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# Games People Play in Language Learning

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GAMES PEOPLE PLAY . . . .

IN LANGUAGE LEARNING!!

an Independent Professional Project

by

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Brattleboro, Vermont

September 27, 1972

This project is one section of the Independent Professional Project of John Millett. His project defines the philosophy, organization and development of the English Workshop at S. I. T., of which the work in the Games Room was an integral part. The resources in my section of the project are offered as evidence of the in-depth development of one aspect of the Open Corridor plan and it hopefully will be a useful resource to teachers using games and those wishing to get involved in individualizing activities in language classes and in continuing development of the English Workshop. This is a starting place.

I would like to thank Jack for his guidance and wisdom in developing the Open Corridor concept; his work in the role of coordinator can not be under-estimated in the overall success of the program. I am grateful to Jan Bing, Ray Clark and Edgar Sather for advice, suggestions and enthusiastic support during the project and for serving as my Board of Advisors. Special thanks go to Nancy Dodd, Lee Gillespie and Felinda Mottino, all of whom saw some value in the games I was using and brought them into their own excellent programs. Last, but far from least, I am grateful for the support offered by the English Department at S. I. T. and the teachers of the B.A.S.I.S. Program for it was with their students that this project grew into a reality.



A square dance followed one workshop at B.A.S.I.S. in Boston.

Teachers and students are united in a common activity, and while learning something new, are sharing an excitement and learning from each other.

## THE GAMES PROJECT

as a PART of the ENGLISH WORKSHOP

The English Workshop, as it began and was developed at the School for International Training, was the product of the ideas, planning, work and cooperation of many people. My role began in the early stages of discussion about how a group of MAT's could function as a staff of an English program. We felt strongly that our peculiar and special education here had emphasized our growth as individuals within a group; we were sensitively aware of each other's unique gifts as well as weaknesses, areas of inexperience and levels of self-confidence. We wanted to pool our talents and energy and stay attuned to different viewpoints and attitudes toward teaching that could benefit us each in our growth as teachers and make possible an exciting, flexible and dynamic teaching/learning atmosphere.

In retrospect, the gap between our ideas and the actual attempt we made is great; we had high ideals for cooperation and depth planning, innovation and versatility that were only partially realized. Each of us were limited by our involvement in the MAT program and the intense nature of campus life here in Vermont; each perhaps had certain personal and selfish goals that came first and didn't always promote the cause of the Workshop. But we did grow; we did accomplish some things; and those of us who were most involved from start to present felt there were worthwhile and meaningful achievements in some areas.

My first session in the Workshop was spent in the Simulation Room. Thalia Alberts and I put together a restaurant with menus, pictures and some tables and chairs. I spent my time talking with people who came to order, helping to translate the menu and talking about the kinds of

food. Many came in during the hour and a half and most stayed from ten to twenty minutes if there was place to sit down. I found myself along with most students and teachers just bubbling over with enthusiasm for the session. People were speaking to one another, asking and answering questions, laughing; all were relaxed and yet interested. There was lots of movement, a babble of talk, a swirl of excitement, but none of this was distracting. Quite the contrary, people hated to leave.

I left my post in the restaurant for a short time to see what was happening in other rooms. Betty Jo Stone and Joanne Eisenburg were engrossed in separate games of Clue and Concentration across the hall with groups of six or eight seated on the floor around them, talking, laughing and working hard at the immediate task. Jack and Lou had colored rods spread out in front of them with a few students trying, with deep concentration, to describe the structure they had built. Bill Harshbarger was talking with a few students about a particular problem they had presented, and as he talked, he was drawing and writing on a pad of paper in front of him. The students were perplexed, listening; then a brief look of comprehension; then, more questions. A large crowd of students was pressed into the Conversation Room. There were many MAT's as well and the discussion was involved and spirited. Out in the hall, other students were, like me, milling about and deciding where they would go next. Bob Heavenrich was talking with some of them, explaining the set-up of the Workshop and helping them decide where to enter. I went back in the "restaurant" where several new people had come in and were "ordering." I was elated and frustrated only in that I couldn't be in every room at once!

Jack Millett, coordinator of the Workshop from its beginning, called everyone, teachers and students alike, into one of the classrooms for a Feedback session. His quiet questions and requests for reactions, suggestions and criticisms, produced silence. Then Queta, from Mexico, and one or two others, offered praise. "Oh, it was very nice." "I enjoyed myself." "I learned many things." (When Jack wanted to know what, she giggled and smiled and managed to say, "Oh, many things!") Finally a few students voiced the thoughts that were on their minds. "Why do you waste your time studying how to present such activities when you know a school could never be run in such a way?" demanded Alberto of Italy. Another chimed in, "Yes, and why do you MAT's, who are so busy with your own program, spend a whole evening talking and playing games with the ISE's?" Others didn't know why we should ask them for suggestions; weren't we the teachers?

