


1977

Tooning into English (A Rationale for the Use of Cartoons in the English Language Classroom Plus Cartoons and Lesson Plans)

Timothy James Maciel
School for International Training

Follow this and additional works at: https://digitalcollections.sit.edu/ipp_collection

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Linguistics Commons](#), and the [Other Languages, Societies, and Cultures Commons](#)

Recommended Citation

Maciel, Timothy James, "Tooning into English (A Rationale for the Use of Cartoons in the English Language Classroom Plus Cartoons and Lesson Plans)" (1977). *MA TESOL Collection*. 271.
https://digitalcollections.sit.edu/ipp_collection/271

This Thesis is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact digitalcollections@sit.edu.

TOONING INTO ENGLISH

(A Rationale for the Use of Cartoons in the English Language
Classroom Plus Cartoons and Lesson Plans)

by

Timothy James Maciel

VII

Submitted in partial fulfillment of the requirements
for the Master of Arts in Teaching degree at the
School for International Training, Brattleboro, Vermont

July, 1977

TABLE OF CONTENTS

Introduction	Page 1
Part One: CULTURE	2
Part Two: LINGUISTICS	8
Part Three: SOCIOLINGUISTICS	14
Part Four: CARTOONS AND LESSON PLANS	19
Part Five: CARTOONS FOR THE READER TO PLAN	54

ABSTRACT

Teachers of English are constantly seeking new and better materials to aid their students in learning the English language. Sometimes these materials are in the form of newspaper or magazine articles and advertisements to show how a grammatical pattern studied in the textbook is actually applied in the culture. Sometimes these materials are in the form of cultural artifacts such as clothing items or eating utensils. And very often these materials are in the form of pictures and photographs to give the student a visual representation of new words or grammatical patterns. Whatever the material, the teacher is constantly looking for something to give the language studied in the classroom greater clarity and authenticity.

In this work, the value of using cartoons for English language learning is presented. First, their value in conveying the cultural aspects of language is discussed. Next, techniques, methods, guidelines for the use of cartoons in conveying specific grammatical patterns are presented along with sample cartoons and exercises. Finally, the sociolinguistic value of cartoons is briefly presented. To put theory into practice, numerous cartoons are included in the final two sections of this work. The cartoons are accompanied by lesson plans which range from specific suggestions for the handling of the cartoons to general suggestions, and finally to cartoons which the reader is invited to try and plan activities for by himself (although general suggestions are given after working through the section). Hopefully, this work will open up a broad source for English language teaching materials.

This project by Timothy James Maciel is accepted
in its present form.

Date

Aug 5, 1977

Principal Advisor

Raymond C. Clark

Project Readers

Bonnie Moyer

Robert Carvuto

INTRODUCTION

My intent in writing this paper is twofold -- first I hope to present a rationale for the development of cartoons for use in the ESL classroom. Second, the inclusion of my own set of cartoons with attached suggested activities is meant for classroom use -- I have tried most of them with my own classes in Colombia and Switzerland and I hope the reader will find the opportunity to try them him/herself.

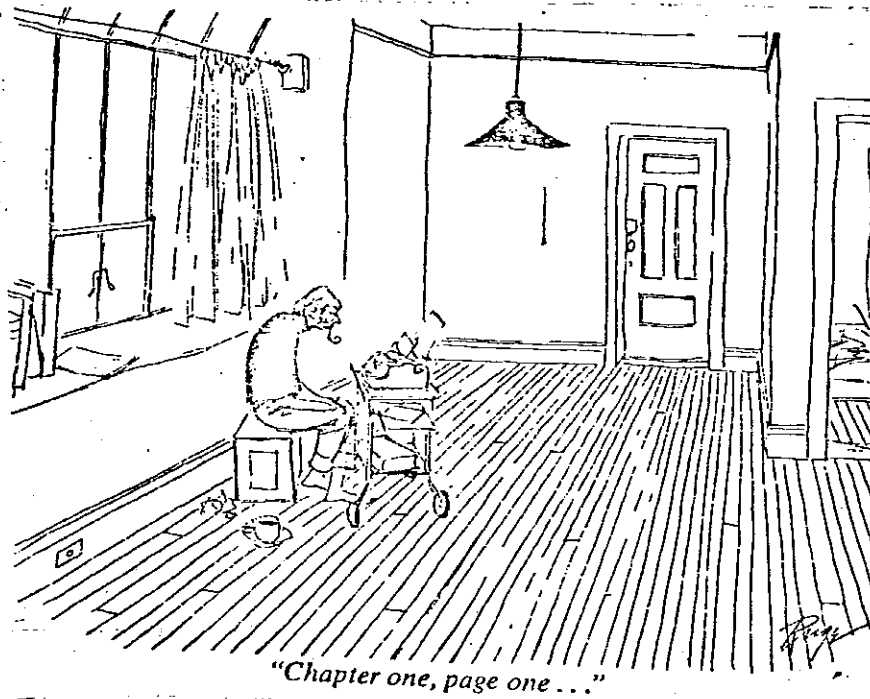
Most cartoons are humorous. But here I use cartoons for far more than their mere entertainment value. What I first considered was the cultural message to be found in them. Cartoons are a versatile and practical means of broadening a student's awareness of that complex thing we call U.S. culture.

I also considered their linguistic applicability. To learn a second language a student is better aided by seeing the grammatical patterns and vocabulary demonstrated in conceivable, realistic, and visual circumstances. For instance, introduction or demonstration of the conditional would be better done with a cartoon picturing a man walking towards an open manhole and saying, "If he doesn't look, he'll fall in" rather than by giving students nonvisual oral examples. Cartoons can set the stage and provoke interest in the introduction or practice of specific syntactic structures. Also, by their very nature of being complete "boxed in" messages, they present the structure in a context limited enough for the student to easily work with and comprehend. The student has no worry about what's coming next -- it's all right there.

I also intend to show how cartoons are an easy and effective means for broadening the areas of vocabulary development and idiomatic usage.

The sociolinguistic value of cartoons is also dealt with. Although sociolinguistics naturally includes study of the culture in general, I have

TOONING INTO ENGLISH



considered the way sociolinguistic rules directly affect the communicative competence of second language learners as apart from knowledge of the culture and its entirety. Since this aspect of language teaching is new to me, I hardly give it the credit it deserves in this paper. I do feel sociolinguistics is important to include in the ESL classroom and I feel cartoons can be used to deal with it -- thus, I have briefly mentioned some of the ways I see cartoons are able to convey sociolinguistic features of the language.

I originally planned on a sequential arrangement of the cartoons contained here according to the syntactic difficulty of grammatical structure. A brief glance at them will reveal, however, that they can be used for a wide range of grammatical structures as well as cultural areas. Thus they are presented quite randomly.

Since I find the most explicit lesson plans written by other teachers so difficult to follow myself, rather than give lesson plans to go with each cartoon, I have included activities and topics for study and exploration which should only be taken for what they are -- mere suggestions. Some of these activities have been very successful with my classes and my style of teaching, but of course to predict their success with different students and different styles of teaching is quite impossible. I only urge the reader to try them and modify them to the specific needs of the class in a way that he/she is comfortable with.

The format is divided into two sections. The first deals with my rationale for using cartoons. For purpose of clarity, this section is further divided into three parts: culture, linguistics, and sociolinguistics. The second section contains the cartoons and suggested activities and topics of study for each of them.

Part One: C U L T U R E

...We should state forthrightly that when we say we teach... a culture we mean that we teach an appreciation of the best, of the most valued aesthetic and intellectual expression of... a people. Or we may decide that we want to accept the greater responsibility of trying to communicate to our students a knowledge and an understanding of the complex whole of a... culture in the much wider sense of the word. If this is our decision it should be reflected in our... classroom materials. Either of these decisions may be accepted logically and honestly, but the decision must be made. ...What is intolerable is for us to continue to confuse the best with the whole.¹

I believe most ESL teachers with most classes aim toward "an understanding of the complex whole" of U.S. culture.. However, in using cartoons in the classroom, rather than confuse "the best with the whole" it is very easy to confuse the worst with the whole. The reason for this is fairly obvious -- Americans love to make light of their faults, weaknesses, and problems and cartoons are a popular means of doing this. In fact, one important trait of Americans which can be conveyed via cartoons is our ability to laugh at ourselves. But to present a broader understanding of our culture, I have found that care in selection of cartoons is very necessary. For example, I would not select a series of cartoons from a magazine like Playboy which convey nothing but sexual themes. This would be especially inappropriate for a group of students from a country with comparatively conservative attitudes about sex. Living overseas I have found that a negative opinion of our sexual mores is usually built on a false stereotype -- why reinforce it?

The same can be said about presentation of entirely anti-political cartoons of the type found in "Doonesbury". I am not saying that we should ignore these aspects of American culture but obviously we should not dwell on

1. Reports of the working committees -- "Culture, Literature, and articulation", Laurence Wylie, chairman, Haverford College, 1955, p.4

and reinforce negative or positive "Americanisms" either. This is why selection of cartoons is so important. And of course, consideration of the type or nationality of student the cartoons are to be presented to is also important. For instance, I would not use the political cartoons I found so effective with Colombian businessmen on Iranian high school students whose concepts and interests are so different.

The treatment of cartoons is as important as the selection. By treatment, I mean the kind of discussion and thought which the teacher consciously or unconsciously draws from any particular cartoon. My own opinions are best presented in the following statement:

No society is all good or all bad, and the discovery that any particular society is compounded of both good and bad is not a very impressive finding. What you must try to do is to understand what problems a society faces; why it has certain characteristics rather than others; why it does some things so well and other things very badly.¹

A student cannot be told how to "understand what problems a society faces" but by the process approach which Seymour Fersh advocates, unfair value judgements based on one's own culture can perhaps be avoided.

Let's use the following cartoon as an example of this approach:



A quick value judgement made from this cartoon might be "Americans care

1. Seymour Fersh, Learning About Peoples and Cultures; McDougal, Littell and Company, 1974, p.48

more for oil money than the beauty of nature" (actually some Colombians I used this with mistook the American for an Arab but came up with the same idea).

By working on a process of constantly asking "why" things are as they appear, a more impressive finding can be discovered. With this particular cartoon I started with exercises like the following:

1. List all the different nationalities you think this cartoon could be talking about.
2. What do all these countries have in common?
3. Choose the reaction you think most Americans might have to this cartoon:
 - (a) disgust at the government
 - (b) disgust at large corporations
 - (c) laughter at themselves
 - (d) pity for poorer countries
 - (e) none of the above
4. Why did you choose ___?
5. If Colombia found oil in San Augustin (a popular tourist area which is beautiful as well as archaeologically important) do you think oil wells and refineries should be built there? What if the U.S. found oil off the coast of Waikiki and Hawaiians voted on whether to drill or not? How do you think they would vote (The wells would destroy the natural beauty of the coral reef swimming areas)?
6. Within 10 minutes, write down as many sentences as you can which tell us about that country/ The people of that country/ The government of that country/ That person. (This particular type of exercise was very effective with Colombian and Korean students both.)

More will be said about this when I talk about lesson plans in the next section. The point to make here is that cartoons can be used as a means of

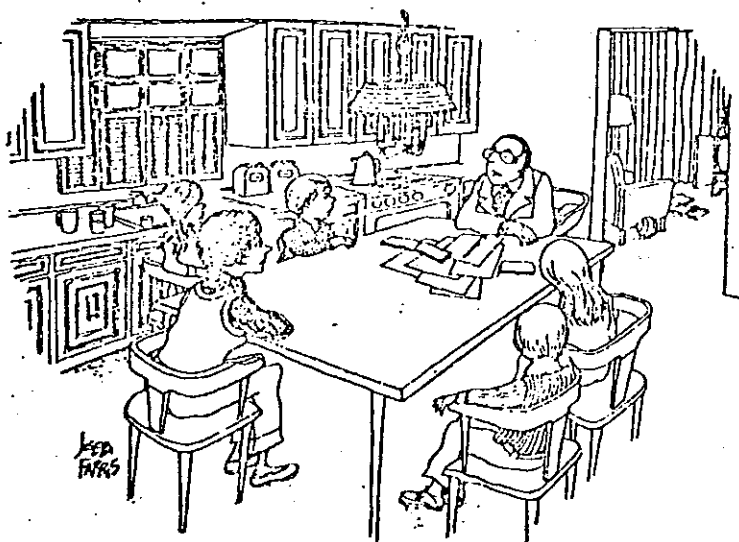
developing a questioning attitude towards cultural traits rather than the usual black and white value judgments based on one's own culture.

In reference once again to the above cartoon, the class could very well consider:

1. The conflict between environment and technological growth in the U.S.A.
2. The conflicting value systems of government, common citizens, people of different cultures.
3. If and how Americans see themselves as economic imperialists.
4. How Americans use nicknames and when and with whom we use them.

In fact, I had expected a class in Colombia (5 advanced level businessmen) to consider at least one of these items. What they actually discussed, however, were misunderstandings caused by language barriers between the foreign and domestic executives in their company (a British factory producing shoe polish, floor wax, etc.). It turned out to be what I thought was a valuable class. The point is that "The best laid plans of mice and men often go awry"...to the advantage of the students' own growth in understanding U.S. culture.

In concluding this section, I would like to discuss briefly one other cartoon.



"I've called the family together to announce that, because of inflation, I'm going to have to let two of you go."

