

CATERING TO LEARNER NEEDS USING CARDS

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ABSTRACT

Catering to the needs of a learner is of great concern in a whole learning approach to language instruction. This paper will explore what is intended by whole learning, outline the needs of a learner, and provide a series of tasks and activities to use with cards. The first chapter introduces the topic and briefly describes the author's classroom situation. The second chapter describes my initial experiences and discoveries while using cards in the classroom. The third chapter outlines the theoretical principles behind whole learning, details the needs of a learner and parallels how cards comply with these needs. The final section of Chapter Three draws some conclusions about using cards in a second language classroom. This paper concludes with a final Chapter consisting of a series of suggested tasks and activities using card materials.

ERIC Descriptors:

Second Language Learning

Language Attitudes
Second Language Learning

Methodology/Classroom Practices

Large Group Instruction
Teaching Methods

Materials/Media/Technology

Instructional Materials
Teacher Developed Materials

Chapter

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CHAPTER ONE

INTRODUCTION

This paper will explore using cards to cater to learner needs. The information stems from my experiences as a junior high school teacher of English as a Foreign Language in Japan and as a student at The School for International Training in Brattleboro, Vermont. My purpose is to demonstrate how cards engage learners on three fundamental levels; a physical level, an intellectual level and an emotional level; all of which I believe are vital in the learning process. Convinced of their validity for use as part of a complete instructional approach for second language learning, I wish to share my findings with other educators to use, adapt and enrich their own teaching situation.

In the interest of clarity, I feel it is appropriate to define a few terms before embarking on my discussion of cards. First, what do I mean by the term *card*? A card is an individual slip of paper or stiff card-stock that contains information. The information may consist of a picture, morpheme, word, phrase, or even a paragraph. The card may be of any size, colour or shape. These elements are determined by the teacher's purpose and the chosen activity. A *deck* is a set of cards used for accomplishing a given task or game.

A deck can be of any size appropriate to complete the task or game. A *task* is a predetermined unit of work expected to be completed by each learner. A *game* is an interactive activity involving two or more learners. While a game involves both skill and

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chance on the part of learners, they must play the game according to a set of subscribed rules. With the terminology established, I can now comfortably proceed with how I became attracted to using cards to address the needs of the learner.

While teaching in the capacity of an associate language teacher at three different junior high schools in rural Japan, I confronted a number of barriers toward engaging students in language learning. As required by the Ministry of Education, students in Japan begin formal study of English in the first grade of junior high school. Being regulated to study English does not, in my opinion, inspire a great amount of enthusiasm for the subject. For many students, English is significant only because it is a tested subject for the very competitive entrance to high school. The students' motivation for doing well in English then stems not from innate love or drive to learn a second language but simply as means to move on to high school.

Class size introduced yet another challenge for engaging students. It is not unusual to confront up to forty students in "communicative" English class in a Japanese junior high school. As a consequence, the typical instructional approach is teacher-directed. The students become accustomed to a teacher-as-authority classroom situation, are generally passive and unconditioned to being active participants in their own learning. Disinterested, unmotivated and unwilling to take a lot of risks, I faced a situation where learning English was of minimal importance and as a result, a subject

quickly forgotten.

Overcoming the obstacles my teaching situation presented was a challenge. To engage a massive, uncommitted student body meant I had to implement tasks and

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activities that would *get* the students' interest, *keep* their interest, and *continue* their interest in learning English. I felt the only way to do this was to reach out and involve the students physically, intellectually and emotionally. Utilizing cards to satisfy these conditions originally came about by lucky accident. Later, through conscientious reflection and experimentation, this brilliant stroke of luck developed into what follows. This paper will outline my initiation, adaptations, and theoretical viewpoint of cards as a valuable, versatile tool for engaging learners.

Chapter Two is a personal narrative of my encounters with using cards in the classroom. I outline my initial discovery of the power cards had to motivate learners as well as the changes I observed in student engagement. Some of the tasks briefly described in this chapter will be expanded on later. Their inclusion here are simply a means to illustrate what was occurring in the classroom and to introduce my growing interest in using cards.