These particular questions remained in my memory, for they illuminated the crux of our commitment to this program. The planning and execution of the Workshop had involved more of us creatively working together than any other single activity I had been part of during the MAT program. We had no idea if results of our experimentation and exploration of this type of approach to teaching/learning would or could yield evidence to recommend it as part of an ESL program. Yet the possibility, the real challenge to make it work, combined with the catalytic effect of the first enthusiastic evening, strengthened our resolve to carry it through.

As I surveyed the activities that night, I felt I'd like to get more knowledgeable and proficient with games. I had certainly played many games with my family, but I had great difficulty thinking of what games could be played with foreign students. Even in third grade during my

previous two years of teaching, I had never been able to present a game that succeeded in capturing their interest or excitement for very long, and besides, I had always worried about losing control by using games. In Mexico, I had only used a few group games; how would you set up games for individuals?

Betty and Joanne had taught in an elementary bi-lingual school and the games they were using that night, Spill and Spell, a Concentration game, Clue were mostly ones they'd made during student teaching. I wondered how these older students at S. I. T. could possibly be interested in those! But yet, they were! And I wanted to know if I could learn to teach some games, too.

As my collection of commercial games grew and my confidence in getting students involved in playing games, I began to branch out and look for games I could make. I scoured bookstores, peeking into all the games on the shelf. I asked all the teachers in the English Language Department for ideas and looked up books on the subject. I was surprised to find that there wasn't too much on games. Actually, the latest research in Games has been with the multi-level, role-playing games that are being developed for new programs in selected elementary and secondary schools. Harvard and Wharton Business Schools have games that require computerized assistance in high-level financial decisions and the State Department has games to prepare their diplomats for the kinds of situations that may crop up in negotiations or espionage. Had I the time and ingenuity (for games-making is extremely complex), I am sure that deeply involving games could be specifically geared for the newly-arrived foreign student or immigrant and could orient him to the cultural and political hierarchies he will need to understand to

live in the United States. Such games can epitomize the ability of games to involve participants, integrate information and motivate verbalizing decision-making. I, however, have hardly touched this area.\*

What I have done since the initial decision to develop the Games Room of the English Workshop is presented in part in the pages which follow. I cannot recapture the spirit of the project, the feelings, the fun, the difficulties, the revisions and above all, the comments of students interacting with the games. I cannot, likewise, take credit for what I have included- which is basically the games I have most successfully used, with suggestions for how I have adapted them for the Workshop and for ESL students all over eighteen years of age. Every time a game is played, new ideas are generated; others have contributed a great deal with ideas of their own, materials and constructive criticism of my work.

Knowing that I have just barely scratched the surface of possibilities for developing individualized and interesting activities for language students has affected decisions on how to present what I have been able to work up. I have tried to give enough information to whoever uses the material to be a helpful source for games ideas and directions for playing and making similar games. Where problems have arisen and partial answers developed, I have included them as helpful hints. Each teacher will have to, obviously, take into consideration the age, level and interests of his group or class, but hopefully there are here some aids and resources to provide a head-start. The particular atmosphere of the English Workshop was incentive to develop more games

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\* My humble and incomplete attempt to remake Monopoly in this spirit is presented in another part of this Independent Professional Project.

to be played simultaneously in a fluctuating population and thus provided an excellent testing-ground for experimenting with individualizing

As a final and personal note, I'd like to add this introspective observation about what was for me one of the most rewarding aspects of the Workshop and Open Corridor concept. The role of the teacher as a resource person is a challenging one. If, at any time, you are unprepared, or have let your own spark of enthusiasm flicker and wane, you can expect as consequence, that probably few people will come or stay in your room. Conversely, you need to be aware of how you motivate people to stay - are you possibly subtly coercing people to stay and play a game for your benefit rather than theirs? How do you orient people to the potential resources in your room if they think games are for children?

As coordinator, I needed to be several places at once in a small room. Listening was probably my major function. I also needed to be constantly aware of the dynamics of the room, who was involved, who needed help, who was able to handle the game alone, who was looking for encouragement, or who perhaps was confused or frustrated.

Certain games require a native speaker as moderator and as a reference for idioms, slang expressions, aspects of American culture. Other games need only be set up and ready, like Spill and Spell, and people will work at them in pairs or alone with a dictionary. The combinations of people and games were never the same and so the role of the coordinator is always different. Sometimes there are many native speakers on hand to help; other times observers float in and out and get as involved as they feel they'd like to; many times you could be alone.

The real vitality of the Workshop shows its colors when lots of people are on hand. This happened one exciting evening at the Workshop for B.A.S.I.S. at Massachusetts Institute of Technology in Boston. This particular evening, forty Japanese teachers of English, in Boston for a six-week seminar on methods, pronunciation and new ideas, were invited to "observe" our Workshop. Jack and I met them, along with Edgar Sather, and Lou and Marilyn Spaventa, other MAT's who were teaching in the B.A.S.I.S. program this summer. We explained the come and go set-up of the Workshop and briefly described what they could see and do in each room.