Values clarification type exercises (see Values Clarification by Sydney B. Simon, 1972) could be used very effectively here to bring out a number of traits unique to the American family unit. For example, a simple vote for the ones the students would eliminate from the family could lead to a very enlightening cultural and values discussion. Listing alternative solutions to the family economic crisis also leads to good discussions. The point usually made with these values clarification type exercises is that people do have very different value systems and each is as legitimate as the next. Our economic system and its effect on the family unit is a completely different topic which could also be explored. The "how to" of this will be discussed soon; here I just want to reiterate what a valuable cultural resource cartoons can be in the ESL classroom. Let me simply list a few of the cultural topics which this particular cartoon could lead into:

1. The nuclear family in the U.S.A.
2. The role of the father as decision-maker
3. The family meeting
4. The physical arrangement of the American house
5. American economic system-responsibility of management to employees
6. Unemployment
7. Problem-solving in the home and business

In summary then, I've attempted to show that culture in the ESL classroom should not be dealt with as an entirely negative or positive thing, but as a complex whole. A process of looking at cultural items and asking why problems exist and what problems people have to face is a major goal -- cartoons selected and treated in the proper way can be an excellent springboard toward learning this process. And finally, cartoons are definitely culturally bound, that is, the message and content for which they are intended is strongly

tled to the culture from which they are produced. Yet many facets of both American and non-American culture can be explored in a single cartoon.

Part Two: L I N G U I S T I C

...The thinking and the practice of Curran, like the thinking and the practice of Gattegno and precious few others, draw our attention beneath the surface structure of what we do, and deepen our understanding of why we do it and how it works. The actual procedures that these two thinkers use in their language classes could hardly be more different from each other, but even a language teacher who decides to reject their methods will be wiser and more effective for having experienced them. I believe that every serious program of professional preparation in our field should include exposure to both.¹

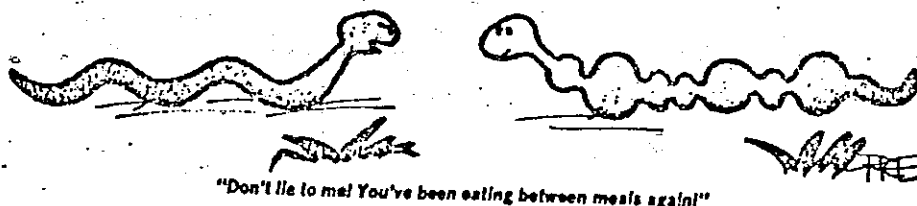
It is not my purpose to expound on the thinking of Curran, Gattegno, or any other educator. Even if I could, there are volumes already written on and by them. My purpose in introducing this quotation from Dr. Stevick is twofold: (1) I sincerely believe that any teacher considering why and how to use new materials "will be wiser and more effective for having experienced" the approaches taken by Charles Curran and Caleb Gattegno; and (2) to stress the point that even though this paper deals with the "surface structure of what we do" -- meaning that the rational, suggested activities, and cartoons are all based on the most effective way of teaching something-- each teacher must work out for himself an understanding of "why" they are doing "what" they are doing in the classroom.

The "why" implies a serious look by the teacher at what he is doing with the students and relating this directly to how people learn. As Gattegno puts it, it is "subordinating teaching to learning". Charles Curran also looks into why learning takes place and "teaches" from a knowledge of this. "The what", as I see it, means whatever knowledge, insight, or awareness the teacher feels important and/or includes in the class. This can mean anything from the entire study of U.S. culture to introduction of the past tense.

1. Earl Stevick -- Review Article -- Counseling Learning: A Whole Person Model for Education -- Foreign Service Institute, 1974

I feel these things are not only important in qualifying further discussion of my cartoons, but also should be considered in any education activity.

With no further elaboration on pedagogical philosophy, let's examine one of my sample cartoons to see what can be done with it.



Brainstorming Vocabulary

This particular cartoon contains a wealth of useful vocabulary. By "brainstorming", that is, by calling out and writing down all the vocabulary one can think of from the picture, most classes can easily and quickly come up with at least twenty vocabulary words. Brainstorming from a cartoon allows vocabulary build-up without translation. Brainstorming, especially on intermediate and advanced levels, allows students to use what they know as well as to learn from their peers. Brainstorming is challenging for the students, involves everyone (with slight prodding by the teacher), and offers a lively pace. As with most of my exercises, teacher participation on this activity is possible and valuable for setting a good atmosphere.

Students soon learn that vocabulary expansion is not only limited to nouns. For this cartoon, some of the most common words elicited are:

worm
grass
meal
snack
lie
bump (bulge)
candy
ice-cream
cokes

wiggle
scorn
scold
embarrassed
angry
full
fat
slender

have a snack
between meals
white lies

Categorizing

After students (and teacher) have brainstormed vocabulary words, I have them categorize them in any order which makes sense to them. This very simple technique increases retention to a remarkable extent. It also allows the student freedom to express himself without pressure of being right or wrong since there is no wrong.

Other exercises which can be done with the list are to ask (and participate in answering yourself) questions of the type "What words sound funniest to you?" "Which are hardest to spell?" "Which would you like to give to your mate?" and so on.

Grammar (Syntax) Practice

Obviously, there are two basic structures used in the caption of our model cartoon, the first being the negative command form, "Don't lie to me!" and the second being the present perfect form (have/has + been + v + ing), "You've been eating between meals again!"

For grammatical purposes, cartoons offer a visual and realistic setting (if somewhat personified in the example) for introduction and/or practice of a particular structure. I believe that if any structure is to be really learned, a need and a desire for that structure is essential. Examples (oral or written) do not create a need. Nor do grammar explanations, although both examples and explanations do help to clarify the structure (if done properly). The usefulness I see in cartoons is that most often the picture provokes enough interest to also understand the caption. And the caption contains structures used in the most natural contexts.

How structures are explained is a pedagogical question I do not wish to deal with since I do not see it related specifically to cartoons. But how they are practiced is another thing. The right selection of cartoons can

easily facilitate a number of pattern practice and sentence generation type exercises. Consider the following exercises I have used with our sample cartoon:

1. Students are given cue words and wither orally or in writing finish the lines.

Example: A: What have you been doing?

B: I...

C: Don't lie to me. You've ...

Using obvious cues such as cigarette ashes, lipstick smudges, etc., a possible dialogue would look like this:

"What have you been doing?"

"I've been washing the dishes."

"Don't lie to me. You've been drinking aguardiente!"

(Pointing at a bottle of South American liquor.)

2. Students can create sentences easily within the following structure:

Teacher: (laughing)

Student: Don't laugh at me.

Teacher: I'm not laughing at you, I'm laughing at her.

These can be practiced with other cues such as "point", "stare", "follow", "make fun", etc.

3. To practice simple past tense of "have" or "eat" you can simply ask, "What did he have to eat today?" --This also demands use of food vocabulary.

Above are just a few of the things which can be done for practice. For more suggestions the reader can consult the last section of this paper or simply let his/her own imagination run wild.

Guidelines

Some basic guidelines to try and follow in using materials are:

- A. Flexibility: Lesson plans should not be a rigid scheme of how to conduct every minute of the class. If the teacher finds himself doing this then perhaps he is not following the leads of the students which tell the teacher when and where they are able and desirous of going. It's the old "You can lead a horse to water..." story only here the horse is a complex, private personality..
- B. Appropriateness: Any lesson plan should be geared to the ability and maturation level of the student. This means to me that the material should always be a challenge...if not to their level of knowledge all the time, certainly to their level of competence. That is, a student might know the rules for past perfect formation, but he might not be able to use it in appropriate contexts. Although "easy" material can become dull, if used discriminately it can give students much needed confidence.
- C. Creativity: Values clarification exercises and sentence generation type exercises are most important if a student is going to become aware of his skills and have the confidence in himself to use them. A student's self-esteem is also something a language classroom or any place of education should strive to build.

As an example of a values clarification exercise, (I've already mentioned some) let me refer to the cartoon on page 5. Simply have the students write down who they would choose to "let go" and let the ball roll from there. I've had some good discussions from this very exercise. The following opinions of Sanders should, I believe, be applied to any method and material, save, perhaps, not giving one's "own opinion".

The key to successful implementation of the method is the coordinator, who does not "teach", but tries to promote self-discovery by the other participants through exploring the dimensions of the pictures. The more lively the debate, the more ideas and implications drawn, the richer and more meaningful becomes the critical insight into the problems as well as the memory of the word. The coordinator tries to get all the members of the group to participate by directing questions to them, prolonging the discussion, so that they will realize the deeper meaning of what was once for them an obvious, accepted reality. He should not give his own opinions. Like group psychotherapy, the Paulo Freire method stimulates participants to move themselves from inauthentic interpretations of life, by realistic assessment of themselves and their environment, to creative initiative.¹

1. Thomas G. Sanders, "The Oayki Freire Method: Literacy Training and Conscientization", Institute of Current World Affairs, p.5.

Part Three: S O C I O L I N G U I S T I C S

The Foreign Language Office at the School for International Training feels five points must be covered if an approach to second language training is to be effective. These points are:

1. presentation/exposure to new materials.
2. practice of materials in limited context
3. explanation/elucidation of new material
4. transposition of new material (i.e. using it in "real" and different situations)
5. sociolinguistic exploration of the material (rarely done in any program to date).

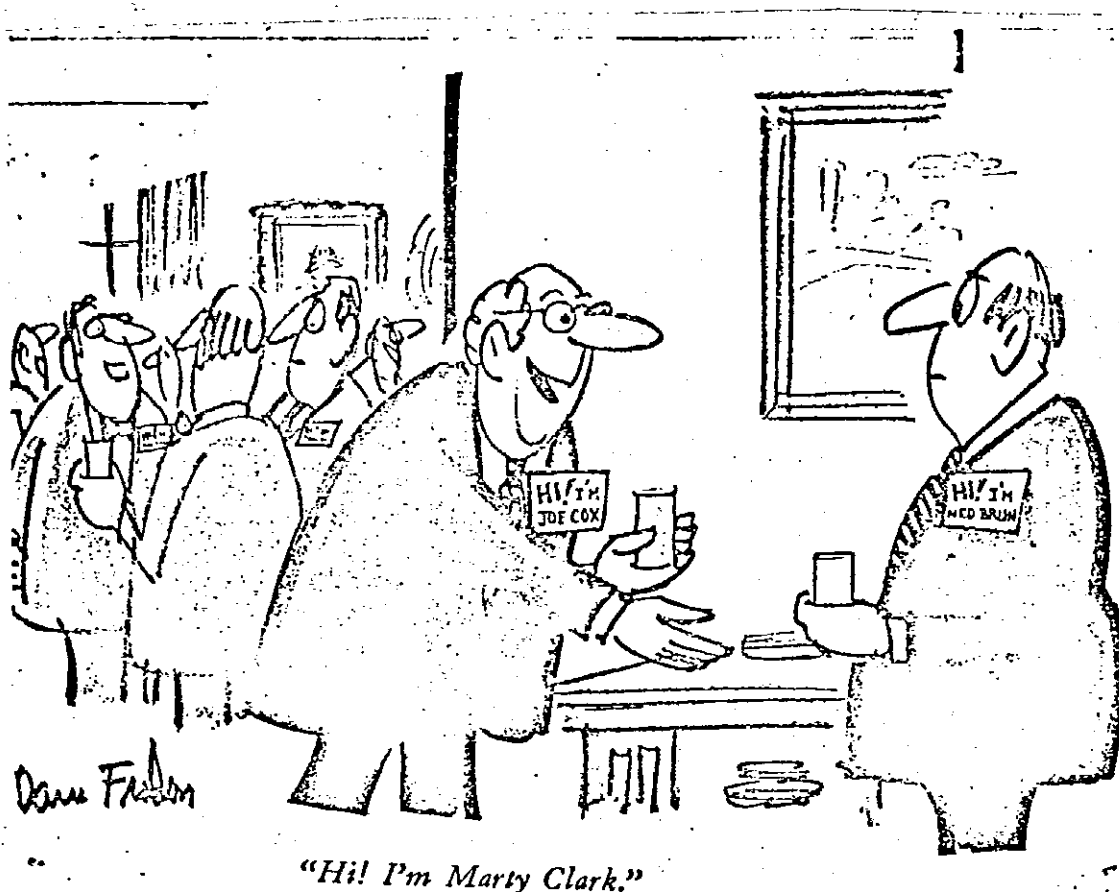
Thus far, I've shown how cartoons are especially effective for points 1 and 2 and how they can touch on 3 and 4. I don't think it's necessary or even good to try and have any single set of materials facilitate all five points, but in this last section I would like to show how cartoons can aid in dealing with point number 5 -- the sociolinguistic area so commonly ignored.

The relationship between language and society is a relatively new area of study. Joshua Fishman (1972) reports that for too long sociologists and linguists have maintained separate camps. However, a brief look at some of the work published by names such as Fishman and Jacobovits will reveal that a complete competence in the language must include competence in the social determinants which affect the variety of language to use. Under language, I mean not just the "code" (e.g. English or Spanish) but also the regional, social, stylistic form (public address vs. casual speech), etc. These varieties include phonetic features, lexical features (how often have you heard foreign students use slang, "bar talk", and casual or formal vocabulary in the wrong setting?), grammatical features, and so on. Social

groupings mean large or small groups, casual, formal, didactic encounters, status, and so forth. To see what social factors affect our language is, then, an important consideration if we are to see our students fully competent. However, here I wish to limit the topic to the role I see cartoons can play in facilitating sociolinguistic competence.

Certainly, cartoons display many settings and often the captions, as well as the pictures, display the cartoonist's sociolinguistic competence which we can focus in on in the class.

As an example, consider the following cartoon.



This cartoon displays some of the kinesic factors of communication (the body movements such as raised eyebrows, extended hand, etc.) which can easily

be seen and understood by student and teacher. Also, the vocabulary, title, and manner of introduction are important considerations which should be taken into account. Joseph Kess remarks on the topic of addresses -- a possible focal point of this particular cartoon.

One of the most important facets of individual exchanges involves the exchange of address forms. How to address the other person is a crucial matter in many cultures, and it is not surprising that in many languages this area of sociolinguistic activities is a highly elaborated one. Obviously, where forms of address are elaborated, one exhibits both one's own position relative to one's co-locutor by the forms of address chosen and one's attitudes about the situation and the way society codes that situation.¹

Again here we are trying to teach a process of looking at what English (any language actually) really is. To acquire a knowledge of the thousands of rules we have in nonverbal communication (kinesics, paralanguage --vocal qualifiers and nonverbal vocalizations, and proxemics -- social and personal space) would be quite impossible by the traditional process of teaching where the teacher hands bits of information down to the student. However, if the student realizes that sociolinguistic rules are rules which must be learned for full communicative competence, then he can make those adjustments necessary to fully express and fully comprehend English speaking people.