Aspects such as learner interest, security and a sense of belonging substantially influence the learning process. I doubt any educator would dismiss or deny the effect they can have on the learner. Until introduced to the writings of Earl Stevick as a student at the School for International Training I was unable to correlate the observations I was making in my classroom concerning student engagement with any theoretical support for the use of cards. In Chapter Three, I will outline what Stevick has said about learners

needs and examine how using cards can satisfy these needs. Essentially, the goal of this chapter is to draw a connection between theoretical needs of the learner and the practical

implementation of using cards as part of a whole learner focused second language program.

The fourth and final chapter consists of card activities I have used in my own classroom. While by no means meant to be an exhaustive resource on cards, this chapter does include a multitude of tasks and games which can be used for a variety of language purposes and goals. Some of the tasks and games I describe will help students understand how words and sentences are formed in English (syntax/morphology). Others, help students use language meaningfully (semantics) and still others assist in using language appropriately in given situations (pragmatics).

Each activity in Chapter Four lists a possible language focus, objective and a detailed procedure description. A series of comments are included after each procedure description. The comments outline possible extensions, alternate language foci, and skill level appropriate adaptations. Finally, an example of card materials are included at the end of each activity. The examples are intended to assist in understanding and illustrate how cards are constructed. The overall purpose of this chapter is to not only to expose other educators to activities using cards, but demonstrate how their implementation can help create a varied and comprehensive English as a Second/foreign language program.

CHAPTER TWO

INITIAL EXPERIENCES

As mentioned in the introduction, my junior high school students were accustomed to a very traditional teacher-directed approach to language learning. The textbook, commercially prepared worksheets and listening CD's were often the only items used for instruction. In general, a concept or grammatical construct was introduced through lecture, examined in the textbook and then students were assigned a worksheet to practice the construct. When I first began as an associate language instructor, one of my primary tasks was to assist students with unscrambling a seemingly endless supply of jumbled sentences printed on a worksheet. Because so much of what and how the students study is geared toward passing the high school entrance examination, most Japanese English teachers feel compelled to stay within these instructional confines. Observing students' disinterest, frustration, confusion, and even resistance to the tasks on an almost daily basis was disheartening.

My initial experience with the power cards had over learners' moods and learning materialized while assisting students with yet another jumbled sentence exercise. The

students were working with scrambled sentences such as “*is/ playing/ guitar/ Mr. Ito/ the/ the/ man*” and were required to reorder it into a grammatically correct construct. I

observed one student, in particular, who had nearly exhausted his eraser in his attempts to

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the order the scrambled sentences. I sensed I needed to simplify the task, making it less intimidating and doable for the student.

Tearing up strips of scrap paper and writing the sentence components on individual slips of paper, I initially presented the student with only three pieces of paper. One slip contained the verb (*playing*), another the subject (*man*), and the final slip held the object (*guitar*). I questioned the student whether he felt he could order these parts into a sentence (a basic S-V-O English construction). Tentatively at first, he picked up each slip of paper and began moving, adjusting and ordering the parts. Having satisfactorily ordered the first three slips, I then presented the student with the remaining components (*Mr. Ito/ the/ the/ is*) and asked him to add them to the construct he had just completed. Taking each piece, one at a time, the student slowly added, adjusted and reconstructed the full sentence. In a matter of a few minutes he had completed a task that he had previously struggled with for well over ten minutes. Buoyed by his initial success, we continued to tackle the remainder of the sentences in the same manner. In an amazingly short period of time the student was able to complete the entire sentence set.

I admit at the time I was a bit stunned by what I had just witnessed. What happened? Why was this student suddenly able to do what a few minutes ago seemed impossible? How did these small slips of paper keep a learner trying when he was clearly near the end of his tether? Did limiting the number of words make the biggest

difference for ensuring doability? Was using the slips of paper, as opposed to a worksheet, in itself a contributing factor?

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Considering these questions and after reviewing what had occurred, I began to form some assumptions. First, I became convinced that limiting the amount of words the student was initially exposed to helped make the task doable. Second, being able to successfully piece together the basic components of an active English sentence helped rebuild the student's confidence. I felt this initial success motivated him, spurred him on and encouraged him to experiment further with the construction. Third, able to add each slip on his own volition and alter its position with a simple hand movement, helped him cope with and understand his errors. The decisions he made concerning the construction of the rest of the sentences implied he was using what he knew as a base and coming to terms with how to incorporate new items. Finally, because he required very little assistance after the initial sentence was formed, I assumed he was developing some of his own theories about how the language worked.

