Grabs is used here something like the word “gets” in English—a very utilitarian word that can take on many meanings.

**Walks** The Spanish word **anda** (walks) is used instead of **va** (goes) because the students had only had one week of Spanish when we started the story, and **anda** (walks) had been used on the first day to get the students up and moving around in the classroom listening and reacting to Spanish instead of just sitting there listening to rules. The word **va** will be introduced soon because it is high frequency and extremely useful.

**Smiles** This is used instead of “is happy” right now because it is more flexible. In the story, the girl smiles when she attempts to manipulate the boy—she is not necessarily happy, she is trying to get him to give her something simply by paying attention to him. At the end of the story everyone is smiling. “Is happy” is a useful phrase and it will be presented soon, but we were getting too many new words, so it was not included at this point. If this were the 3<sup>rd</sup> or 4<sup>th</sup> week, it would be included.

**Coffee, Tea & Water** are included as choices because we want students to begin to learn useful vocabulary early. It empowers students to be able to say words that they can use in a restaurant right away. The eternal shame of language teachers is to have a student that returns and say that after three years in your class they could not even order coffee at a café in Madrid. I want my students to have that ability and confidence from the first week. We introduce useful food vocabulary into almost every story a little bit at a time all year long in level one. **Use any kind of beverage or brand names that your students are familiar with.** You do not have to use “Seattle’s Best” or “McDonald’s”. I used those because students actually had cups from those stores with them in the class on the day we told this story. Brand names in the native language are fine once in a while. Not every single word in a story must be in the target language or from the target culture, especially at this early stage.

**Toad** I have a big, fat, brown stuffed toad from Guatemala in my classroom that tends to wind up in stories. The boys in the class usually think it is cool, and the girls think it is gross, so I included it as a believable prop—because the toad is actually an odd item that a boy might want. **Note that you do not have to use a toad;** I used it because it was handy. the word “toad” is not high frequency and so it is not nearly as valuable as most of the other words in this story, but it does add a bit of specialized flair that the students tend to like. Use any prop that is available and might work for your students. Just change the vocabulary and graphics slightly to match what you want to use.



**How gross!** This is a fun expression. It is not the kind of high frequency expression that we like to use, but it is fun and students like it, so it is used here because it fits and it is fun, plus the words **le gusta (likes it)** and **tiene** (has) correspond with a video by Señor Wooly (senorwooly.com), *¡Qué asco!*, that my students like.

**Handsome / Good-looking** in Spanish this word rhymes with toad. *Un sapo guapo (a handsome toad)* has a certain ring to it. Being good looking is extremely important to students at this age. They pick up this word quickly and with very few repetitions.

**The end.** I want students to know this term right away because it helps them know when a story is over and it helps them to tell me when they are done speaking when their stories are over. The shark fin drawing is just a fun way to get them to remember the term *el fin*. Incidentally, the Animal Planet network is missing out if every episode on *Shark Week* does not end with *el fin*.



### • Finish Telling the Story

Keep asking lots of questions along the way. Remember to keep them simple. Using the questions to verify details rather than doing formalized circling makes it feel more natural.

### • Review the Story

- Review by asking it—ask questions, then repeat the student answers to tell it again.
- Tell story with student eyes closed—students show fingers to indicate understanding

### • Read the Story (The written story with blanks appears later in this document)

- Pass out written story with blanks.
- This sheet has a pre-reading section. It is mainly a check for the teacher to be sure those words have been covered before the story is told and read. This pre-reading section includes sections for:

**Previous vocabulary**—words in the story that students had heard last week

**New vocabulary**—the five new words for this story.

**Extra vocabulary**—words that have been used for several days in class, but not always translated.

- Ask students to fill in the ones they know first and then go over these words aloud as a class before students begin working on the blanks for the story.
- Students write in the blanks of the written story—as it was customized for their class.
- Students work with a partner for reassurance and social outlet and to help slower students.
- Students have heard the story and are very familiar with it before they read it.
- When students are done writing, teacher reads story aloud in the TL to be sure all have it—pausing and saying “blank” so that students can say what they have written.