Kess reports on the extreme importance of following sociolinguistic rules.

In fact, we are fairly constrained as speakers of real languages... being completely free, and random in one's speech may lead to misunderstanding, hostility, or downright rejection, which are likely to be the outcome when one intentionally contravenes the norms of sociolinguistic interaction.²

Realizing this importance then, I think we can and should use cartoons as a means of exemplifying at least some of these rules.

1. Joseph F. Kess, Psycholinguistics--Introductory Perspectives; Academic Press, 1976, p.114
2. Ibid, p.116

Sociolinguistic rules, unlike English grammatical rules, are dependent on a tremendous number of variables. For instance, in considering interruptions and the sociolinguistic rules which govern them, we have to consider the particular setting, topic of conversation, age and status of speaker and interlocuter, quantity of exchanges, etc. The point is then, that we as native speakers do acquire these rules (or have problems in communicating because we do not). Cartoons should not be used, however, to make the second language learner realize the process needed to be fully competent so that he can consciously or unconsciously (phonetic rule acquisition is an example of this unconscious rule acquisition) work the language out in his mind.

To close, I would like to present one more quote which again reflects the importance of the kind of approach I feel is so important in using my own or any other material.

The only man who is educated is the man who has learned how to learn; The man who has learned how to adapt and change; The man who has realized that no knowledge is secure, that only the process of seeking knowledge gives a basis for security. Changingness; a reliance on process rather than upon static knowledge, is the only thing that makes any sense as a goal for education in the modern world.¹

1. Carl Rogers, Freedom to Learn; C.E. Merrill, Publishing Company, 1969, p.72

B I B L I O G R A P H Y

Fersh, Seymour, Learning About Peoples and Cultures; New York, McDougal, Littell & Company, 1974

Fishman, Joshua, A., Readings in the Sociology of Language; The Hague, Netherlands, Mouton & Co. N.V. Publishers, 1968

Gattegno, Caleb, "Intuition and Complexity"; Newsletter, New York Educational Solutions Inc., 1975

Kess, Joseph F., Psycholinguistics -- Introductory Perspectives; New York, San Francisco, London, Academic Press, 1976

La Forge, Paul, Research Profiles with Community Language Learning; New York, Counseling-Learning Institutes, 1975

Rogers, Carl, Freedom to Learn; Columbus, Ohio, C.E. Merrill Publishing Company, 1969

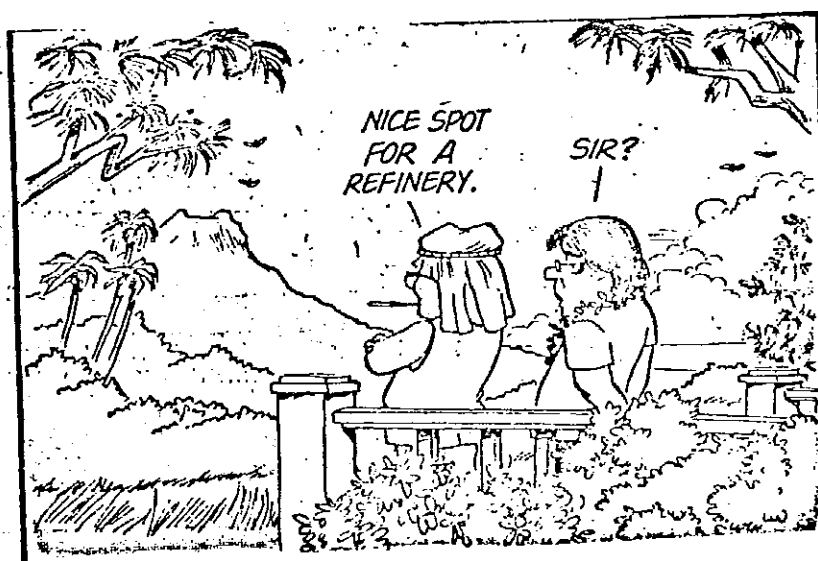
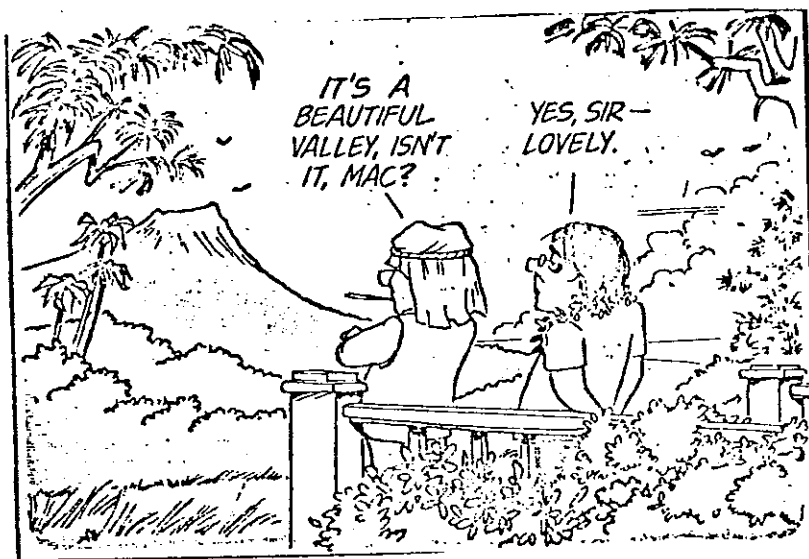
Sanders, Thomas G., The Paulo Freire Method: Literacy Training and Conscientization; New York, Institute of Current World Affairs, 1973

Stevick Earl, Review Article --Counseling Learning: A Whole-Person Model for Education; Washington D.C., Foreign Service Institute, 1974

Part Four: CARTOONS AND LESSON PLANS

The lesson plans are divided into two types - specific and unspecific. Since a teacher will teach as he/she teaches, I see no value in trying to impose a detailed structure which I would never even use myself. However, lest the class end in boredom or confusion, some idea of where to lead the class is necessary. Also, when first using new material, more structure is needed than later.

Usually I xeroxed copies of blank pages with cartoon and blank spaces for writing exercises and vocabulary build-up. A Thermofax machine, if available, can produce a master ditto and save much expense. The cartoons were handed out only once or twice a week (with a class that met 5 times a week) not only for economic reasons, but also to maintain the enthusiasm I found my students had for them.



Write your exercises and notes below:

-21-

I. 1. Students read the cartoon

2. "Valley", "Mac", and "refinery" are discussed and the meanings are clarified.

3. T. asks Yes/No questions:

Is he American?

Are they in the U.S./Colombia?

x Is he Samoan?

Is Mac an American name?

Is this a hill/mountain/volcano?

Are there volcanos in the U.S./Colombia?

Is he a tourist/business man?

Are there refineries in Colombia?

4. T. asks "Wh" questions:

What's that?

Why is he in (country)?

What is he smoking?

Where are they?

What's his occupation?

Who is the native English speaker?

5. T. asks cognitive questions: (That is, ones which require analytic or evaluative conclusions - not simply factfinding questions as above).

Is this cartoon funny for you?

Do Americans/Colombians make fun of themselves and their problems?

Are Americans concerned about ecology?

II. 1. Students elicit questions about the cartoon.

2. Pointer technique - A group of words relating to the cartoon are put up in random order on the blackboard and students point out questions and answers. The list might look like the following:

is	Samoa	they	that	to
hill	are	he	Mac	-ing
name	tourist	volcano	a/an	his
do(es)	smoke	like	-s	yes/no

3. Students make as many sentences as possible using at least 2 of the words below in each sentence (10 minute time limit).

Note: meanings should already be clarified

problem	volcano	funny
nature	valley	American
concern	refinery	make fun of
ecology	spot (location)	understand
abroad	Samoa	

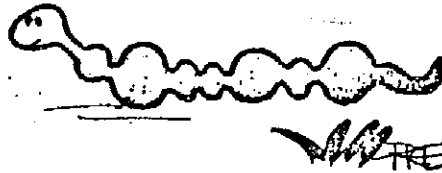
4. Students read the sentences from #3 that they sincerely believe are true.
5. Students take a statement they made about America, pick 2 other countries where it can also be true, and tell what all three countries have in common (this has been very effective for me in provoking good class discussion).
- 6 Write 2 sentences using "make fun of".

III. Writing Exercises:

1. Instead of responding with "Sir?" in the second picture, respond with a "wh" question (full question).
2. Same as above only this time a statement.
3. You are the man smoking the cigarette. Make a response to the question "Sir?"
4. Describe the Samoan's reaction to the statement "Nice spot for a refinery", using the pattern: "I think he...."
5. Same exercise as above only substitute the following words

for "Samoan":	American	ecologist	etc.
	father	rich	
	Iranian	poor	

Example: "I think an ecologist would feel angry."



"Don't lie to me! You've been eating between meals again!"

New vocabulary and phrases:

Writing exercises:

Beginning Thru Advanced Levels

(Before caption is shown)

I. 1. Simple literal-type question/answer period to get warmed-up:

What's this? - It's a worm/snake.

What is he/she doing? - She's telling him/her something
She's talking, etc.

2. Is he happy/sad/worried/etc?

Ask students how they think each worm feels (after asking a student once, let them continue asking each other. Don't be the person who always has the questions).

3. Show caption and have the students copy it.

4. Discuss new vocabulary and expressions:

liehave/has been + v + ing

worm between meals

II. 1. Describe each lump in the "well-fed" worm.

note: This can be either written or oral - depending on students' needs and ability.

+ Don't say whether it is an American or non-American worm and see what kinds of meals and snacks each lump represents. Some might assume it's non-American. If they don't, describe it again as non-American.

2. What kind of snacks do you eat, if any?

Who usually eats snacks in your country, if anybody?

Why?

3. Describe the snacks one eats during the day (great way to practice sentence adverbials such as "first," "then," "finally" - also great for basic structure practice).

III. For Intermediate and Advanced classes:

1. What kinds of foods do Americans/people from your country eat for the main meals (and snacks if snacks are popular)?

2. Give an example for each kind of food.

3. What do the eating habits say about the particular country?

IV. For all levels

Writing Exercises:

Use have/has + been + v + ing (present progressive form) to create an original dialogue using the structure below:

A: What

B: I've

A: Don't lie to me. Youagain.

Use object.cues such as lipstick, chocolate smudges, empty beer cans, etc. to get the class started

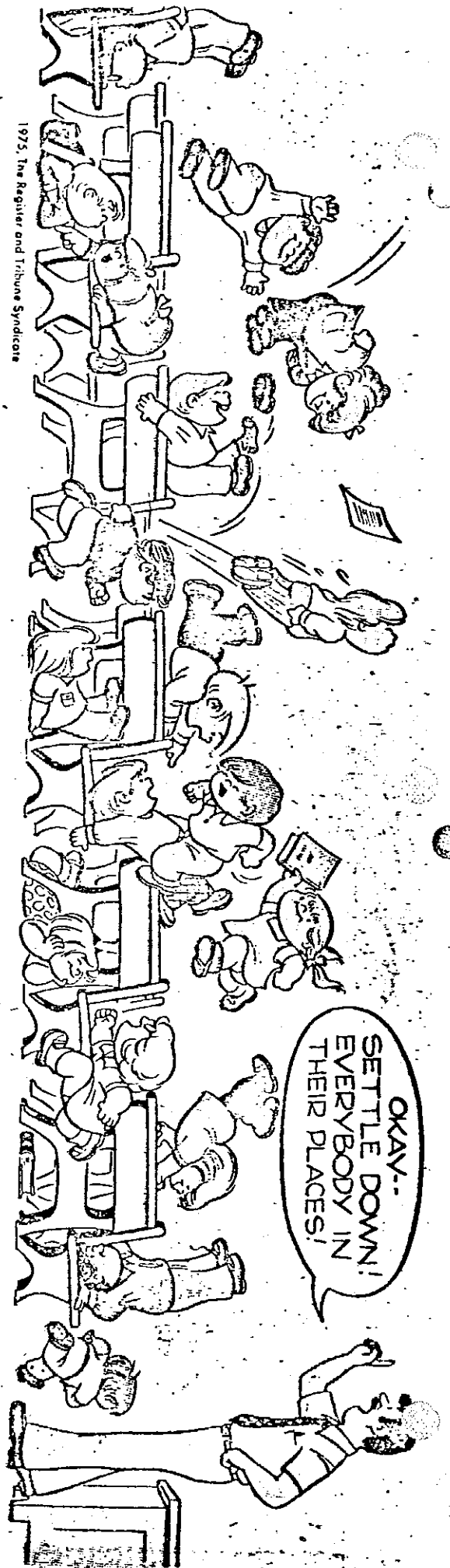
Example:

A: What have you been doing?