About thirty came immediately into the Games Room, along with some of the regular B.A.S.I.S. students. I invited them to look at all the games, play about five minutes of each to see how the game worked and then move on to a new one. They were positively delighted - as was I - and were incredibly enthusiastic about every game. The session that evening stretched on toward 11 p.m. and their leader later reported they rated the Workshop as one of the most exciting and valuable parts of their summer seminar!

Throughout the entire experience, high points and low, during the organized spring sessions twice a week and the more sporadic summer sessions when we were hard-pressed for people to take responsibility for the various rooms; during B.A.S.I.S. whose required weekly ride to Boston brought us to our closest point as a staff, to the Games Workshop for the Language Teachers Workshop and now, as we introduce it to new people who will inject it with new ideas and life, my enthusiasm has grown with the possibilities of turning people on to language and communication - and fun! through games.



They're here to learn English and want to know all about America. Your job is to be a resource to them and use your talents, skills and abilities making sure the time they choose to spend with you is not wasted, boring or of little interest.



P A R T II

THE GAMES

TABLE of CONTENTS

<u>GAME NAME</u>	<u>PAGE</u>
BLOCK GAME .....	a
CAREERS .....	c
CONCENTRATION .....	d
CLUE .....	f
S . I . T . CLUE .....	h
DICTIONARY .....	i
JEOPARDY .....	j
MEMORY TRAY .....	m
PICTURE CONCENTRATION ....	n
PUNC - WORD .....	p
PUZZLE - MAKING .....	r
RHYMING WAR .....	s
SEPARABLE / INSEPARABLE VERBS .....	t
SPELL 'N SPELL .....	u
PERQUACKY .....	u
SENTENCE SCRABBLE .....	u
HEAD TO HEAD .....	u
* * * * *	
RESOURCE LIST OF COMMERCIAL GAMES .....	v
RESOURCE BOOKS ON GAMES (including other IPP's) w	
ERIC REPORTS in S. I. T. Library.....	x

## GAMES PEOPLE PLAY . . . USE LANGUAGE TOO!!

Once you get into using games, your own ideas and adaptations will pop into your mind, but as you begin using commercial games to individualize your classroom activities and creating your own, there are a few important fundamentals to keep in mind:

**\* A GAME SHOULD BE FUN FOR THE STUDENT.**

This seems so obvious, but be alert to your students' clues to the success of a game. If your participants are bored, frustrated or uninterested, stop play immediately. They may tell you why they don't like it, and this could give you ideas for how to revise it for their level, age, interests and maturity.

**\* DIRECTIONS SHOULD BE CLEAR AND SIMPLE**

Think through the rules to decide on the essentials and then try to present that simply. Individuals in a group, after having been taught a game, should be able to explain it in their own words to a new group. If rules are too complex, simplify them or create new ones.

**\* ENHANCE THE COMPETITIVE SPIRIT OF GAMES WITH GROUP, TEAM WORK**

A game should allow students of different strengths to help each other without rewarding solely students of higher abilities and without embarrassing or excluding weaker students.

**\* PLAY GAMES OFTEN. REPEAT FAVORITES.**

A teacher should ideally have an arsenal of games that can be played by individuals, small groups and/or class-size groups. If class time is limited, have games marathons when students can come and play games they've learned all day long.

**\* USE GAMES TO REVIEW, SYNTHESIZE, SOLIDIFY MATERIAL ALREADY INTRODUCED.**

Games are more an attitude, a spirit, than something you buy and play. Most material can be presented with the flavor of a game and will probably find a more interested audience than otherwise.

**\* BE FLEXIBLE!!**

Commercial games can often be put to use in a particular classroom situation; often the actual game need not be purchased. Readapt the idea to accommodate a wide variety of structures, cultural concepts and language proficiencies. Watch, too, what students do with them. They are often able to create even better games with the same materials. Teach games, too, like cards, that seem to have limited vocabulary or structural value; they will provide opportunities to play with American friends in a relaxed, informal situation, conducive to communication.

CONCENTRATION continued

LANGUAGE LEARNING VARIATIONS: If time permits, have each person put the words he uncovers into sentences. This gives language practice, helps you to observe who does and does not understand how the word or structure should be used and helps players fix an additional association in their memory for the words. It also unleashes student creativity and gives the game the flexibility it should have to allow players of different language proficiency to play together. Intermediate and advanced students will also enjoy the challenge of putting both words in the same sentence.

\* See Part Four of Games to Improve Your Child's English by A. B. Hurwitz and Arthur Goddard, Simon and Shuster, (New York), 1969 for excellent lists of English homonyms, and other resource lists for Concentration.

CLASSROOM VARIATION: Take a piece of clear plastic of the type that is used for making overhead projector transparencies. Make a permanent grid of square boxes - five rows across and five down. On a second sheet of plastic, you can fill in words of your pair sets. Write these in erasable Flair pen ink. There will be space for a Free Spot or a bonus. Then cover each of these blocks with a small square of paper, attached with a piece of tape. You can project this on a screen, wall or board in the front of the room and let students choose squares (You can number or letter the rows.) If they make a pair, remove the paper squares and write in the student's or team's initials on the squares. The rest of the directions are the same as the previous game.