In order to test the validity of these assumptions, I decided to experiment with an entire class. I chose a class of thirty-four, first year English students. At the time, these students were learning and studying how to construct a basic S-V-O English sentence. Since Japanese has a S-O-V arrangement, it is vital that students clearly understand and recognise this difference between the two languages.

In an attempt to make the task level appropriate, I prepared decks containing only three complete sentences. Each sentence was divided into three parts to form a deck of

nine cards. Three of the nine cards contained either the subject *she*, *he*, and *Ken*. Three other cards contained either the verb *plays*, *watches* or *studies*. To complete the nine card deck, the object words *the piano*, *the violin*, and *baseball* were written on the last

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three cards. Each pair of students would receive one deck of cards. The student's task and goal was to unscramble and form three complete S-V-O sentences. The choice of words contained on the cards was intentional. My hope was for the students to experiment with forming a variety of sentences. Essentially, they would be working not only with morphology but semantics as well.

To introduce the students to the concept of arranging the sentences before asking them to tackle the decks, I had prepared a number of magnetic backed cards for the black board. The words used for these cards differed from those in the decks but were along the same vein. With each card containing either a subject, verb or object, I placed one sentence using three cards on the board (*we /speak/ English*) and asked the students to read it aloud. I then switched the subject with *they* and asked the students to read this sentence. I removed the object *English*, replaced it with *Japanese*, and repeated the same procedure.

After a few more switches using different verbs, objects and subjects, the last three card sentence constructed was scrambled. I then requested the students' assistance in re-ordering the sentence. By asking the students what word or card should go first, second and third, the sentence was unscrambled. I replaced the unscrambled sentence with another three cards out of sentence order and again asked the students to help me put it together. After two or three more examples using the same procedure I felt the students

had a good grasp of the S-V-O concept, how to manipulate the cards and were ready to use the prepared decks.

Even though I was confident that the students understood and could intellectually complete the task, I was not confident in their ability to work independently from the teacher. Unconditioned to work without a teacher guiding them through every step of the way, I anticipated a lot of blank stares or raised hands. To my surprise, the students seemed to be enthralled with the task and the energy level in the room was astounding. I had never seen the students attack a task in the same manner as they were at this time. They were sorting, moving, discussing their choices, confirming with their partner and comparing their constructions with other pair groups. It was a welcome change to see a normally passive and unmotivated student body become engaged and active while learning.

The students' reaction to the exercise confirmed my belief in cards as powerful motivational tools, but I also wondered if they had other pedagogical benefits. What, if any, affect did cards have on the emotional, intellectual and physical well being of a student, for example? As well, I wondered whether my previous assumptions actually held some truth. Were they simply the wishful thoughts of an observer with a set of preconceived notions of what should be occurring while learning a language? In order to satisfactorily answer these questions I felt I needed to obtain feedback from the students themselves.

The feedback process was informal. I merely asked the students about how they

were feeling and what they liked about the activity. I attempted to canvas as many students as I could with the help of the Japanese English teacher translating for me. Many of the students said what they liked most was to touch and move the pieces. For

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them, the card approach was more like a game or a puzzle rather than a mandatory language exercise. Some students said it was fun to put their sentences together and then compare them with the other groups. They commented on the physical ease of changing their sentences after comparing with other groups and lack of embarrassment when they did so. An overwhelming majority of the students said they felt happy, challenged and interested during the activity. A few students commented on the satisfaction they felt when they completed the task. When asked if they felt the same satisfaction when completing the worksheet, they responded that it wasn't the same feeling. For them, the worksheet was something they **had** to do and the card activity was something they **wanted** to do.

Based on what I considered as very positive feedback and intrigued by the changes I observed in the students' behaviour, I felt further investigation and experimentation with using cards was warranted. Over time, I tried increasing and decreasing the size of the decks the students were given to work with. Three sentence decks were expanded to five, six, seven, and even ten sentence decks. I also changed the length and complexity of the sentences in order to challenge and re-interest the students. As the students' knowledge moved beyond basic S-V-O construction in the higher grades, three card sentences were increased up to five parts or cards per sentence. I also began making decks consisting entirely of pictures or symbols. These picture cards could

be combined by students to create an original sentence or composition. Their interpretations of the pictures would be presented orally or in writing.