## **ELEMENTS OF EFFECTIVE INSTRUCTION IN THE LESSON:**

### **COLLABORATION:**

**Ping Pong Translation** with partner. Here is how it works:

- Students are in pairs
- First student reads first sentence of the story in the TL
- Second student interprets it into English and then reads next sentences in the TL.
- First student interprets it into English and then reads next sentences in the TL.
- they keep going through the entire story.
- Point out that each student is reading in the TL and interpreting in to English.

- It is NOT one student interprets into English only and the other reads in the TL only.
- Students will help one another out with this activity because both need to be successful in order to complete it. --
- Student like this activity so much that they ask to do it again the next day.

### **DEMONSTRATING KNOWLEDGE OF MATHEMATICS:**

The teacher can emphasize interdisciplinary connections to math as students prepare to draw their stories. Have them draw their stories on the back of their fill-in-the-blank story handout and it helps them to have eight equal sized boxes in which to draw. I have them fold it in to boxes to facilitate the drawings. We review how exponents work as we do this. The language here is not that complex and this can be done in the TL. We do the numbers in Spanish, but the rest is in English for this exercise right now. Most of the time we do not code switch back and forth between English and Spanish like this, but this time of the year we do.

I say: "When you fold something, or double it (the word in Spanish is *doblar*) you have two, so with one fold, we have two, one time. The formula is  $2^1$ . How many boxes are there? Two. So with one fold the formula is,  $2^1 = 2$ . Fold your paper a second time. Do not unfold it to count the boxes. How many folds have we made? What is the formula? Right,  $2^2$ .  $2^2 = ?$  Yes,  $2^2 = 4$ . Fold your paper again, do not unfold it to count the boxes, figure it out with math. Math is our friend. How many folds? What is the formula? Yes,  $2^3$ .  $2^3 = ?$  Yes,  $2^3 = 8$ . This is easy for most students, but it always trips up a few. It requires students to transfer mathematical knowledge to a different area and it allows students to recognize when they make procedural errors and take steps to correct them. For fun, we go on up to  $2^4$ ,  $2^5$ ,  $2^6$ ,  $2^7$ ,  $2^8$ ,  $2^9$  &  $2^{10}$ .

### **EXCEEDING EXPECTATIONS, USING KNOWLEDGE OUTSIDE THE CLASSROOM & CONNECTING COMMUNITIES:**

Students take the written version of the story home and read it in Spanish to their parents. This is a great way to begin to partner with families to coordinate learning between home and school. No one is expecting level I students to understand this much Spanish this early in the school year. I checked on parents' reactions in class next day with the students (give extra credit or make it for a grade, if needed) to encourage students to talk to their parents about their school work. Many parents will be impressed that their student knows so much Spanish already. This year students reported that parents had told the story back to them in Czech, German, Mandarin and Italian. Parents also started spontaneously teaching more Spanish to their children. This filling pool of good will, enthusiasm and connection with the community can only be beneficial in class the rest of the school year.

#### **• Draw the Story**

Students draw story on the back of the written story paper with simple stick figures. This is a brain break and a change in thinking that helps to refresh students. In order to draw the story accurately students need to reread the story. Reading carefully for details to draw and thinking about the story is further input, but in a different way.

Put a time limit of 5 minutes on this so that the drawings do not get too elaborate. Ask the students in the TL if this is Art Class or Language Class. Tell them that fantastic drawings do not matter. They are just drawing enough to remind them of the details of the story so that they can retell it to a partner.

- Teacher narrates parts of story in the TL.
- Students point at parts of the story as the teacher narrates.
- Teacher uses target vocabulary and tells story, but may change some sentences slightly to make at least some of the sentences different—use the same vocabulary and tell the same story, but do not use the exact same

sentences. Point this out to students that they are not memorizing sentences, but learning words that can be combined in different ways.

### • Re-tell the Story

--Students re-tell the story with partner looking only at their drawings.

--S1 looks at drawing and tells story in Spanish while following the drawings with her finger

--S2 looks at words on his paper and at the drawings on S2's paper S2 helps with a word or phrase when/if S1 gets stuck.

--Students change roles after S1 is finished.

--This is another cooperative activity. Students are listening to one another and helping one another. Also, the most comfortable student goes first.