**GAME NAME:** C L U E

**LEVEL:** Beginning students often have trouble with the commercial version of this game. If, however, it is adapted to a simpler context, it could be used at any level. Its structures are very repetitive, but the involvement in the mystery solving process usually intrigues and involves even advanced students.

**MATERIALS:** The commercial board<sup>11</sup> consists of a large square representation of a mansion with eight rooms, and connected by a grid of small squares which serve as steps for the character pieces to move from room to room. This can be easily duplicated on a large square of poster board (I'd estimate about 18" by 18", but this is a variable) copying the shapes and layout of the rooms and squares with tracing paper which can then be taped to the poster board and laminated with clear Contac paper. This is especially good if you want to adapt the game for other languages, or for a particular school or city). You need markers for six or eight characters and objects (the commercial game uses six weapons). There also are cards, one for each room, character and object or weapon. An envelope, large enough to hold three of the cards goes at the center of the board.

**DIRECTIONS FOR PLAY:** It's important for all the students to understand the point of the game at the outset and this often involves teaching vocabulary and explaining slowly and carefully the process of find "Who dunnit?" Using the commercial game, all we know in the beginning is that a crime has been committed - presumably a murder. There are six people in the house, each a possible suspect. There are also six weapons, one of which has been used to commit the crime. It was also evidently committed in one of the rooms.

JEOPARDY continued

The first player begins by choosing a category and an amount ("Sports for \$10., for example.) The MC responds by reading an answer: "It is a long, smooth stick of wood used to hit the ball in baseball." The first player of all the group who is able to indicate he knows the question for which that is the answer, claps his hands (or makes some other pre-agreed upon sound.) It's important to stress that the player must make that sound or soon you'll have people shouting out answers and questions at the same time. If the player who responds first says, "What is a bat?" or words to that effect, he wins \$10 in play money (or 10 team points). If he says, "A bat." say, "Question form, please." because this is part of the language practice the game affords. If he is wrong ("What is a racket?"), he loses that amount of money or points and another person may clap to give their answer. If there's a tie, have them roll a dice or flip a coin.

Play continues until all the answers in all the categories are used up. The game can either end there, or continue with a follow-up game, called "Double Jeopardy" where all the money or point values double (\$20 - \$100).

**WINNER:** The person who has accumulated the most money is declared the winner.

**ADAPTATION:** In the commercial and TV game, there are one or two squares chosen as Double Jeopardy squares. When these cards are uncovered, the person who selected the space has the sole opportunity to "question the answer" and before he hears the answer, he may select any amount up to the total amount of money he possesses, to bet on the question. If he's correct he wins double that amount; if he's wrong, he loses the amount.

# JEOPARDY

categories

\$10	\$10	\$10	\$10	\$10
\$20	\$20	\$20	\$20	\$20
\$30	\$30	\$30	\$30	\$30
\$40	\$40	\$40	\$40	\$40
\$50	\$50	\$50	\$50	\$50

Double Jeopardy - values double

SAMPLE JEOPARDY ANSWERS

<u>FRUITS</u>	<u>U.S.HOLIDAYS</u>	<u>ALPHABET</u>	<u>ROAD SIGNS</u>	<u>FAMOUS PLACES</u>
\$10 This fruit is also its color	It's on July 4th	3rd letter of our alphabet	Red, eight sides	A famous waterfall between US & Canada-
\$20 Called platanos by spanish-speakers	Began at Pilgrim/ Indian feast in Plymouth, Mass.	These letters signify "all right" or "good"	yellow triangle where 2 roads come together	So. American site of "Carnival" in February
\$30 Red & delicious; served with shortcake	Day for sweethearts, lovers-in Feb.	Only consonant always followed by same vowel	yellow rectangular sign with curvy arrow	Home of Eiffel Tower
\$40 Fruit of a palm; also 2 people going out socially	Usually celebrated second Sunday in May	B stands for this in B-52	white rectangular sign with numbers; usually 25,30,45,50	World's highest mountains are in this tiny country
\$50 Its homonym means "2 of a kind" - as in shoes, gloves	Night when children dress up in costumes as ghosts, goblins; go to houses-"Trick or Treat!"	Of a.m. and p.m., it means "morning"	or 65 A circular sign with an X through it; letters RR	Location of '72 Olympics (summer)

(Draw all roadsigns on board)

**GAME NAME: MEMORY TRAY**

**LEVEL:** Depending on the types and familiarity of objects chosen for the exercise, it can be applied at any level. When the participants work in groups, multi-levels can help each other as a team with students learning from each other.

**NUMBER OF PLAYERS:** any number that can get close enough to the tray of objects to see them clearly can certainly play. If a large number want to get involved, play it more than once, trying to be careful that other groups don't hear the answers of the first group. In the Workshop, ten was about the maximum that played at any one time.