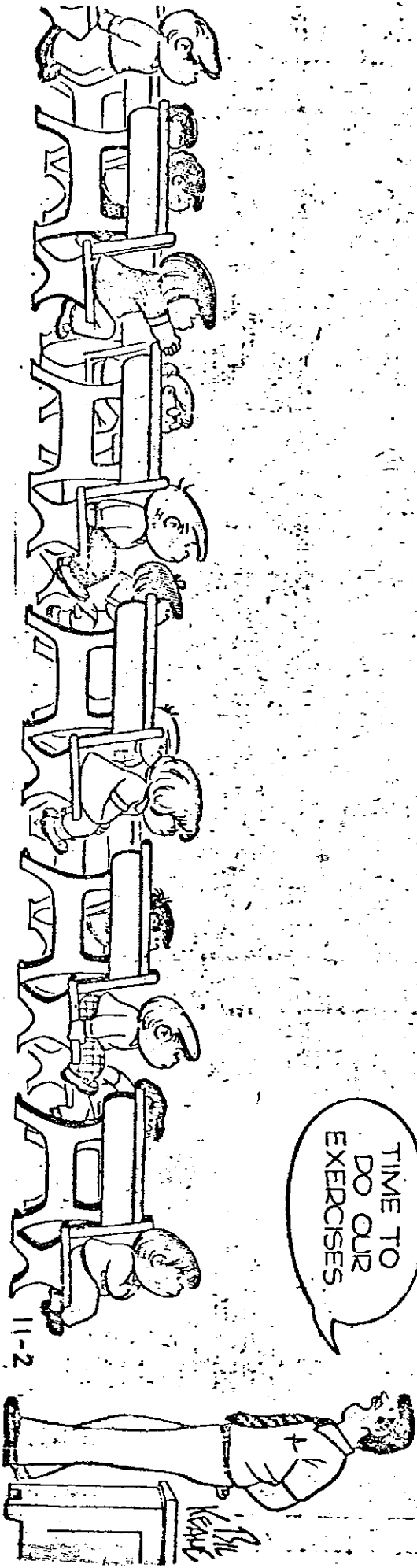
B: I've been studying in the library.

A: Don't lie to me! You've been drinking beer all afternoon (pointing to empty beer can).

V. What do (nationality) men/women/children often do which they shouldn't? Why shouldn't they?



1975, The Register and Tribune Syndicate



Write new vocabulary and phrases on the cartoon. Do writing exercises on the reverse side.

Caption shown

- I. 1. Ask the usual "warm-up" questions about objects in the picture. Who the man is (the teacher), where they are, etc. Then ask what happened from the top picture to the bottom one. By a series of comparative questions, elicit the meaning of "settle down" (note: this technique is further elaborated on in John Schuman's article "Communication Techniques." It is part of the audio-visual global structure technique used widely by Alliance Francaise).
2. Discuss the sociolinguistic aspect of the syntax. What parts of speech are left out? Ask them to name two places where this type of speech might be used (possible answers-high schools, the army, a prison, cafeteria, etc). Ask who might use this type of speech (mother to children, teacher to students, etc.). Ask how they would change the commands to fit the situation of a Master-of-Ceremonies asking the audience to settle down for the first act. (Example: "Ladies and gentlemen: could I have..."). Ask if formal, polite speech would seem strange in this situation. Ask if certain forms of speech are appropriate at different times with different people.
3. Practice "time to" and "time for." First with picture clues (stick figures) then free response. (Examples: time to go/eat/study/begin/etc. time for lunch/class/a siesta/etc.) Tell them that these are informal, casual announcements. Ask each student to make a formal, serious announcement using "time" (include yourself and try and get the correct stress and intonation).

4. Writing exercise:

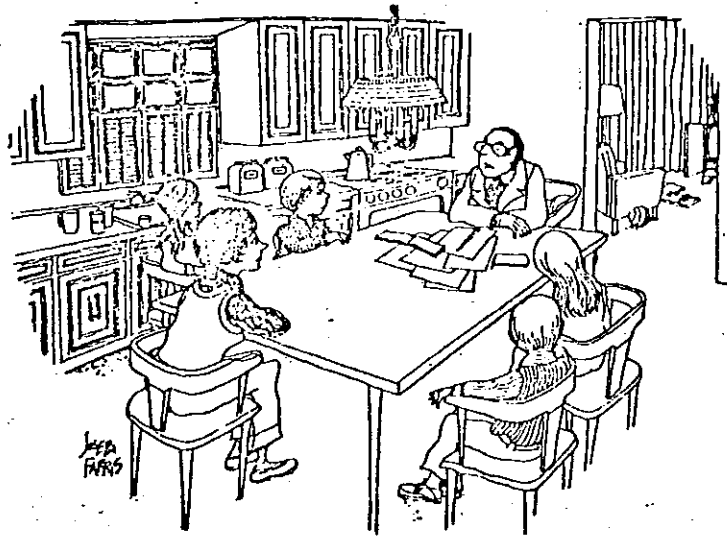
From this cartoon, what can you say about the relationship between American teachers and young students. Is it the same in your country?

- +A) 1. Show the class a few other Bil Keane cartoons depicting the home, station wagon, school, father and mother, kitchen, etc. Ask what social class they think the family belongs to. Have them (include yourself) name 5 objects related only to that particular social class. Have them name 5 objects which belong to the same social class in their country. Have them give the occupations of several of the students in the class (practice with independent clauses is very possible here: example - The girl with the glasses who is sitting in the 3rd desk from the front is the daughter of an electrician. For lower levels - Her father is a doctor.)

2. For advanced levels:

Finish the sentence with two examples:

"Many educators fail to realize the natural capabilities of their students. For example...."



"I've called the family together to announce that, because of inflation, I'm going to have to let two of you go."

New vocabulary and phrases:

Writing exercises:

I. Before caption is copied from teachers cards the following exercises might be tried:

I. Brainstorm as many objects as possible from the cartoon - everything from "table" to "wooden shutters" to "discussion" (Pointing to objects might be necessary to get them started).

+Encourage students to draw lists from objects in the cartoon and write the English on the picture or along the border. This discourages translation and encourages association of the object to the English equivalent.

2. Have students put their lists from the above exercises into categories. Without giving examples explain that words are associated in some way should be put together. The interesting thing that comes from this exercise is the unique categories students develop, i.e. some will list animate/inanimate objects, others abstract/concrete nouns, other objects with similar functions or parts, etc., etc. Again, this shows students that 1) there's no right or wrong way of perceiving things; 2) others attach importance or significance to things quite differently than he might (if class is advanced, these things might be discussed).

Note: this technique at categorizing new vocabulary words results in much greater retention. It is taken from a technique used in The Silent Way approach.

3. Elicit one or two questions from each student. After everyone has their questions, have everyone (yourself included) choose somebody to ask (if nobody asks "What are they talking about?" make that your question.) Then go on to get as many answers to the question as you can after previous Question/Answer exercise is completed.

4. Reveal caption.
Discuss new vocabulary and expressions:

call	inflation	...be going to have to...
announce	because of	let (someone) go

5. Using the rules of sector analysis, have a student show the sentence with colored rods (i.e. "trunk linker trunk" or orange rod green rod orange rod). Then have the students make up sentences with the same construction.

6. Writing exercises:

Have students (along with yourself!) complete the following sentences:

"I've called the _____ together to announce that, because _____, I'm going to...."

II. Interpretive and Evaluative Questions:

1. Where would you normally hear the language and vocabulary used in this cartoon? (This sociolinguistic aspect of English should be fully explored).
2. What occupation do you think the man speaking has?
3. How are the people in the cartoon related?
4. What is this activity called? Do families in your country ever have "family meetings?" If so, what do they discuss? Who "leads" the discussion? Where and when do you think family discussions are held in the United States? What types of things do some families discuss? (obviously, the cross-cultural discussions possible from this cartoon are unlimited. If the group is advanced, try and elicit questions from them - if simple patience doesn't do it, try cue words like "Make a question about the picture using "What/discuss" or "When/held etc.).

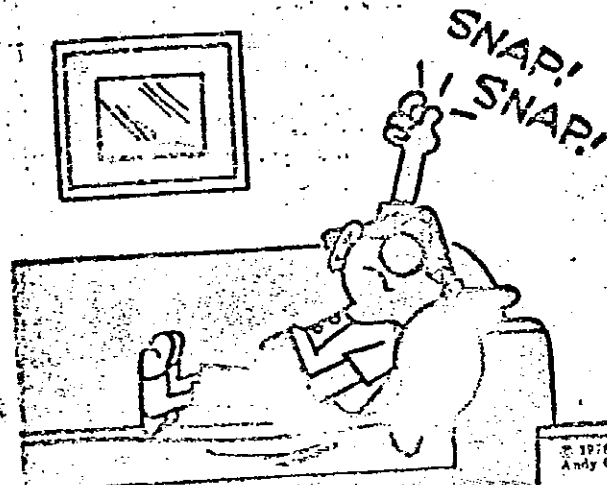
+Atom-Bomb Discussion:

Assume the role of a family member.

Decide which two members will have to leave home because of "inflation."

+Have students turn their cartoon over. Have them describe where where objects and people are located in the cartoon. As simple as this seems, I've seen it be a lot of fun and the oral practice is great!

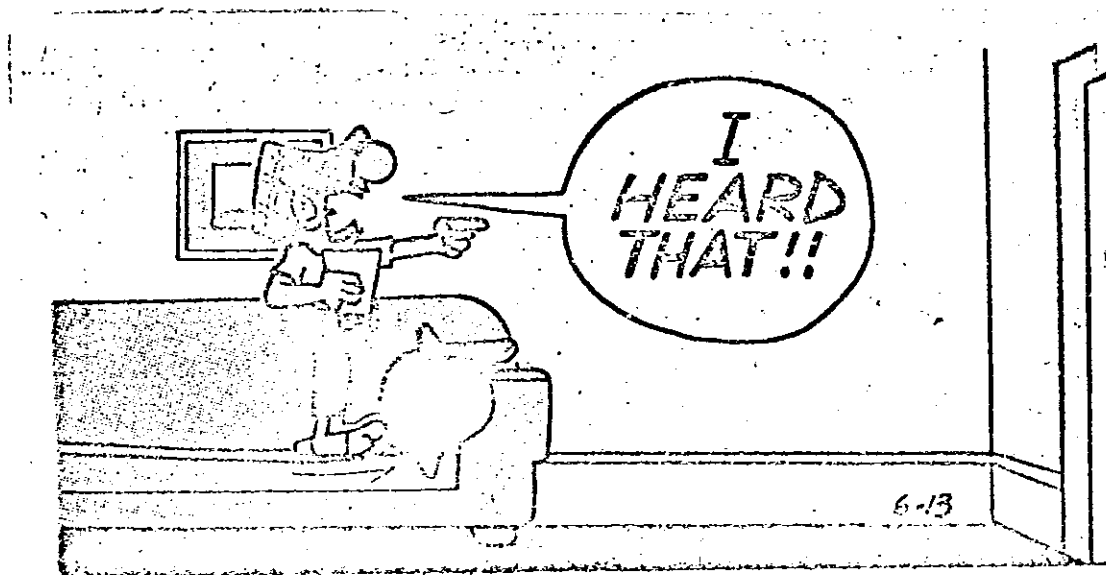
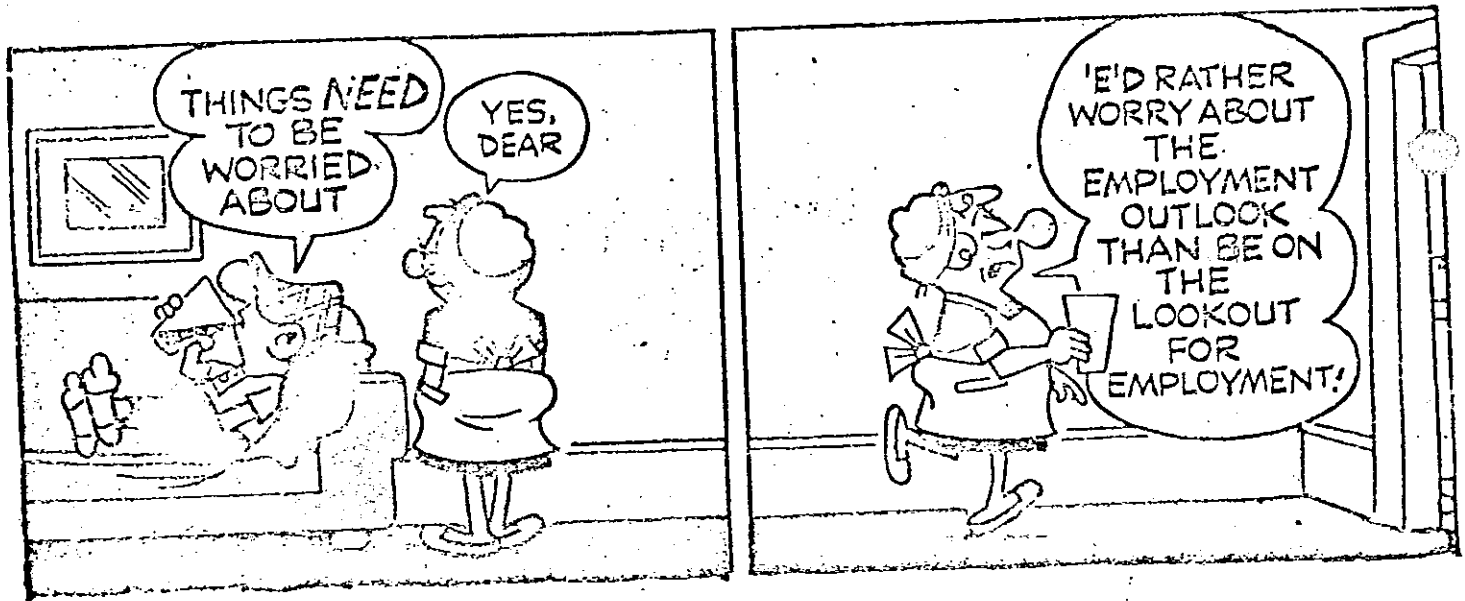
ANDY CAPP



ALL
RIGHT!
ALL
RIGHT!
I'M
COMIN'!

© 1978 Daily Mirror Newspapers Ltd.
Andy Capp & Dist. Field Newspaper Syndicate





- I. Explain that this is a British couple and see if the students can pick out anything in the language or pictures that is uniquely British and not American.

I. Pattern Practice:

"You're drinkin' rather a lot, even for you

_____, a Colombian

late for school a lot

a woman

a man

spending a lot of money

2. Ask for a rephrasel of the last caption. What does "outlook" mean? What does "be on the outlook" mean?
3. Explain their relationship. Are they husband and wife? Sister and brother? Is she a servant? etc.
4. Is it polite to snap your fingers to get someones' attention? What are all the ways you can think of getting one's attention.
5. What is implied in all the captions which isn't directly said? example: "In the 3rd caption, he implies that the country has many problems."
6. Describe the last sentence as: 1) an insult
2) an angry threat
3) a declarative statement

- II. I. What is the employment situation like in: 1) South America?
2) North America?
3) Europe?