I also soon discovered that cards went far beyond being only a useful tool for understanding sentence construction. Altering the content of the cards (using pictures, affixes, full sentences, etc.), expanded the ways the cards could be used and for what language purpose. For example, by including full sentences on individual cards and then combining a series of these into a deck allowed me to introduce a writing component into a lesson. During the activity, the students were given the freedom to choose one or many the sentence cards from the deck to start, incorporate or end an original writing composition. Without being told specifically what to write, I found the students were able to express more creativity and use language in more personally meaningful ways. The introduction of card games, such as Karuta (page 77), continued to help lighten the mood in the classroom while still allowing the students to learn language. I learned the students could apply reading, listening and speaking skills without even being conscious of it when they were engaged in play with cards.

With continued experimentation and innovation I began to amass a good collection of workable card activities (games and tasks I think others would be interested in). For me, however, cards were not just a set of materials that expanded my teaching repertoire. They were materials which engaged the whole learner, created a positive classroom environment while using them and seemed to cater to what my students needed for their language to develop. Thus, identifying learner needs and demonstrating

how cards are able to support the learner is the focus of the next chapter.

CHAPTER THREE

THE NEEDS OF A LEARNER

Over the years I saw my students were more interested, motivated and retained more English when using cards, but I did not clearly understand why. What were cards allowing or doing for the learner that other models of instruction and materials did not? I pondered this question while enrolled as a Master's student at the School for International Training in Brattleboro, Vermont. Introduced to the writings of Earl Stevick as a student, I was struck by his thoughts on traditional models of language instruction, traditional classroom materials, and the principles behind whole learning. It was his thoughts that helped me better understand why cards enhanced my instructional program so positively.

According to Stevick (1998: 25) in order for students to experience learning at an optimum they must be engaged as a whole person, with body, mind and emotions in harmony with one another. From this, I surmised learners have three fundamental needs. They need to be physically engaged, intellectually involved and emotionally fulfilled within the learning experience. I soon discovered and began to see the truth of this

principle when I became a student of language myself.

I recall one lesson in particular where I was not allowed to write, read or even repeat a litany of vocabulary words delivered orally by my professor. No visual cues

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such as drawings, objects or gestures accompanied the terms. We were asked to simply listen and remember the words. Being predominantly a visual learner I recall my intense frustration. With no schema in place or way to visually capture the information I could not understand or retain anything beyond the first couple of terms. Struggling to understand and feeling embarrassed, I recall simply shutting down at a point within the lesson. I no longer listened, no longer tried to understand, and no longer believed I could learn this information. It turned out the lesson was delivered in this manner to prove a point. When feelings, mind and body are out of synch, it is virtually impossible for learners to remain engaged.

This lesson and Stevick's ideas struck a powerful chord within me. Further reading of Stevick (1998: 51-55) led me to identify three conditions of whole learner language instruction. I have used these conditions as headings to divide this chapter into three sections. The first condition of whole learning concerns the use of a traditional approach to foreign language instruction. Since the learner is rarely completely and actively engaged under this model, as Stevick suggests (1998: 52), I discuss how cards can be implemented to prevent this from occurring. The second condition to be met concerns materials suitable for whole learning. This section of the chapter will discuss why it is necessary for materials to appeal to different learning styles as well as allow learners to use language in varied ways. The third condition concerns the classroom

environment. How the environment in which a student works can influence his/her sense of security, comfort and level of confidence will be discussed in this final section of Chapter Three.

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Overall, I am convinced each of these conditions must be satisfactorily met in order to ensure a learner's physical, intellectual and emotional needs will be fulfilled. Therefore, the goal of this chapter is to connect the conditions of whole learning with the needs of a learner and tie them both to using cards in the classroom. In doing so, I hope I will be able to clearly illustrate how card activities effectively enhance learning in the language classroom.

Traditional Approach to Language Instruction

As I mentioned in Chapter One and Two, my students were usually taught using a direct teaching approach. As I observed the approach, I noticed the students were neither terribly motivated nor interested in learning English and I wondered why. I discovered Stevick (1998: 52) sees the problem in terms of what the traditional approach to language instruction “does not do” for the learner. He argues, that in such an approach, the student remains almost completely inactive. Not only is there nothing much for the student to do in a traditional teacher-directed lesson but nothing much for them to learn either (Stevick 1998: 52). Upon further observation, what struck me most about the approach was the students seemed to be at best, passive recipients in the learning process. Asked only to memorize and regurgitate information, I came to the same conclusion as Stevick. It is the

approach itself that neither demands nor appeals to the learners interest in the subject.