**MATERIALS:** Any twenty objects can be selected and the more unusual the better! Try to choose items that hold certain interest for students, or represent things they might like or need to know names for. If you choose a few odd items (a wooden snake or a wax-covered bottle or a frog bean-bag) the participants will have to use their descriptive abilities as they probably will not be able to come up with an exact name. This is true also of strange objects or ones they've never seen. You'll also need a tray or a cookie sheet or low box that can display all the items on a flat surface. (In the Workshop, you can put the objects right on the floor.) Bring something also to cover the objects, like a towel, pillowcase or large paper.

**DIRECTIONS FOR PLAY:** When everyone is ready, with a great air of excitement, uncover the twenty objects and let everyone look for 30 seconds. Then, cover them again and let groups of four (pre-assigned) go off into corners to compile a list of all the things they saw. After two minutes, bring the groups back and have each read their list. Compare it to the actual items and give half points for "close" guesses. The team with the most points wins.

**GAME NAME: P I C T U R E   C O N C E N T R A T I O N**

**LEVEL:** This game can be used with any student. Greatest interest and creativity can probably be exercised by those on an intermediate to advanced level, however.

**NUMBER OF PLAYERS:** one to six for every set of ten pictures works well. There should also be a teacher or native speaker as resource person for best language practice and enrichment.

**MATERIALS:** Cut out a large number of pictures. You may wish to choose only people, with various styles of clothing, ages and picture settings. Animals, architecture and incongruous, funny scenes are good, too. If you want to make a deck of pictures, choose ones that are all about the same size and back them on squares of construction paper. You can, however, use pictures of any size that's easy to handle.

Pictures should at least be backed with heavy paper, but best is to cover them with clear Contac paper as well. Postcards and snapshots are good too. The main criteria are clarity of detail, interest of character or action and motivation for description. If used often with the same group of students, you should have many pictures and use 10 to 15 different ones during each game for every four to six players.

**DIRECTIONS FOR PLAY:** Turn over the ten or fifteen pictures face up in front of all members of the group. Give students the instructions to examine each picture carefully and try to remember specific details in order to identify each one. They have 30 seconds to do this. Begin timing.

PICTURE CONCENTRATION continued

After 30 seconds, take away all the pictures and slowly bring out about seven of the ten (or ten of the fifteen) pictures so that the group can see them again. Now, ask players to describe the pictures that are missing.

LANGUAGE USE: As there is no real winner, don't reveal the hidden pictures back until you really feel they've described them satisfactorily. Depending on the language ability of those playing, ask questions about dress, facial expression, probable feelings, what was happening, etc., and then award the picture to the person who contributed the most significant details. Students may become quite interested in what is happening in a particular picture and it can lead to debates or requests for new vocabulary or cultural explanations, and so on. That is the real value of the game.

GAME NAME: PUNC-WORD

LEVEL: This game is adaptable to any level, especially depending on the simplicity of the punctuation used.

NUMBER OF PLAYERS: two to four. If two play, Punc-Word can be scored with a football grid, correct answers advancing a player's piece, mistakes penalizing him and scores based on "touch-downs." There are, of course, many other creative ways of scoring dual competitions.

MATERIALS: a set of cards (calling cards are especially good with this game). One half of the cards have a punctuation mark written on one side - (ex. ? or ; or " ") The other cards have a single word. Depending on the level and purpose of the game and your students, modal words or irregular past tense words or auxiliaries or question words are good because they force the student to form more difficult constructions.

DIRECTIONS FOR PLAY: Form two piles, one containing cards with punctuation marks and one with words. (You may want to mark the backs of the cards with PUNC and WORD, but this is time-consuming.) Each player chooses one of each and his task, in order to keep the set, is to create a sentence which uses both the word and the punctuation mark. There is no other requirement and results are often very creative. (Ex. Player A draws ! and must. His sentence could be "James Bond must get down the mountain safely!" or it could be "Yes, you must do your homework!" or any other sentence that is correct. If he should say, "Why must I come!" he has made a mistake. It's good practice for the other players to correct if they can and help him form a new, better sentence. In a classroom situation, you may want to keep team score tallies, but with small groups the interaction is enough.

PUNC-WORD continued

HINTS AND ADAPTATIONS: If the game begins to drag, probably the students are taking too long to form sentences. You can help this by the use of an egg-timer to limit the amount a person can spend in order to make a sentence or have it competitive with members clapping their hands to indicate they have a sentence. To allow everyone to participate, you can have each one in the group create a sentence and use them as reading copy in class use or vote on the most creative, interesting, long or unusual sentence. If your class or group consists of beginners, just work for correct answers, with a person scoring a point for himself or his team simply by making a correct sentence.

GAME NAME: MAKE YOUR OWN PUZZLES!

LEVEL: Any level.

NUMBER OF PLAYERS: individual entertainment

MATERIALS: Find a colorful picture with high interest for the particular student(s) you are working with. (a motorcycle, fast car, movie star, Playboy Bunny, beautiful landscape, clown, etc.) Paste it firmly to a piece of construction paper and cut to same size, no border.