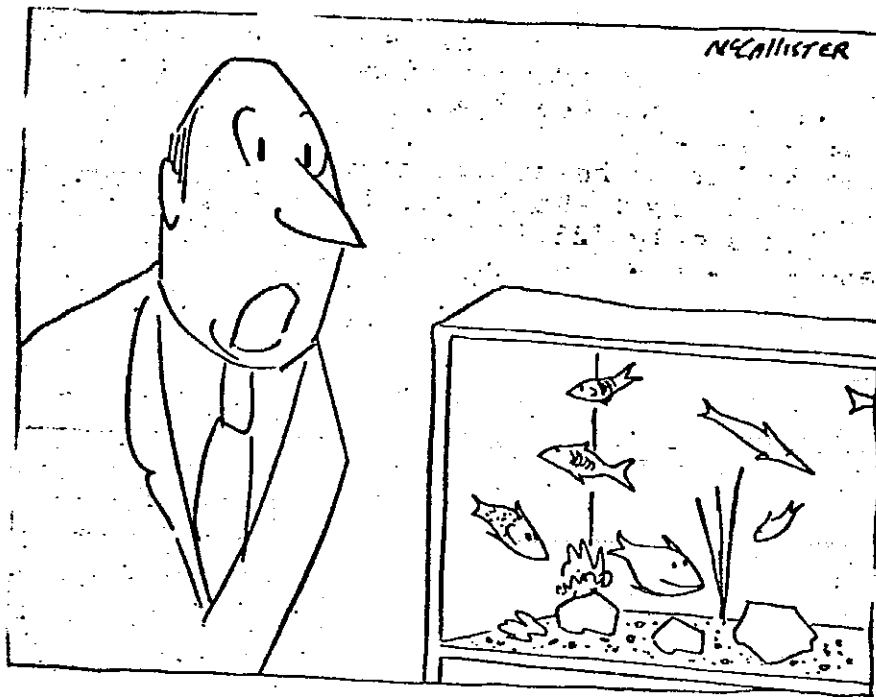
2. Why is it like that?
3. What can people out of work do in America?
4. Why do we have unemployment insurance? What are 3 advantages to this system? 3 disadvantages.
5. What things "need to be worried about" in the United States, your country, Israel, Ireland?
6. When a person is worried, what does he/she do in the United States/ your own country. Do you think this is your personal behavior or typical of your culture?
7. Write a short paragraph giving Andy's past and present history.

8. Go through the cartoons and choose 5 words you do not understand or 5 objects which you can not name. Then ask for the meaning and write a sentence using it.

example: "She has her hand in her apron."

9. Make up as many sentences as you can using at least 2 of the following words in each sentence:

work	out	worry	couch
employment	because	wear	kitchen
beer	lose	bring	lay
stroll	England	but	country



*"Good Lord, Dottie! The seventy-nine-cent one
just ate the four-dollar one!"*

Write your new vocabulary and phrases below:

Do your writing exercises below:

I. (caption is covered)

1. Name all the nouns you can think of from the cartoon. All the verbs. Adjectives. Adverbs.
2. From the above list, write a sentence suitable to the picture.
3. Have students read the caption - (work on stress and intonation may be important here).
4. Substitute an English exclamation or one in your native language for "Good Lord, Dottie!" (students write, then read these)
5. Substitute other adjectives for "seventy-nine cent" and "four dollar." Then do the same for "one" and finally the verb. (This sentence will be read a few times, then rods will be substituted for the sentence parts as is done in the adaptation of sector analysis by LINC people). Work with the grammar part of the cartoon will proceed as long as the teacher feels a need or desire from the class.

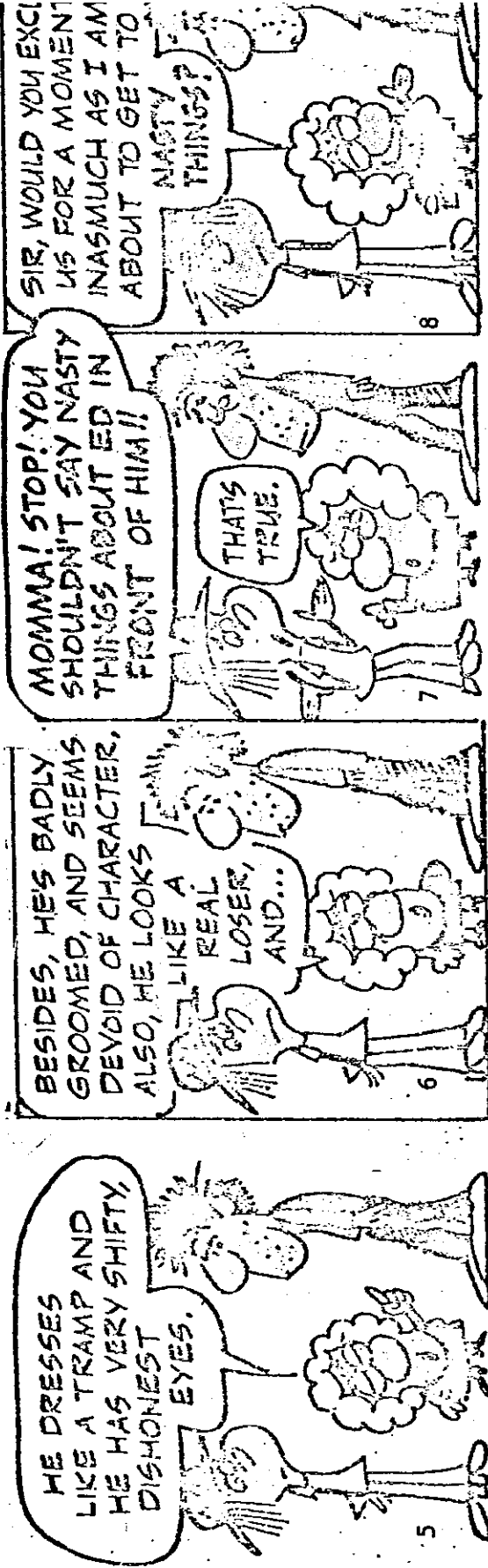
II.

1. If "aquarium" hasn't been brought up already, give them the word (In intermediate and advanced Spanish-speaking classes a discussion on the etymology of the word could possibly arise). After brief pronunciation practice, have them make a sentence using "aquariums ... are found(place)" as many locative prepositional phrases are added as possible.
2. Elicit questions by asking for question formation using:
"wh" questions and "aquarium"
"Who owns the aquarium?"
"Where do you see aquariums?"
"What kinds of fish are in aquariums?" etc.
3. What do you/fish sometimes eat?

III.

1. What is your reaction to this cartoon?
(Try and practice "I think it is adj." pattern. Have students ask each other. Then the teacher.)
Why do you think it is adj.?
2. Where do you think people do not have aquariums? Why? (Here the class might get involved in questions at the aesthetic values of people, conspicuous consumption, hobbies of people in different areas and social rank, types of fish indigenous to certain areas, etc.)

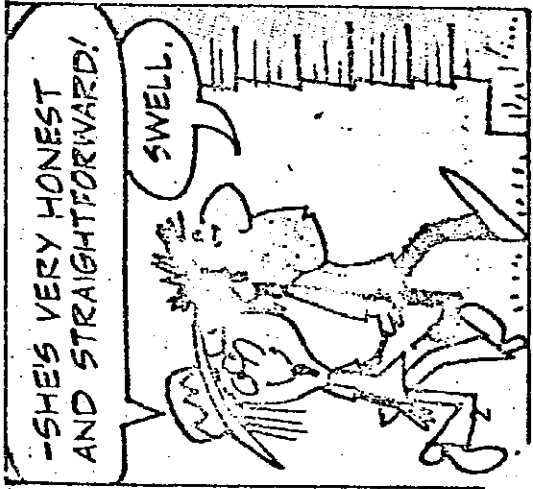
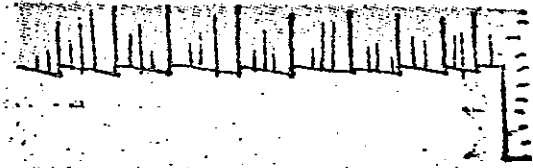
Note: As with all these cartoons and comics, this particular one might be useful from 10 minutes to 2 full class periods.



Write new vocabulary and phrases below:

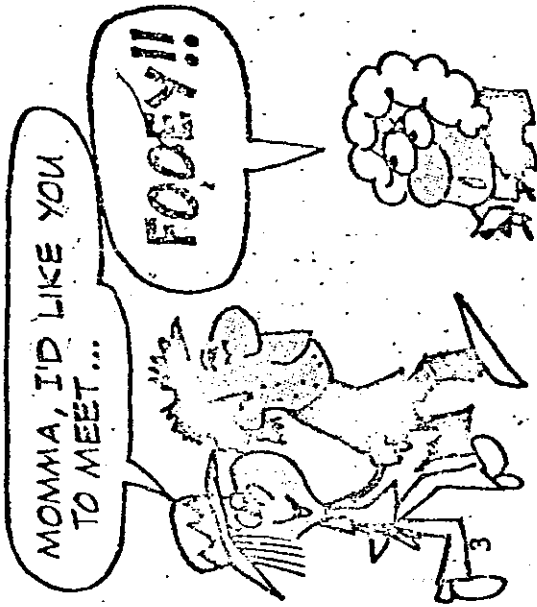
Do written exercises below:

ED, YOU'LL LIKE
MY MOTHER...



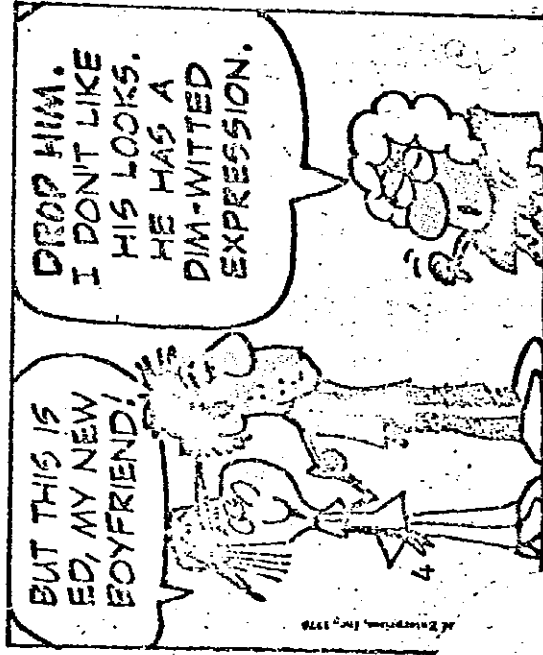
-SHE'S VERY HONEST
AND STRAIGHTFORWARD!

SWELL.



MOMMA, I'D LIKE YOU
TO MEET...

FOOY!!



BUT THIS IS
ED, MY NEW
BOYFRIEND!

DROP HIM.
I DON'T LIKE
HIS LOOKS.
HE HAS A
DIM-WITTED
EXPRESSION.

McKean, Inc. 1976

I.

1. Read the entire cartoon.
2. Study the following descriptive words and phrases:

honest	badly groomed
straightforward	devoid in character
dim-witted	real loser
shifty	nasty
dishonest	like a tramp

- a. Students and/or teacher give short definitions and synonyms for each word.
- b. Students give opposites for each word.
- c. From the list given and their antonyms, students describe the following people (or others whom they know) with complete sentences:

Alfonso Lopez	Bob Carvutto
Richard Nixon	Betty Ford
Mohammed Ali	Billie Jean King
Charles Bronson	Thomas More

- d. Ask the students to choose a sentence from the cartoon for each of the following types of grammar constructions:

- 1) Declarative statement
- 2) Polite request
- 3) Direct command
- 4) Simple present tense
- 5) Simple future tense
- 6) exclamation
- 7) affirmative response

- e. Ask students to make up their own sentences using the same forms as above.
- f. Have the students form questions from the following question and cue words. Then have them answer.

Who - meet	How - groom
Has - met - before	What - shouldn't
Does - like	What - should
Is - old	How - feel
What - seem	Where - are
How - dress	Why - like

example: T. "Who - meet"

S₁ "Who is he going to meet?"

S₂ "He's going to meet his mother."

- g. Have students retell the story using indirect quotations.
example: "The girl said that he would like her mother."

- h. Pattern Practice: After explaining the meaning of "Drop him" (to stop dating him) have the students respond to the following predicaments:

T. "I can't read this book. It's too difficult."
T. "Every Saturday I play golf, but it's too expensive."
T. "I don't like to take out Diane. She's too aggressive."
T. "John is a good student, but he can't pay the tuition."

- Then have the students make up similar situations which call for the use of "Well then, drop_____."

examples: S₁ "I've studied French for 4 years and I still can't communicate with the French."
S₂ "Well then, drop it."

II.