Therefore, if I wanted learning to flourish, I had to first plant the seeds of interest in and attention to how learners study.

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Active Learning

In my mind, planting seeds of interest and excitement is achieved by reducing the use of passive instructional methods and increasing the amount of activity expected from the learner. If a student is completely inactive during a traditional teacher-directed lesson, as Stevick (1998: 52) has said, then the complete opposite is true when using cards. Passivity is broken and action is first initiated by the card material itself. Cards are a tangible, physical entity. They are intended to be held, seen, touched and manipulated by the student. It is through the card that learners have their first direct and physical contact with what they are about to study.

Physical contact blossoms into physical activity when students encounter the hands-on activities using the cards. Within any card-based activity the students may be asked to pick them up, move them, distribute them, exchange them with other cards or with other learners, add something to them, or transfer the information contained on them. Whatever the mode, all activities using card materials require a physical action or reaction on the part of the learner. Once physically active and expected to be more than just receptacles of imposed information, I believe not only do students become excited about how they are learning, but are now able to engage in real and meaningful learning.

Intellectual Stimulation

If the physical involvement initiated with the use of cards opens the door to the world of whole learning, making this learning experience meaningful and worthwhile requires engaging learners in activities that stimulate their minds. As Stevick (1998: 52-

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53) has argued, a traditional teaching approach not only offers little for the students to do, but very little to learn, explore, originate or enjoy besides coming up with a correct answer. Cards, on the other hand, involve students in activities that offer them the intellectual stimulation they need. They encourage students to explore, question and ultimately formulate their own understandings of the language and how it works. I feel I can best demonstrate how students are intellectually stimulated through card use by referring back to the whole class activity mentioned in Chapter Two (page 7). As noted, once the examples were completed and the students were paired, the decks were distributed and the students were left on their own to form sensible sentence combinations.

The students implemented a variety of diverse problem solving strategies during the activity. Without referring to the examples on the black board, some groups of students were sorting their cards into three piles according to the three parts of speech. Once separated, they began to form sentences using one card from each pile. After the completion of one sentence, they read it aloud, considered the meaning, and substituted cards as they felt necessary. Other pair groups were laying down a random series of cards to form a single sentence. This sentence was then translated into their native tongue, deemed correct or incorrect and altered accordingly. Another sentence construction strategy used by the students was to compare each card in their deck with

the example cards on the black board. Picking up each card in the deck, comparing the word(s) on it with the examples and placing it down on the desk, they were able to negotiate a sentence pattern. None of these strategies were imposed or suggested by me.

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Instead the students seized the opportunity that the card activity provided to explore the concept. Through this exploration, they formed sentences in a manner that worked best for them and used reasoning that made the most personal sense.

Making sense of what they were doing and why they were performing the actions they were when using cards, required additional thought from the students. For example, because the object card *basketball* in the card activity from Chapter Two (page 7), could sensibly be combined with the verb cards *is playing* or *is watching* and any of the three subject cards *he*, *she*, or *Ken* and still be correct, the students must think deeply and consciously about the sentence they wish to form and how to place the cards according to their wishes. The students were never forced to form a single, prescribed correct answer or told what the answer should be prior to, during or after the activity. Instead, the students evoke their own intellectual resources and prior knowledge of the language to form their correct combinations. Since the decisions come from the students themselves and are, in fact, theirs to make, what they learn as a result of their intellectual struggle is more personally meaningful and memorable.

Emotional Satisfaction

I feel meaningful, enjoyable and memorable learning experiences are those that appeal to the learner's emotions. Since little more than formulating a correct answer is

asked of the learner within a traditional approach to language instruction, the feelings of achievement and esteem that develop are relatively shallow (Stevick 1998: 53). In opposition, the emotional satisfaction and the deep seated pride a student can experience

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while using cards is a direct result of the physical and intellectual demands cards make of the learner.