Decide what type of language game you want to create - phonics work well- beginning word sound, rhyming word, final consonant, vowels, etc. Then cut out small pictures of items that can illustrate your choice. Paste them fairly regularly spaced all over the back of the picture.

Now, between the little pictures, draw out various sized puzzle pieces. With this type of puzzle, it's usually difficult to have them interlock, so just draw lines so that all fit together on page. Cut the pictures out by cutting on the lines you have drawn. Now, reassemble the puzzle by fitting together the little pictures on a piece of cardboard or heavy paper. Lift each piece, one at a time and indicate the clue (beginning sound, vowel, a rhyming word, etc.) by writing it on the paper beneath.

When all the clues are written in, take the puzzle pieces and put them in an envelope. Now, take a 9" x 12" piece of colored construction paper and glue the piece of hard cardboard to one half of it. This forms something like a book. Crease the paper in the middle and glue an identical piece of cardboard on the other side. This forms a kind of press. Without it, the puzzle pieces slip out of the book when assembled.

Glue the envelope to the front of the book, with some sort of riddle or provocative question. The person using it will follow directions in putting the puzzle together, then press the covers together, carefully turn it over and presto! the original picture appears! Sounds complicated, but fun!

GAME NAME: R H Y M I N G W A R

LEVEL: Especially good for beginning language learners, it has a certain appeal to all levels.

NUMBER OF PLAYERS: two or with two teams.

MATERIALS: cards, similar to those for concentration games.

Write words on them that are one-syllable and are therefore easily rhymable. Games to Improve Your Child's English has a good list.

DIRECTIONS FOR PLAY: The deck of cards is between the two players, or the first two of the team. Turn over a card and then the other player says a word that rhymes with that word. The first player thinks of another and so it goes on, back and forth, until a player challenges the opponent (a resource person or dictionary can solve the challenge) or until one can no longer think of a rhyming word. The words, of course, need not be spelled the same. (Steak, bake, etc.)

The last one to give a rhyming word wins that round, and a new word is turned over.

This game can be good practice for an individual as well, especially if he has a native speaker to listen and help.

**GAME NAME:** SEPARABLE/INSEPARABLE VERBS<sup>1</sup>

**LEVEL:** This game is intermediate to advanced. The student definitely needs to have had some exposure to two word verbs before playing.

**MATERIALS:** cards, made from index cards, calling cards or heavy cardboard. Cover with clear Contac paper for greatest durability. Use three colors to color-code the word sets. For example: an inseparable two word verb is "ask for". One set of three cards would be ASK (blue) FOR (green) and REQUEST (red). The third card is the definition. You also need to make a heavy paper sheet on which are drawn color coded spaces for each pile.

**NUMBER OF PLAYERS:** four is a good number for each game.

**DIRECTIONS FOR PLAY:** The cards are stacked face down in the three color piles (green, blue and red). Each player draws three from each pile for his hand. A player begins by seeing if he can make any sets in his hand. If he can, he lays them down in front of him, uses the two word verb in a sentence and refills his hand with a card from each pile. He goes on this way until he can make no more sets of three. Then he may discard any card in his hand face up in front of the pile of that color and draw another new card of that color for his hand. Play goes around to the left. Succeeding players can draw either from the top card of the deck or the discard pile. If at any time another player disagrees with a combination another player lays down, he may challenge. A sheet listing all the two-word verbs in the game can be used to settle disputes.

**WINNER:** The winner is the person who has been able to lay down the most correct sets during the game.

1. This game was created by Ms. Felinda Hottino, MAT/ESL, S. I. T.

GAME NAME: SPILL 'N SPELL, PERQUACKY, SENTENCE SCRABBLE

LEVEL: All can be used with any level student and are especially good for a beginning student and those from first language groups with different writing systems than English.

NUMBER OF PLAYERS: These three games, all commercially produced, lend themselves to individual use or small groups of two or three. Any more and there is not enough participation to keep all involved.

MATERIALS: Sets of these three games. (If you can have a carpenter produce a number of cubes of wood, it is possible for you to put a letter or word on each side of the cubes and thus make your own game. You'll need an egg timer and a score or scratch pad per game also.

DIRECTIONS FOR PLAY: Each game is essentially the same. A player puts the cubes in a small container, shakes them up and spills them on the table or floor. He then turns over the three-minute timer and, using only the letters or words on the top side of each cube, creates words (or sentences) as fast as he can. When time is up, he must stop.

SCORING: There are several possible ways. One way, a partner records all the words (or sentences) the player is able to form. Later points are given for all correct spellings or constructions. Or, the player can put the letters or words together in crossword puzzle fashion, with a bonus if he can use every letter or word. The point system usually used is to square the number of letters in the word or words in the sentence making a 3 cube structure worth 9 points and a five cube, twenty-five.

HEAD TO HEAD is another commercial game for two players using three-dimensional letters. The players work simultaneously working for the highest point score when time is up. Like Scrabble, different spaces have different point values.