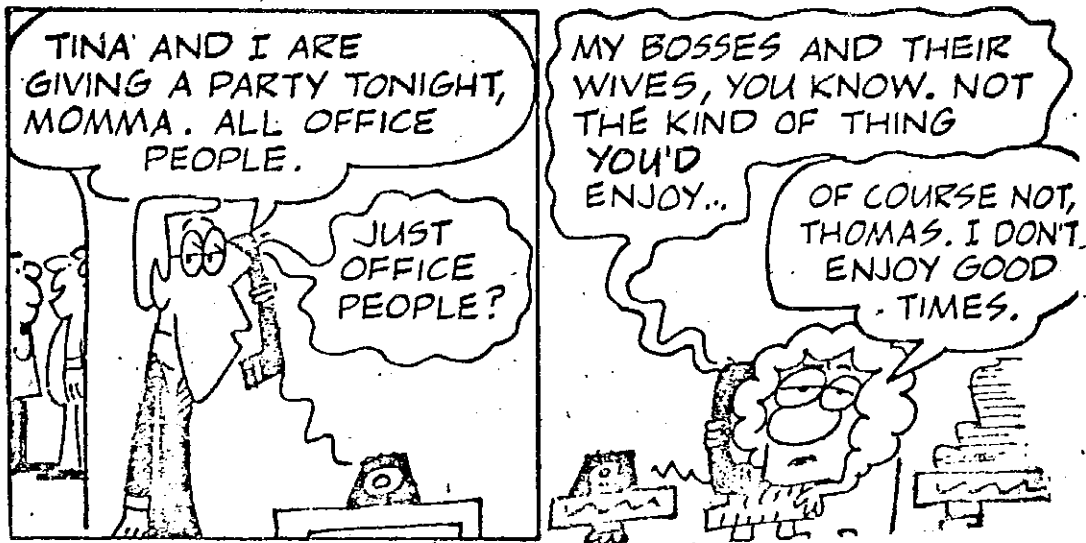
- I. Would this situation occur in the students' own country? Ask why or why not.
2. Have the students list the following traits which they and then the mother would think important. List in order of importance:

wealth	honesty
important job position	friendliness
handsomeness	good family
intelligence	foreign citizen
dress	has many brothers
3. Have them repeat exercise 2 only this time for a girl.
4. Have the students write (or say) a short paragraph about the girl's/mother's expectations about the boy.
5. Have students describe a "real loser." They might use the pattern: "A real loser is a person who can't"
6. Make a short list of places to go and things to do for an unmarried couple in America. How does this differ from your own country? Why?
7. In Korea, a person is never "honest and straightforward" if it will offend the person spoken to. When would you expect an American to be more "straightforward" at the expense of someone's feelings?

business meeting	when drunk
political rally	during a class
party	at home
to a stranger	to a newspaper reporter
8. When, why, and about what do people "talk behind one's back?"

III.

1. In the 3rd caption the mother is sitting down while the daughter begins to introduce her boyfriend. Who and when would a person stand for an introduction?
2. In the last caption what is different in her speech? Why?
3. What are all the possible ways of saying "drop him"? What is the politest way you can think of?
4. In the fourth caption, what is the mother doing with her hand? When and where else is that signal used?



Write new vocabulary and phrases below:

Do written exercises on reverse side of this page.

I. I. Read all 3 captions

2. In the first caption what word can be substituted for "all"?
What does the phrase "all office people" mean?
Use "give a party" in a sentence using past tense.
3. Make a question from the first caption using "why" and "alone."
Have the person to your left answer it.

Make a question from the second caption using "Who" and "go."
Have the person to your right answer it.
4. Write down 3 different types of parties you have in your country.
Do you have parties for people from work?
Do you ever have parties just for adults, women, or men.
5. In the last caption, the woman says "I don't enjoy good times."
Is she telling the truth? Look up the word "sarcasm" in your dictionary and use it in a sentence.
6. Who do you think is being more considerate, the mother of the son?
Write down 2 sentences supporting your view using "should" and "shouldn't".



"Hi! I'm Marty Clark."

Pattern Practice

Pronouns and present progressive tense.

Possible elicitations:

His name is Joe Cox.
He has the wrong name tag.
He's wearing glasses.
He's introducing himself.
They're talking about business.
They're having cocktails.

Topics

Introductions (the how and why of introducing members of different social classes.

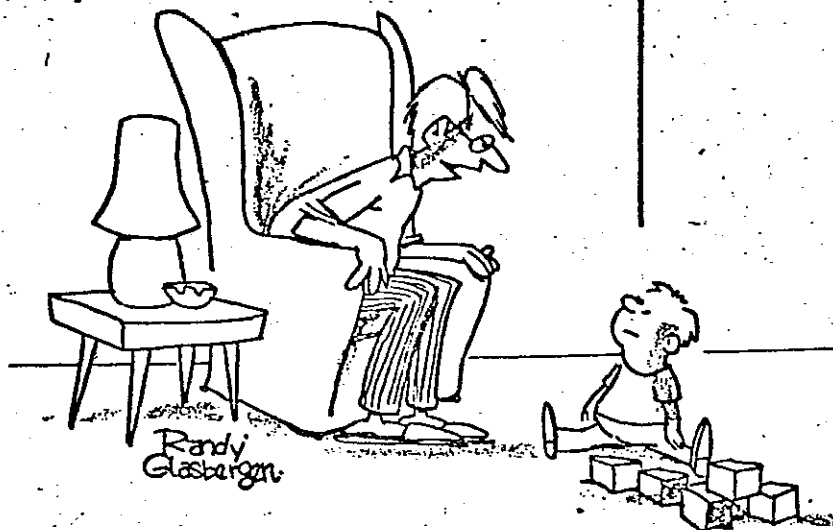
Parties - formal and informal.

Social conventions.

Vocabulary

name tag
cocktail
introduce
shake hands
bald

suit
formal/informal
middle aged
chat



"Remember, son, if at first you don't succeed, re-evaluate the situation, draw up various hypotheses for your failure, choose reasonable corrective measures, and try, try again."

Pattern Practice

Conditional and result clauses.

Clauses beginning with "that".

Possible elicitations:

If at first you don't succeed, then try again.
He doesn't realize that his son is just a baby.

Topics

Advice fathers give to their sons

Proverbs and sayings

Using appropriate vocabulary in given situations

Success - what indicates success, what you need to achieve it.

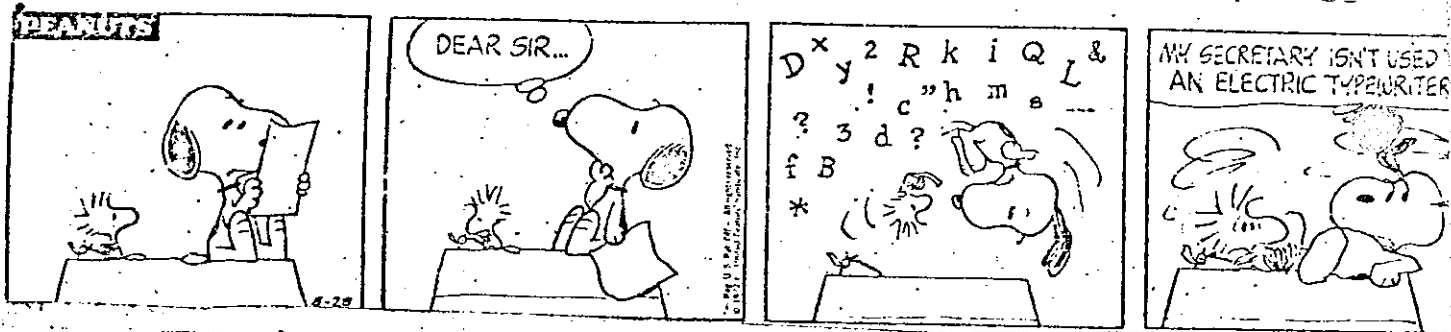
Vocabulary

For advanced classes all the vocabulary in the caption is valuable.

For lower level classes:

success
advice/advise
try
realize

Note: From my experience, I have found that even beginning/intermediate levels of English students can appreciate and learn from this particular cartoon.



Pattern Practice.

...used to...

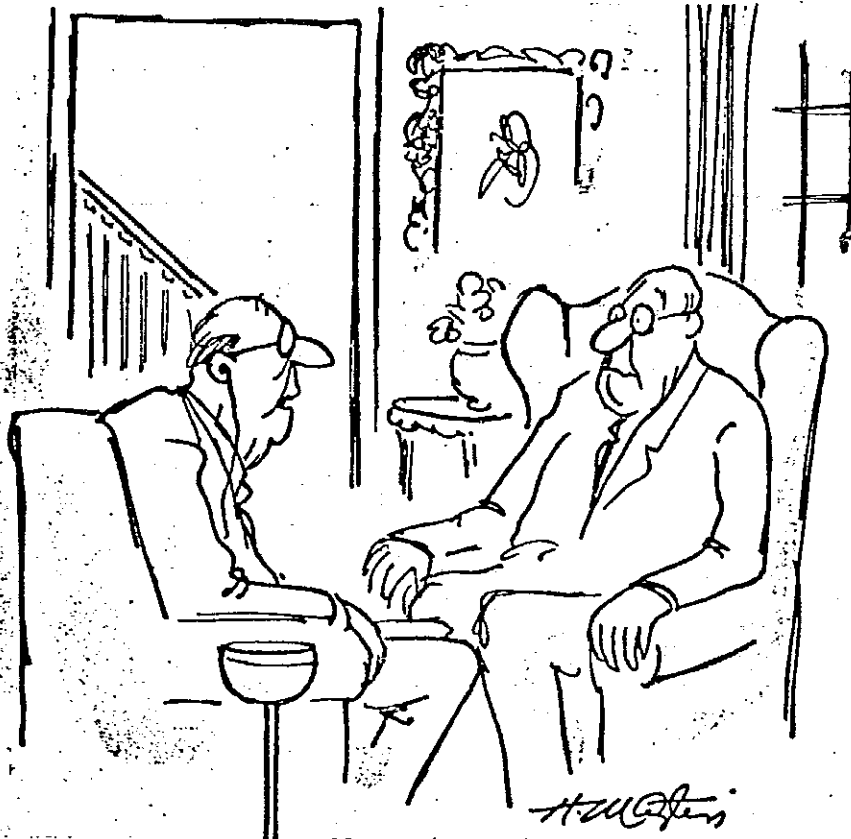
Example: She is used to typing on a manual typewriter

Topics

Secretaries - their job status and work duties.
Modern office machinery.

Vocabulary

secretary
typewriter
dictation
electric
bird
dog
to make a mistake
business
letter
office
sheet of paper
flip over



"Frank Jr. went to Yale, and Alice went to Vassar. Now, Frank III is at Vassar, and Alice Jr. is at Yale, and I'm going to pieces."

Pattern Practice

Indirect/direct quotation.

Relative clauses used as noun modifiers

Possible elicitations:

He said that Alice Jr. was at Yale.

The person who is attending Vassar is his grandson.

Topics

Colleges - things people consider in choosing a college.

Names and family titles.

Coeducation.

Family expectations.

Vocabulary

Yale/Vassar

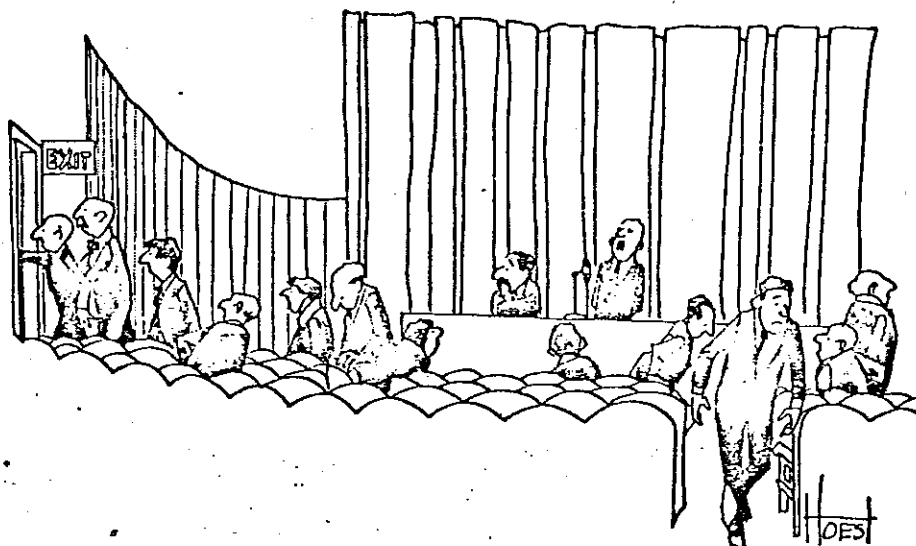
grandfather

junior/senior

hearing aid

go to pieces

go to (attend)



"I see that our next speaker needs no introduction."

Pattern Practice

"That" clause used as an object.

"That" clause used as a subject.

Extraposition of "that" clauses by use of dummy "it".

Possible elicitations:

I see that our next speaker is Jose Garcia.

That he is an unpopular speaker is obvious.

It is obvious that he is an unpopular speaker.

Topics

Introductions - The varying content and purpose of introductions as practiced in different cultures.

What makes speakers boring or exciting.

The responsibility an audience has to a speaker.

What topics people commonly discuss in public addresses.

Vocabulary

microphone

audience

auditorium

speech

speaker

boring

interesting

embarrassed

leave

exit

give a speech

walk out

introduce

Pattern Practice

Have/has been...for...

Verb + infinitive.

Verb + -ing form.

Simple present tense.

Possible elicitations:

They've been climbing
for 3 hours.

He's been in Switzer-
land for 2 years.

They never expected to
see the sign.

They enjoy mountain
climbing.

They don't need information.

Topics

Hobbies, sports.

Government agencies/services.

Group versus individual
activities.

The need for national parks.

Wilderness areas.