Through the use of cards, the students initiate, originate and judge their understanding of a language concept almost entirely independent from the teacher and her conceived notions. It is only with such independence and control over their own learning that students can happily proclaim, “**We** did it, **we** made it understandable and because of **our** efforts, **we** can take pride in and feel good about the outcome.” A Teacher-directed approach does not afford students this opportunity. With the teacher constantly dictating what is to be done, how it is to be done, and what the expected result should be, students are unable to experience the emotional eureka that stems from learning on their own. The result is learning that is neither enjoyable, meaningful nor memorable.

Admittedly, cards were initially just a novel way of grabbing my students attention. Their physical presence intrigued the learners and dispelled the apathy incurred as a result of being subjected to a traditional approach to language instruction. Upon closer examination, I also learned cards had the power to overcome the students’ intellectual stagnation and emotional emptiness. Cards invited the whole learner to the learning process. They acknowledged the students’ physical, intellectual and emotional needs. Needs clearly ignored in a traditional teacher-directed approach to language

learning.

Whole Learner Materials

As noted in Chapter Two (page 5), the materials traditionally used within the teacher-directed classroom I found myself in, consisted of a textbook, worksheets and listening CD's. The cartoon caricatures from outer space engaging in English dialogue, the long narratives intended for memorization, and the lack of colour made the material far from ideal. Although subtle improvements, such as increasing the amount of communicative activities and the addition of time relevant segments were made recently to the textbook, I personally found the material boring and unauthentic. Used almost exclusively and edging toward religious regularity, my students had little opportunity to interact with whole learner materials before the introduction of cards.

Like the teaching approach, materials suitable for a whole learning experience should provide learners with opportunities to be physically active, intellectually stimulated and emotionally secure. According to Stevick (1998: 53-55), ideal whole learning materials are visually appealing, entertaining, mentally challenging, and will provide occasions for students to interact and assume roles outside their student/learner capacity. In addition, I feel ideal whole learning materials should allow students to learn in a style that best suits them and allow the teacher to include all four skills within a single lesson. The focus of this section is on how cards meet the demands of whole

learning material appropriateness.

Visual Appeal

Developing visually appealing materials is not difficult especially when the material form is card stock. Stiff paper or card stock comes in variety of colours, sizes and backgrounds. Construction paper, file cards and card tag can also be used to create cards. Access to a photocopier or printer will greatly ease the production of card decks and a computer allows for further variation. Alteration of the text colour, the inclusion of pictures, graphics and borders, and the modification of the text font can all be done with a few strokes on the computer. The card's final shape and size can be adjusted with a paper cutter or scissors. No matter the form the card ultimately takes, students are presented with a diverse and visually engaging material. A material which represents a drastic shift from the unappealing materials otherwise used for language instruction.

Learning Styles

Stevick (1998: 54) infers entertaining whole learning materials will offer a variety of modes in which students have opportunities to be physically active, intellectually challenged and feel emotionally secure. To me, engagement on these levels can only occur when the material used caters to each student's personal learning style. Learning-style theory proposes some people learn best through their ears (auditory learners), others through their eyes (visual learners) and still others through their body (kinaesthetic

learners).

As a visual learner, I notice I gain access to, learn and retain information better when I can see it in textual or graphic form. When information is presented orally and

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without visual cues, I feel physically, intellectually and emotionally at odds. My reaction to this single mode of sensory input usually involves first losing my powers to concentrate. Then, I become agitated over my failure to attend and eventually give up entirely. When I give up, I typically find something else to occupy my mind such as doodling or staring out the window. In situations where auditory input is accompanied by some kinaesthetic stimulation, such as there would be in a dance class for example, I feel a bit more comfortable. However, because I'm not terribly co-ordinated and I don't have a good memory for actions this would not be a very fulfilling learning experience either. If I really wanted to improve as a dancer and gain the most from the experience, I would probably want to sketch or write down the step instructions after I heard or performed them. By capturing a lasting visual picture that I could refer to when I practice, I feel my confidence would build, my learning would grow and my continued attendance would be assured.

In the interest of optimal learning it is obvious how important exposing students to materials and lessons that appeal to their learning style becomes. However, is it possible to reach each style within a single lesson? My experience has shown addressing the learning style needs of all students in one lesson is not problematic when the material I use is cards. I believe a description of a simple listening exercise conducted in my class will illustrate my point.