**Why have students re-tell a story at all at this stage?** According to Second language Acquisition (SLA) theory, students do not acquire language, or even perfect it, by practice. Language is acquired in only one way, by comprehensible input (CI). Acquisition happens by listening to and reading messages in the target language that the student can understand. Re-telling the story is not CI, but it gets to CI in a roundabout way. When students can tell a story, they feel like they are learning. They feel like they are members of the club. This feeling of success is motivating and it helps them to come to class and invest themselves emotionally in it—this is how they get more CI and acquire the language.

**DIFFERENTIATION:** The beauty of the multifaceted set up to this activity is that the student that is most ready to tell the story will do so because they have had enough input. The more hesitant student will get more input by hearing the story, looking at the drawings and reading it again before he is asked to produce.

**EXTENSION:** After all have re-told with a partner, ask volunteers to retell the story using only the drawings. This allows the super stars to show what they can do and get the attention they crave. For a level I student to take a risk like this and tell a story in the target language at this time in the year exceeds teacher expectations.

### • Pre-view the Quiz

--Teacher asks questions that are similar to those that will be on the quiz

--Ask the questions in the TL

--Before students can answer, ask "What is that in English?" Then students answer aloud in Spanish.

### • Quiz

--Teacher asks questions aloud in the TL (See the quiz later in this document)

--Students answer with short answers in the TL. Students grade one another's papers and turn in.

--The objective for the quiz is to measure what students know and can do, but mostly to give them a feeling of success and confidence.

--The quiz is written and given to absent students in that format when they return because saying it over and over to the 10-15 students that are absent each day is tedious. Plus, missing all of that input puts their listening skills at a severe disadvantage compared to the students that had been in class and had receive the comprehensible input they needed that day.

**The 80/80 Guideline** (originally from Blaine Ray) We want at least 80% of the regularly attending students to get an 80% or better on most quizzes, particularly this first one. After all of the activities and review it is not uncommon for almost all of the regularly attending students to get 100% on the quiz.

• **Classroom Management Note: Listen to Your Intuition**

The teacher needs to be constantly aware of student body language. Students will give a clue as to their intentions with subtle movement clues and micro-expressions. These are often quick and captured only subconsciously. They show up only as feelings or premonitions to our conscious minds, so be aware when something just doesn't feel right. Listen to your hunches. They can be signals that your subconscious mind trying to tell you more about a situation.

An instance of this happened after a recent lesson. A male student asked, "How do you say 'She wants'?" He was trying a bit too hard to seem nonchalant about it. "Wants" is a word we are working on, and "she wants" is in the story, so his request was calculated to seem justifiable. I felt something was up, so to buy time and to get more body language clues I asked him what he thought it might be—it is never a bad idea to use Socratic questioning and lead students into coming up with the answer they seek and I use this technique often, so my response did not seem out of place.

He gave the right answer and then asked, "How do you say 'D'?" Now I was almost sure that he was playing me, but I wanted to be sure of my hunch, so buying more time, I said, "Like a girl's name Dee?" He said, "No, the letter d in Spanish." Then I was 90% sure that he was attempting to string together an unflattering statement about a female classmate (If you cannot imagine what the student was attempting to say look up "she wants the d" in an urban dictionary). So I said, "We are not doing the alphabet right now and you do not need to know that" in a flat tone. The tone and the blank look on my face communicated to him that I knew what he was intending to do and that it was definitely not OK. And he knew that I knew. He got my unspoken message back to him. His body language clearly showed that he had understood the message and he backed down immediately, not trying to salvage his nefarious operation by protesting or justifying his seemingly innocent question the way a student that is not reading you clearly will try to do.

This entire incident happened in less than five seconds. Awareness of the potential for mischief can head off problems before they even begin. Because I was listening to my intuition, I became aware of the potential for a disciplinary situation was avoided. A female student was spared a derogatory, sexualized remark, a group of smirking male onlookers were spared having my image of them tarnished, and the potential perpetrator was spared the misfortune of disciplinary action. I believe that the student realizes that I am on to him and that he will not attempt that particular line of questioning again.