Vocabulary

equipment

rope

sign

pack

mountain climb

struggle

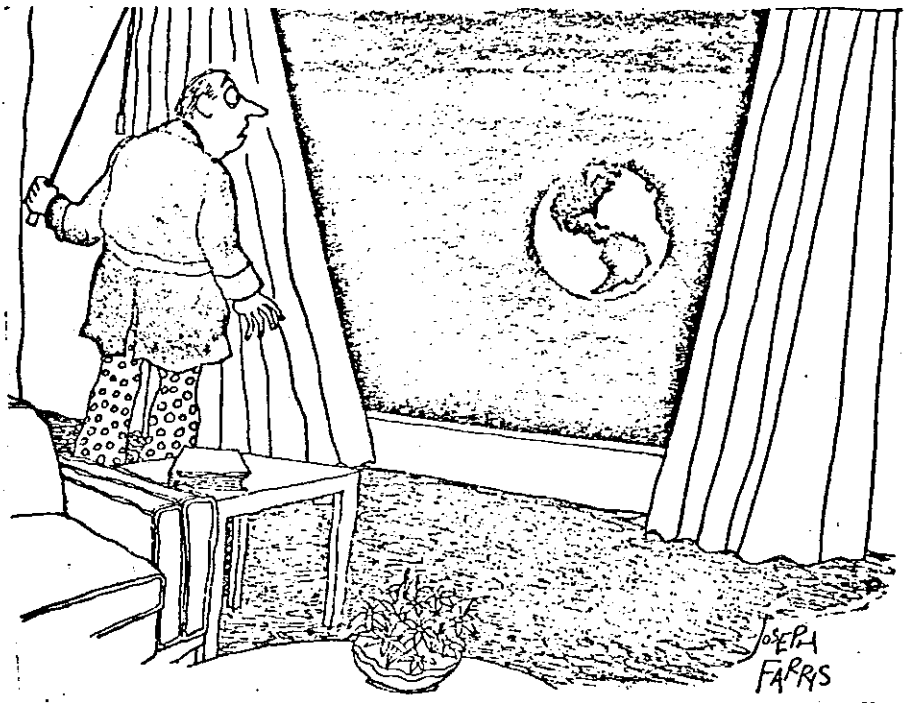
need

expect

disappoint

backpack





Pattern Practice

Instead of...

Would have to...

Examples:

Instead of seeing the moon he saw the earth.

He would have to be on the moon to see the earth.

Topics

What would you need if you were on the moon?

Humour - is this funny? Why or why not?

The structure of American homes.

The universe. Life on other planets.

Vocabulary

earth

bath robe

shock

moon

open

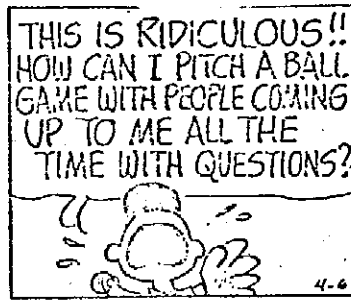
expect

pajamas

surprise

disbelief

Note: Among all the cartoons presented in this section, this one was considered the funniest by three different South Americans. One student pointed out the fact that this was the only cartoon which did not attack or criticize anyone or anything.



Pattern Practice

I was wondering if...
 I thought that...
 I wonder if...
 I was thinking that...

The auxiliary "can".

Topics

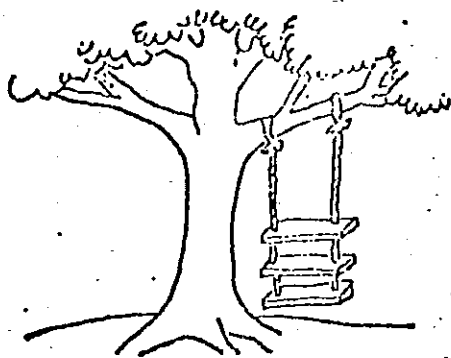
Baseball/sports.
 Secretarial duties.
 Coed sports
 American little league baseball.
 Sports equipment.

Vocabulary

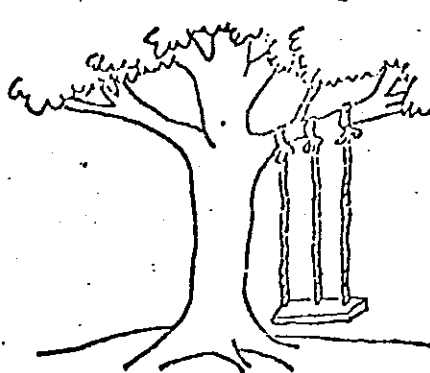
manager
 ballgame
 caller
 pitcher
 catcher
 mound
 cap
 mit

wonder
 pitch
 come up
 screen (verb)
 stand
 yell
 bother
 ridiculous

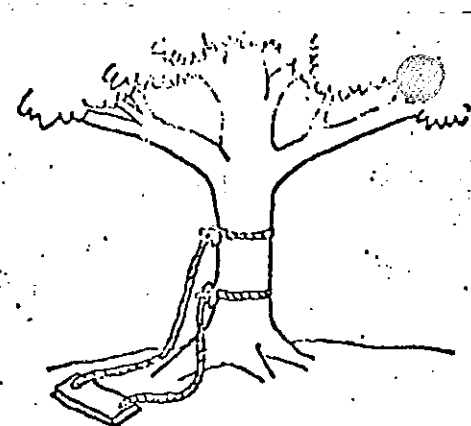
frustrated
 all the time



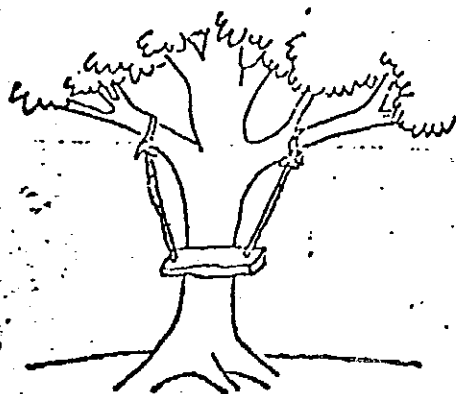
As proposed by the project sponsor.



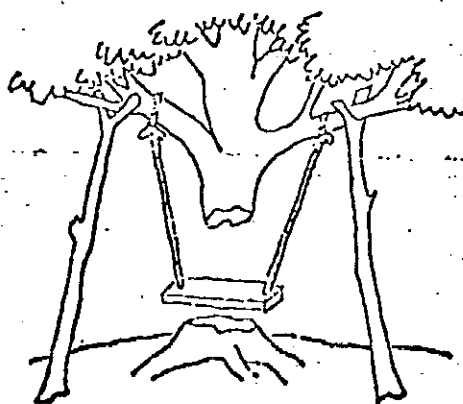
As specified in the project request.



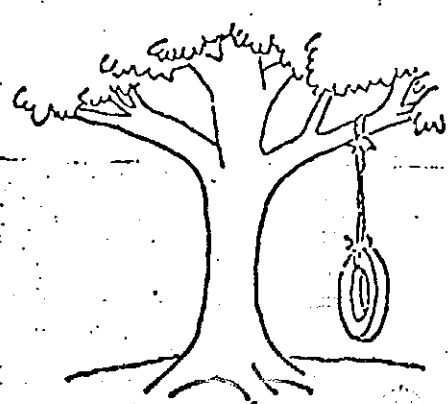
As designed by the senior analyst.



As produced by the programmers.



As installed at the user's site.



What the user wanted.

Pattern Practice

"Can't...because"...(+the expletive "there")

Should/shouldn't

Imperatives

Possible elicitations:

You can't use the swing because there is no place to sit.

You can't sit on it because it's not hanging.

They should've tied the rope on just one branch.

(For imperative forms simply have the students tell you how to make a swing.)

Topics

Things children play with.

Problems of bureaucracies/communication.

U.S. aid to foreign countries.

Making things more difficult than they really are.

Vocabulary

trunk

limb

branch

bureacracy

aid

swing

tie



Pattern Practice

Examples:

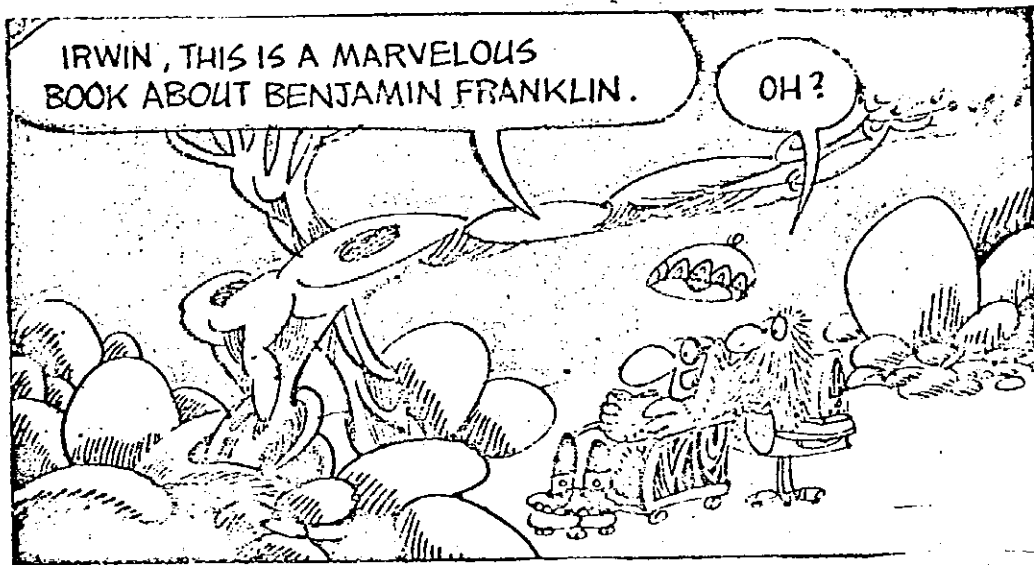
Topics

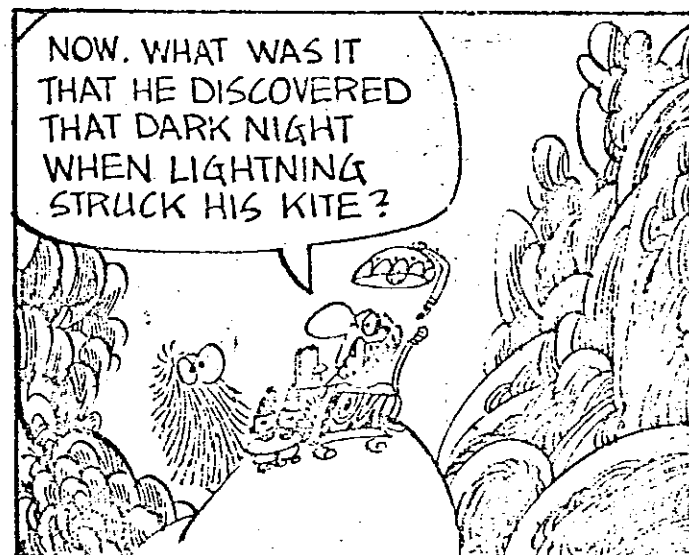
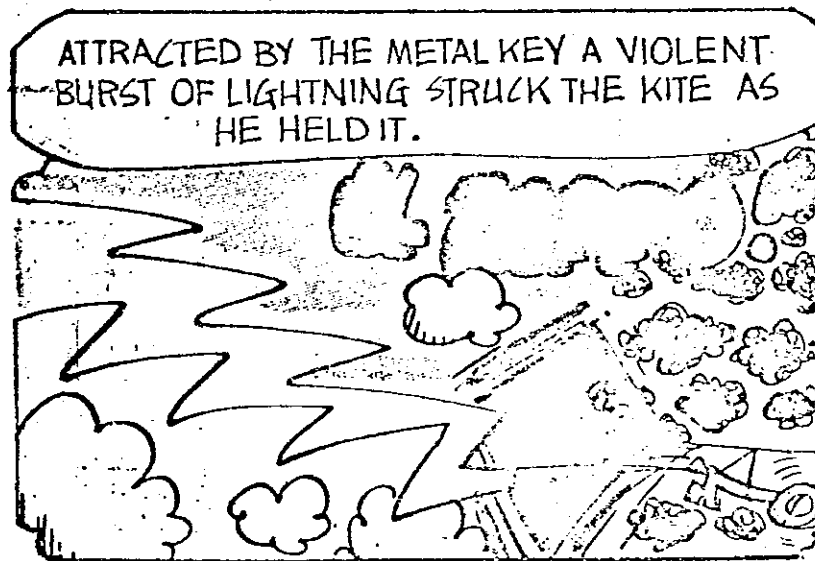
Vocabulary

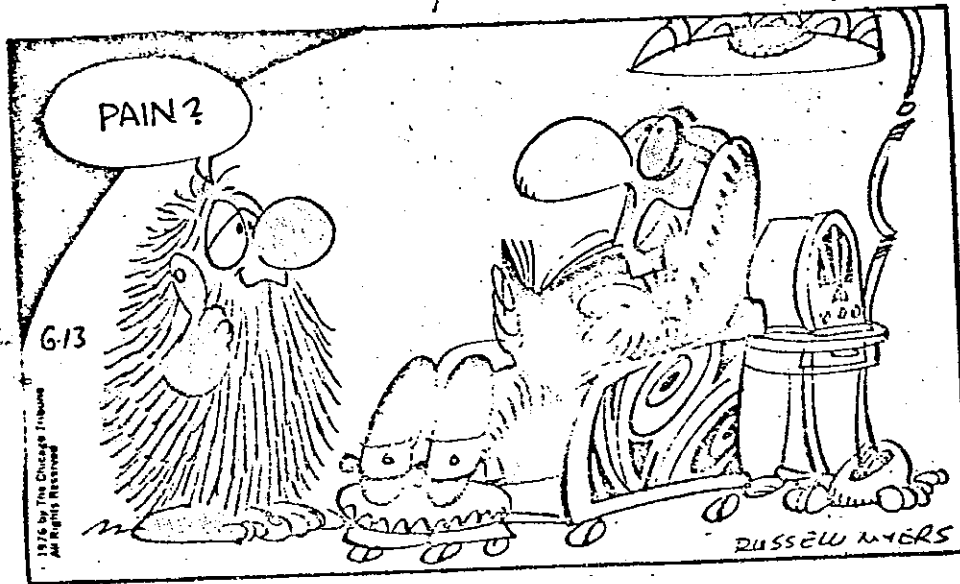
Part Five: CARTOONS FOR THE READER TO PLAN

This final section contains more cartoons. Rather than present more items for pattern practice, however, I have simply presented the cartoons. All these cartoons I see as very applicable to English language classroom situations. The reader can have a free hand in using them however he/she sees best. I hope that after reading the first section of this paper and then going from my detailed suggestions to more general suggestions, the reader can more easily and enthusiastically apply his/her own linguistic knowledge and teaching imagination to the following cartoons and in doing so meet some of the needs of his/her own class.