At the start of the listening exercise, each student was given a deck of the same four cards. One card was pink, another blue, another green, and the final yellow. One new vocabulary word was written on each card. A narrative passage containing the

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words was read aloud. The students' task was to choose and raise the appropriate card when they heard one of the words. Hence, language would be heard, seen and manipulated by all the students. The card material could be physically held and visually examined by all learners, but for the visual learners the text and the card colour offered the visual connection they needed to learn. The oral/aural presentation of the narrative appealed to the auditory learners and allowed them to access language through a preferred means. The physical act of raising the cards and holding the cards themselves gave kinaesthetic learners an opportunity to evoke their memory action skills and apply it to language learning.

In the end, the task proved entertaining enough to attract learners with various learning styles and actively engaged the learners in physical movement. Secondly, even though the listening task was not terribly intellectually challenging, it still provided the students with a learning experience. And finally, because the students were learning in style comfortable for them at some point within the lesson, the activity appealed to the emotional side of the learners. Thus, in one lesson and using one material, both learning style preferences and whole learner needs were satisfied.

Emotional Security

As Stevick (1998: 54) has stated, materials for the whole learner should also

mentally challenge the student. They should allow learners the freedom to explore what they want to know and permit them to make choices that are deeply meaningful and comprehensible to the individual (Stevick 1998: 54). Based on my experience, I feel a

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learner can not hope to involve himself in deep and meaningful intellectual endeavours without first having a strong sense of emotional security. Because of this, before discussing how cards provide for the intellectual needs of the learner, I wish to first examine how cards can secure the learner emotionally.

Stevick (1998: 54) is quite specific when discussing how materials can contribute to the student's sense of security and I am in total agreement with his ideas. He feels whole learner materials must allow learners to see linguistic errors in a positive light; as a beneficial not detrimental consequence of learning. Emotional security is also provided when the materials or activities protect against the loss of self-image on the part of the student. Exercises that focus too much on winning and losing or those that force the learner to produce before they are ready can negatively affect the learner. Insufficient structure or clarity in the materials should also be avoided, according to Stevick (1998: 54). The students must be clear about what they are expected to do with the materials and be able to anticipate the intended result. From this, I conclude when a learner is able to approach language learning free of apprehension, have faith in their ability to learn, and is comfortable enough in the learning environment to take risks, only then can a learner be responsive to mental challenges the whole learning materials offer.

Errors

Although an unavoidable part of language learning, errors need not be emotionally devastating to the student. Helping students cope with errors is an area

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where I believe cards show great promise and turn to the example of the initial individual student experience using cards from Chapter Two (page 6) to illustrate.

As noted, the student was experiencing intense frustration when trying to complete the sentence unscrambling exercise on paper. With limited space to write, the student was forced to erase the entire construction and start over again after every attempt. With no way to keep track of what he had done or keep sight of where he was making his error, it was impossible for him to progress. The cards, on the other hand, could be moved and interchanged without entirely deconstructing his initial formation. This allowed him to see and gradually understand where he was going wrong. Moreover, able to add each card, place it, remove it and situate it elsewhere without overtly drawing attention to his acts, the student was able to avoid an embarrassing declaration of his struggle. Therefore, the errors could be viewed positively by the student because the card material allowed him to understand the errors, see their root, learn from them, and do so without a significant loss to his self-image.

Self-Image

The previous example also demonstrates how cards enable students to explore their errors without being excessively obvious to those around them. As a result, not only is a loss of self-image prevented but shame is avoided. As social beings, we are

deeply influenced by those around us. Nobody, and perhaps especially a student, wants to be put in a position where there is a potential to feel shame or be viewed negatively by others. Avoiding overly competitive classroom situations and learning activities meant to expose

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limitations or lack of knowledge, as Stevick (1998: 54) suggests, will further prevent the loss of self-image. The co-operative learning activities which cards encourage and the illustration which follows demonstrates how cards ensure students' thoughts, knowledge and contributions will be favourably recognized. And consequently, offers them the emotional support they need for intellectual engagement.

A "Jigsaw" is a co-operative group activity where each student in the classroom is assigned to a learning group and takes on a specific role or assignment within that group. Combining the information they obtain individually, the group later works together to complete a designated task. To ease understanding, I will use a specific example of a "Jigsaw" activity from my own classroom.