## SAMPLE OF A COMPLETED CLASS STORY

(An English version follows)

Hay una chica. Se llama Nikki. Nikki vive en Johnstown. A Nikki le gusta el café. Nikki tiene café de McDonald's. ¡Qué asco! Nikki quiere café de Seattle'sBest. Nikki mira su café y no sonrío.

Nikki mira la clase. Nikki mira a un chico. El chico se llama Beck. El chico tiene café de Seattle'sBest. Nikki se levanta y anda a la silla de Beck. Nikki sonrío al chico. Nikki le da su café al chico.

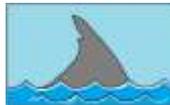
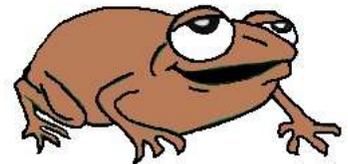
Pero el chico no quiere el café / café de Nikki / café de McDonald's.

Nikki anda y agarra un agua / una botella de agua. Anda a la silla del chico y le da el agua. Pero el chico no quiere el agua.

Finalmente, Nikki anda y agarra un sapo guapo. Le da el sapo guapo al chico. Al chico le gusta. El chico sonrío y agarra el sapo guapo. Le gusta mucho.

El chico le da el café de Seattle'sBest a Nikki. Nikki sonrío.

El fin.



## SAMPLE OF A COMPLETED CLASS STORY

(English version)

There is a girl. Her name is Nikki. Nikki lives in Johnstown. Nikki likes coffee.  
Nikki has coffee from McDonald's. How gross!  
Nikki wants coffee from Seattle's Best.  
Nikki looks at her coffee and she doesn't smile.

Nikki looks at the class. Nikki looks at a boy.  
The boy's name is Beck. The boy has coffee from Seattle's Best. Nikki stands up and walks to Beck's chair. Nikki smiles at the boy.  
Nikki gives her coffee to the boy.

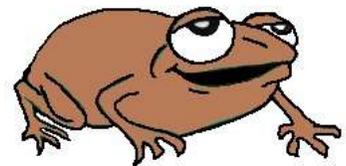
But the boy doesn't want the coffee / Nikki's coffee / coffee from McDonald's.

Nikki walks and grabs a water / a bottle of water. She walks to the boy's chair and she gives him the water. But the boy doesn't want the water.

Finally, Nikki walks and grabs a good looking toad.  
She gives the good looking toad to the boy. The boy likes it.  
The boy smiles and grabs the el good looking toad. He likes it a lot.

The boy gives the Seattle's Best coffee to Nikki.  
Nikki smiles.

The end.



# LA CHICA QUIERE CAFÉ

## PREVIOUS VOCABULARY—Need to Know

una chica / la chica	un chico/ el chico	se llama	vive en
agarra	anda	la clase	una silla / la silla
se levanta	no	le gusta	

## NEW VOCABULARY—Need to Know

tiene	mira	quiere
sonríe	le da	

## EXTRA VOCABULARY—Nice to Know

su	a	al	y	hay
de	del	finalmente	¡Qué asco!	mucho
un café / el café	un agua / el agua	un sapo / el sapo	guapo	el fin



Hay una chica. Se llama \_\_\_\_\_, \_\_\_\_\_ vive en \_\_\_\_\_.  
A \_\_\_\_\_ le gusta el \_\_\_\_\_.  
\_\_\_\_\_ tiene café de \_\_\_\_\_. ¡Qué asco!  
\_\_\_\_\_ quiere café de \_\_\_\_\_.  
\_\_\_\_\_ mira su café y no sonríe.

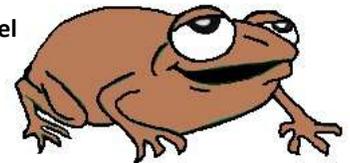
\_\_\_\_\_ mira la clase. \_\_\_\_\_ mira a un chico.  
El chico se llama \_\_\_\_\_. El chico tiene café de \_\_\_\_\_.  
\_\_\_\_\_ se levanta y anda a la silla de \_\_\_\_\_.  
\_\_\_\_\_ sonríe al chico. \_\_\_\_\_ le da su café al chico.  
Pero el chico no quiere el \_\_\_\_\_.