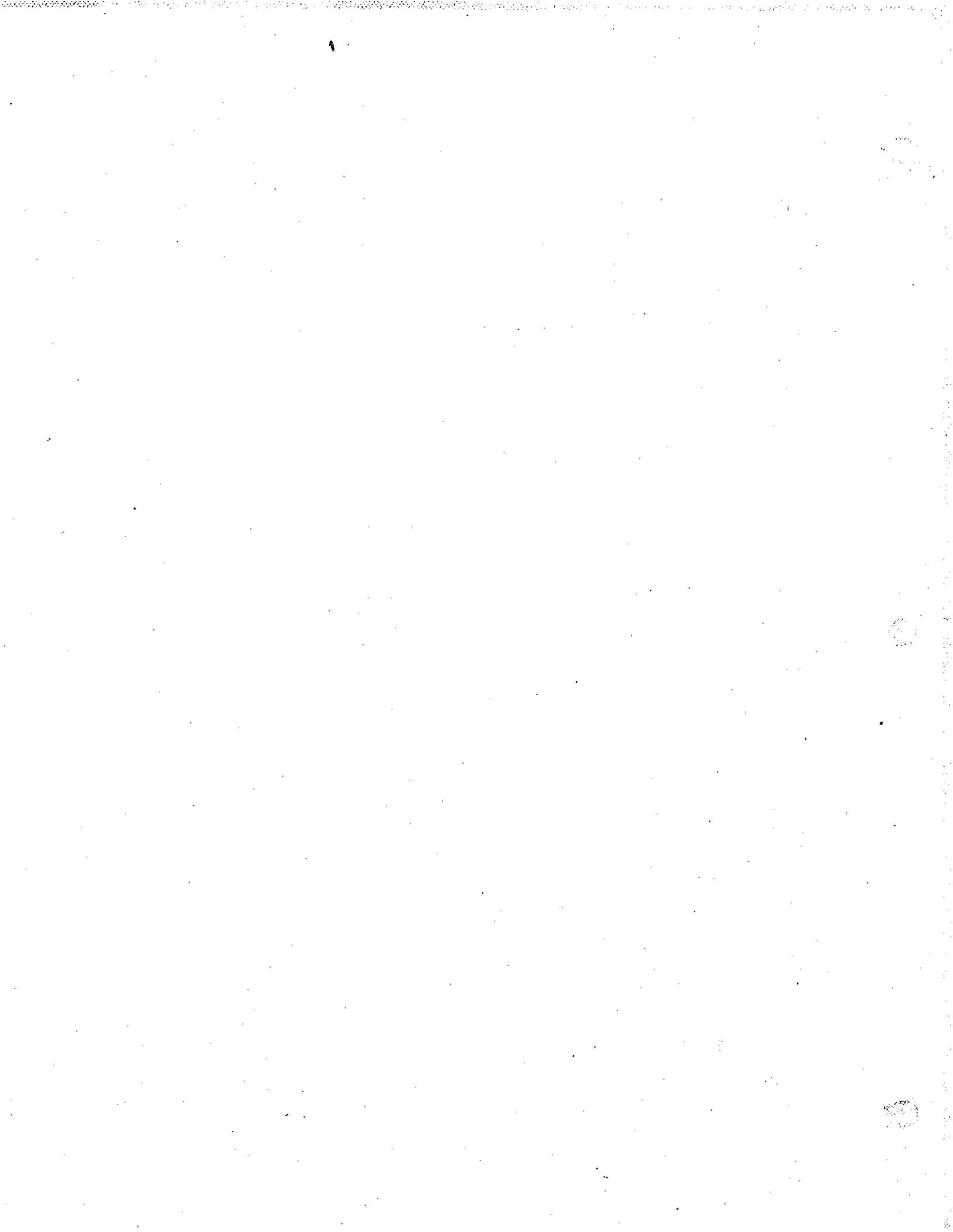
Don't be fooled by the word  
"game." - It's not necessarily frivolous.  
A well-planned game requires lots  
of thought from players as well as  
constructors. Just start with the premise  
that people enjoy competing and having fun!



Here is a list of simulations we developed for use during the English Workshop. Each required different props; all needed imagination and lots of running around to collect the right people and finishing touches to make a believable and recognizable situation. In developing simulations, be particularly sure you ask your students often what situations they would like to learn more about and feel more comfortable in - they'll surely tell you the ones they're scared of or completely ignorant about!

RESTAURANT	TRAVEL AGENCY (cancelled after planned)
DRUG STORE	TELEPHONE BOOTH with OPERATOR. Equipment in English Language Dept.
DEPARTMENT STORE	BARBER/BEAUTY SHOP with real haircuts!
POST OFFICE	BUS STATION
BANK	CUSTOMS

Many more can be developed - a music store could kick off a song fest and a sports shop could be followed up with a real game! Simulations will require several people, but they're one of the most spontaneous and fun types of communicative contact you can present. The enjoyment and value for the students won't be simulated.



\* Used during English Workshop at S.I. T.  
# Used in B.A.S.I.S., Boston, Mass.  
+ Available in English Office, S. I. T.