Just for fun, I have included three spaces where the reader is invited to fill in the most common vocabulary items, the most applicable grammar patterns, and the most commonly related discussion topics which he or she sees can be drawn from the particular cartoon. If the reader wishes to compare his or her work in this section with my own opinions, I have included those patterns, vocabulary, and topics I see as relevant to the cartoon at the end of this section.



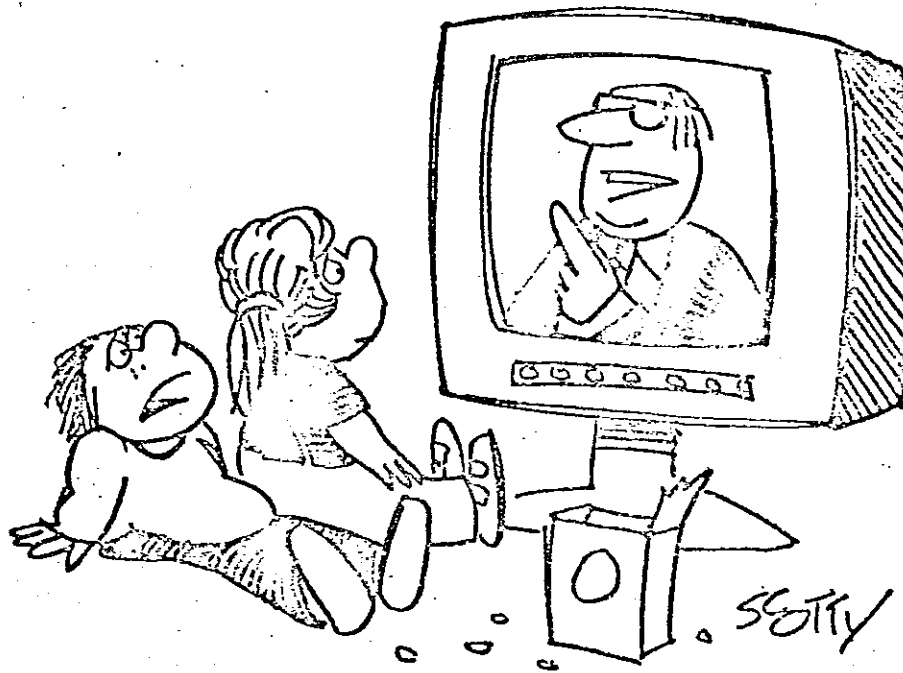




Pattern Practice

Topic

Vocabulary



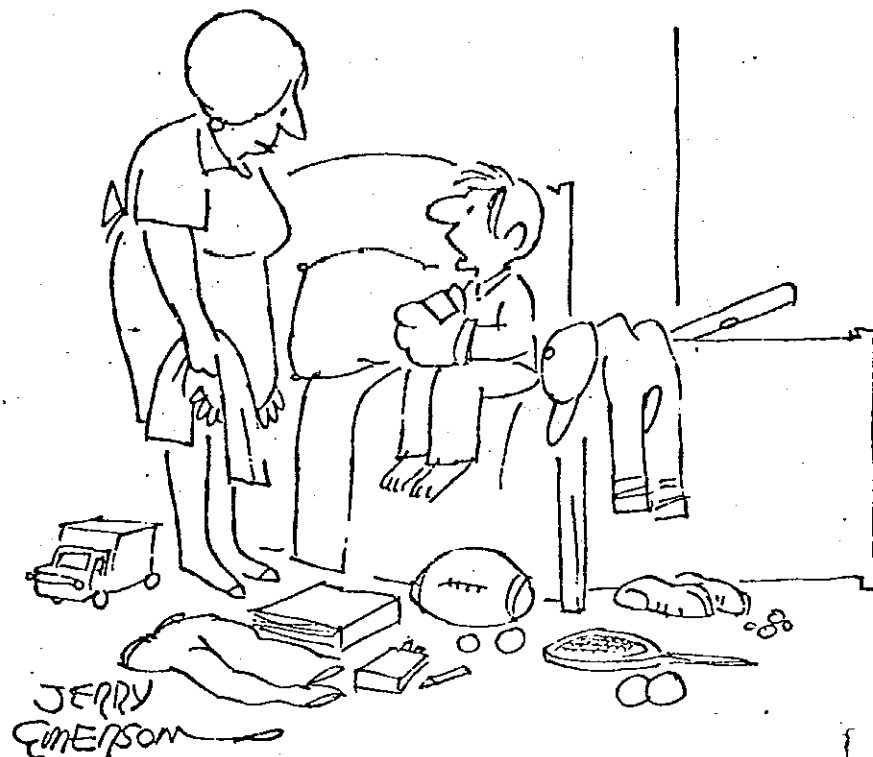
"I'm only seven years old and I'm already sick of politics."

Cartoon #2

Pattern Practice

Topic

Vocabulary



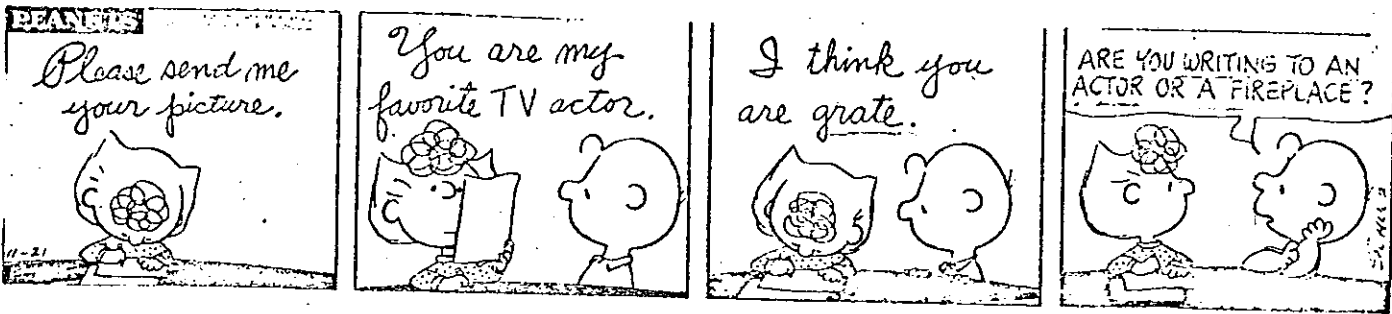
"To the adult mind this room appears disorganized, but to the mind of a child everything is logically arranged for use."

Cartoon #3

Pattern Practice

Topic

Vocabulary

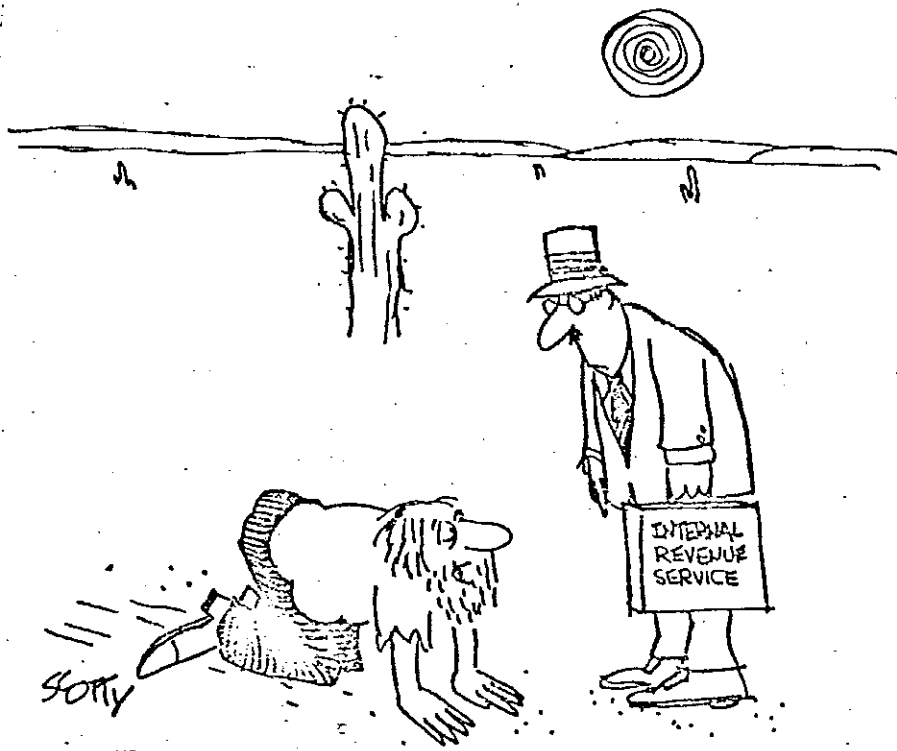


Cartoon #4

Pattern Practice

Topic

Vocabulary



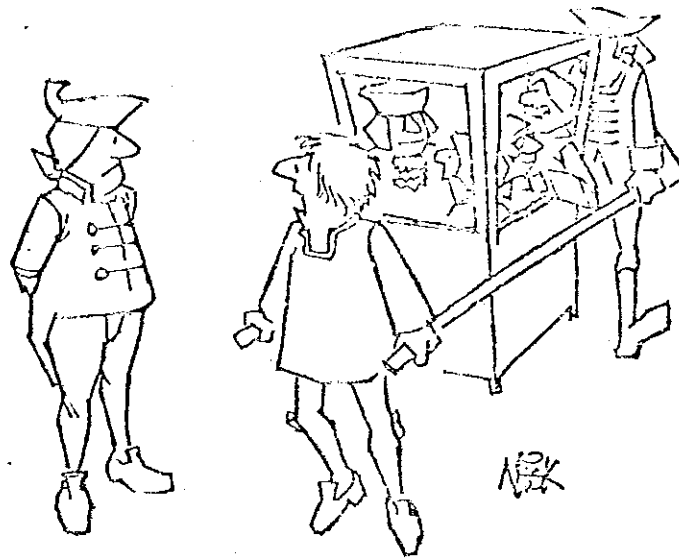
"I wasn't really worried. I knew you guys would find me."

Cartoon #5

Pattern Practice

Topic

Vocabulary



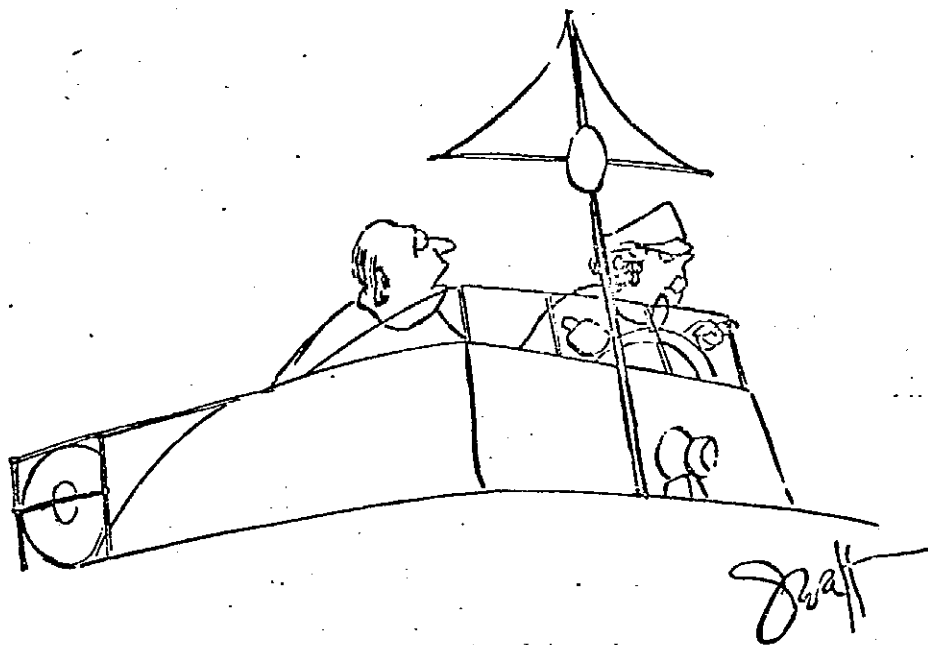
"Who's the genius that dreamed up the idea of the car pool?"

Cartoon #6

Pattern Practice

Topic

Vocabulary



"Could I wear the hat when we get into port?"

Cartoon #7

Pattern Practice

Topic

Vocabulary



"Fourteen people love me, 22 people like me, 6 people tolerate me, and I only have 3 enemies. Not bad for a little kid, huh?"

Cartoon #8

Pattern Practice

Topic

Vocabulary

Below are what I see as the most applicable and useful grammar patterns, topics, and vocabulary for each of the preceding cartoons.

Cartoon #1

Pattern Practice: Simple past tense - both regular and irregular verbs (to fly, to strike).

Topic: Famous historical figures.

Vocabulary: discover, famous, hint, metal, violent, lightening, pain.

Cartoon #2

Pattern Practice: Simple present tense of the verb "to be" with contractions.

Topic: Political campaigning.

Vocabulary: politics, sick of

Cartoon #3

Pattern Practice: Prepositional phrases.

Topic: Child rearing.

Vocabulary: adult, mind, appear, disorganized, logical, arrange, toys, scattered.

Cartoon #4

Pattern Practice: Polite requests, present continuous tense.

Topic: Famous personalities.

Vocabulary: actor, actress, grate, great, fireplace, spelling.

Cartoon #5

Pattern Practice: Past tense of the verb "to be".

Topic: Taxes.

Vocabulary: Internal Revenue Service, taxes, desert, cactus.

Cartoon #6

Pattern Practice: Adjective clauses beginning with "that".

Topic: Conservation.

Vocabulary: genius, car pool, conservation, conserve.

Cartoon #7

Pattern Practice: Polite requests with "could".

Topic: The head of the household - the man or the woman?

Vocabulary: boating, ship, port, captain, life preserver.

Cartoon #8

Pattern Practice: Numerals, present tense.

Topic: Opinion polls.

Vocabulary: friend, enemy, love, hate, tolerate.