\_\_\_\_\_ anda y agarra un \_\_\_\_\_. And a la silla del chico y le da el \_\_\_\_\_. Pero el chico no quiere el \_\_\_\_\_.



Finalmente, \_\_\_\_\_ anda y agarra un \_\_\_\_\_.  
Le da el \_\_\_\_\_ al chico. Al chico le gusta. El chico sonríe y agarra el \_\_\_\_\_.  
Le gusta mucho.



El chico le da el café de \_\_\_\_\_ a \_\_\_\_\_.  
\_\_\_\_\_ sonríe. El fin.



# THE GIRL WANTS COFFEE

## PREVIOUS VOCABULARY—Need to Know

a girl / the girl  
grabs  
stands up

a boy / the boy  
walks  
no

is called  
the class  
likes it

lives in  
a chair / the chair

## NEW VOCABULARY—Need to Know

has  
smiles

looks at  
gives him /gives her

wants

## EXTRA VOCABULARY—Nice to Know

her / his  
from

to  
of  
a water / the water

at  
finally  
a toad / the toad

and  
How gross!  
good looking

there is  
a lot  
the end



There is a girl. Her name is \_\_\_\_\_ lives in \_\_\_\_\_.  
\_\_\_\_\_ likes \_\_\_\_\_ has coffee from  
\_\_\_\_\_. How gross!  
\_\_\_\_\_ wants coffee from \_\_\_\_\_.  
\_\_\_\_\_ looks at her coffee and she doesn't smile.

\_\_\_\_\_ looks at the class. \_\_\_\_\_ looks at a boy.  
The boy's name is \_\_\_\_\_. The boy has coffee from  
\_\_\_\_\_. \_\_\_\_\_ stands up and walks to  
\_\_\_\_\_ chair. \_\_\_\_\_ smiles at the boy.  
\_\_\_\_\_ gives her coffee to the boy.

But the boy doesn't want \_\_\_\_\_.

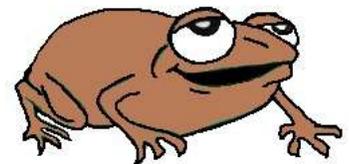
\_\_\_\_\_ walks and grabs a \_\_\_\_\_. She walks to the boy's  
chair and she gives him the \_\_\_\_\_. But the boy doesn't want the  
\_\_\_\_\_.

Finally, \_\_\_\_\_ walks and grabs a \_\_\_\_\_.

She gives the \_\_\_\_\_ to the boy. The boy likes it.  
The boy smiles and grabs the \_\_\_\_\_. He likes it a lot.

The boy gives the \_\_\_\_\_ coffee to \_\_\_\_\_.  
\_\_\_\_\_ smiles.

The end.

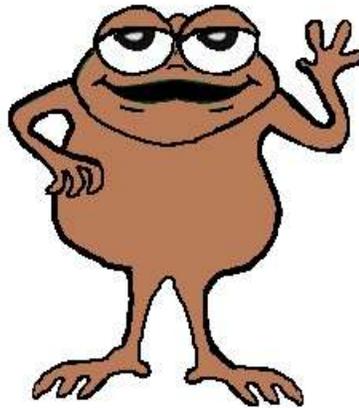


# LA CHICA QUIERE CAFÉ

## PRUEBA (QUIZ)



1. ¿Cómo se llama la chica?
2. ¿Dónde vive la chica?
3. ¿Qué le gusta la chica?
4. ¿Qué tiene la chica?
5. ¿Cómo se llama el chico?
6. ¿Qué tiene el chico?
7. ¿Qué le da la chica al chico primero (*first*)?
8. ¿Qué le da la chica al chico segundo (*second*)?
9. Finalmente, ¿qué le da la chica al chico?
10. ¿Quién sonrío?



# **THE GIRL WANTS COFFEE**

## **QUIZ**



1. What is the girl's name?
2. Where does the girl live?
3. What does the girl like?
4. What does the girl have?
5. What is the boy's name?
6. What does the boy have?
7. What does the girl give to the boy first?
8. What does the girl give to the boy second?
9. Finally, what does the girl give to the boy?
10. Who smiles?