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### RESOURCE LIST OF COMMERCIAL GAMES

- AD-LIB - E. S. Lowe, Publishers "A new challenge to word game fans.  
The number values are on the game-board"  
\*#
- CAREERS - Parker Brothers Vocabulary deals with ways to win Fame,  
Fortune and Happiness; all American terminology  
\*# +
- CLUE - Parker Brothers Detective Game, limited vocabulary and structure;  
motivation to solve the crime; adaptable to other  
situations; (Ex. S. I. T. Clue)
- The Game of ETHICS Art Fair Publishers 1971 "Face a fascinating human  
situation; make a moral choice, challenge and  
be challenged; Defend your principles!"  
Contains cards with problem situations to discuss
- HAPPINESS Milton Bradley 1972 Practices all-American life-style, road  
to happiness via education, faith, friendship,  
job, family, etc. Cultural vocabulary
- HEAD TO HEAD E. S. Lowe 1972 two play at same time in a race to form the  
highest point score crossword style with  
limited amount of letters.  
\*#
- JEOPARDY January Enterprises 1964 Milton Bradley Company "Players are  
given the answers and asked to come up with  
the questions."  
+
- MONOPOLY Parker Brothers Real Estate and Trading Game; available in several  
languages; best if rules are adapted; interesting  
to apply to city in another culture.  
\*#+
- PASSWORD Milton Bradley Company Players give partners clues to guess the  
given Password. 4 players.
- PERQUACKEY + Lakeside Toys of Lakeside Industries, Inc., Minneapolis  
Role the letter cubes and make words; timed  
+
- PROBE Parker Brothers 1964 4 players, guess secret word of opponents before  
they guess yours - one letter at a time  
\*#+
- SENTENCE CUBE GAME - SCRABBLE BRAND Selchow and Righter Co., Bay Shore, N.Y.  
Roll the cubes and make sentences from the words  
Excellent language practice; individuals, pairs  
\*#
- SCRABBLE Selchow and Righter Co. For four persons; use letters to form words  
on gameboard cross-word style; accumulate points  
Excellent practice  
#
- SOCIETY TODAY - WHO CAN BEAT NIXON? Psychology Today Games, 1970  
Advanced vocabulary; high interest, teaching possibilities  
Lots of discussion during game play  
\*#+
- SPILL N SPELL Roll letter cubes, form words, excellent practice

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Buddington, Kolson and McKinstry, Reading Games, NDEA Advanced Study in Reading, S. U. C. Potsdam, Potsdam, New York, 1966.

Burrows, Arthur Andrew III, Independent Professional Project, - to be completed, fall 1972 on games that can help the language teacher individualize activities in the classroom.

Chwang, Cindy, Independent Professional Project, "Language Games" 1972. - an excellent collection of specifically classroom games collected from other collections of games especially for ESL.

Gillespie, Lee, Independent Professional Project, to be completed, fall, 1972. - incorporates many of the games ideas in her summer teaching experience at S. I. T.

Goddard, Arthur and Hurwitz, Abraham, Games to Improve Your Child's English Simon and Shuster, New York, 1969. Probably the best reference for creating your own language games you'll ever find!

Kahn, Bruce, Independent Professional Project, "Advanced Word Games", 1972.

Meyer, Jerome, The Big Book of Family Games, Hawthorn Books, Inc., New York, 1967. These games are not designed for language classes, but many fun "party" games require the use of lots of language and can give you ideas for competitions, puzzles, scavenger hunts and contests.

Other occasional and less professional sources for games may come from children's fun and activity books. Although usually geared to a young age, the riddles, puzzles, and contests can often appeal in their own context to other groups or in other languages.

Many of my game ideas come from going to stores that sell games and looking them over until one triggers a similar idea in my mind that I can adapt and produce. If the material or set-up is too complicated, then look into your school purchasing it if you believe it is good.

BIBLIOGRAPHY of E R I C REPORTS on MICROFICHE

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- ED 047 574 Individualized Foreign Language Program, Joint School District #1, West Bend, Wisconsin,

## APPENDIX

### S I M U L A T I O N S

Educators like Piaget and Bruner have long emphasized that learning takes place in and out and around the classroom. New interest in the use of simulations has developed during the sixties and places like the Education Development Center, Inc. in Cambridge, Mass. are studying to find the best way to create and utilize a simulated environment or situation. Here are some of the observations about making use of simulations:

Let each player act as a portion of the social environment for each other player. The interaction develops spontaneously based on the obligations of each role.

Make full use of purposive, goal-oriented behavior for optimum learning.

Make use of the self-interested individual who wants to know what is expected of him in this environment.

Don't be afraid to add feelings created by an environment by, for example, letting people wait to be waited on or worry about what is going on inside the room.

Be as demanding or as giving as the real situation dictates- for example- speak clearly but rapidly if you are a telephone operator.

Adjust your interaction with each player who enters into contact with you by aiming for "stretching" his particular language proficiency and making him reach as well as grow in order to communicate.