My class of thirty students was placed into five numbered groups with six members in each group. One student from each group was assigned the role of the writer. The writer's task was to record the information given to him by his other group members on a sheet of paper. The remaining five members of each group were assigned the role of either retriever A, B, C, D or E. These five letters corresponded to a covered card posted within the classroom. The retrievers' task were to walk over to their assigned card, read and remember as much of the information they could at one time and then orally convey it back to their group writer. When all the retrievers had completed their

task and the writer had finished recording all the information, the group members were to reassemble around the paper and together complete the final step of the activity. In this instance, combining the information contained on Card A collected by Retriever A, *“This is a word which rhymes with cat.”* with the information gathered by Retriever

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B, *“You wear it on your head because it’s a _____.”* created a riddle to be solved collectively.

In order to establish a co-operative, non-competitive atmosphere during the activity, I explained to the students that the exercise was not intended to be a race to finish. The groups could use as much time as needed to complete as many riddles as they could during the lesson. It was also made clear that the retrievers were free to return to their assigned card as many times as needed. Additionally, if Retriever B from Group 1 was experiencing difficulty reading or understanding the information, for example, he could turn to the other “B” retrievers from another group for assistance at any point during the exercise. To support their writers, the retrievers could help by spelling out words, by checking the original cards and by affirming what was written was correct. For the groups who solved the riddles quickly, the activity was extended. The extension asked the students to apply their collective knowledge of the passive tense and riddle formation to create riddles to be traded with other groups in the class to solve.

In the end, no matter the skill or ability level, each student could positively contribute to the realization of the group goal during this card based activity. Students of stronger ability built their self-image through the assistance they offered others. For learners of lower ability, a positive self-image was maintained by being allowed to work

at their own pace and with the support of those around them. The opportunity cards afforded the students to do what they were able to do, to the best of their ability, was key for sustaining their emotional well-being.

Order and Structure

Clearly structured activities and materials are also fundamental for securing a learner emotionally (Stevick 1998: 54). Moreover, I feel it sets the stage upon which intellectual engagement begins and it is here that the teacher plays her most important role in the learning process. Overall, the teacher's primary role in a whole learning environment is to provide the occasion, structure and order needed for students to do and learn. Instructions must be clear and the intended learning outcomes should be identified in a well structured activity. As well, as whole learning suggests, activities and materials should allow learners to apply what they know, expand that knowledge and do so independently of the teacher. "When we recognize that learning is something a learner does and does it best when the teacher doesn't stand over him," as Stevick (1998: 49) says, the importance of clearly structured activities and materials becomes even more evident. To demonstrate how cards materials and activities provide structure and the students with intellectual challenge, I will describe a card game perhaps known to some as "Concentration."

A "Concentration" deck consists of sets of matching paired cards. To play the game, the deck is shuffled and then laid, face down on a desk in a grid pattern. The first player turns over one card, reads it aloud and then turns over another card. If the second

card turned over forms a match with the first, the player collects the matching pair and takes another turn. If the second card does not match the first, both cards are turned face down once again and the turn is passed to the next player. The object of the game is to collect as many set of matching pairs as possible. More specifically, if students were

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using a “Concentration” deck to study opposites, for example, a match could be achieved by turning over the word *short* and then turning over the card with the word *tall*.

However, turning over *short* and then turning over the card *dark* would not be match and therefore both cards would have to be turned face down again. If the next player turned over *light* and knows that *dark* forms the correct match and remembers it’s placement, he turns over the card *dark* and collects the set.

After demonstrating how the game of “Concentration” is played and providing examples of appropriate matches, the decks are distributed and the teacher can step back. Although questions may arise and assistance may be needed, what is important is the teacher no longer represents the only language authority in the classroom. The students are authorities as well. They decide which two cards form a correct construction based on what they know and understand about the language. They discuss, debate and share their knowledge with their classmates and together come to a better understanding of the concept and the language with minimal teacher interference. Ultimately, this card activity and others like it allows the teacher to be a facilitator, organizer and observer of the language learning, but not the ruler of how and what the students take from the experience. Instead, the students are placed in a position to take control of their own learning experience.

Knowledge Retention

What a student learns and retains of the information presented during a learning experience is undoubtedly a crucial element of the learning process and would not occur

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without emotional security. Once this security is in place, however, students need to be offered learning experiences that help them apply and remember what they have been exposed to. In other words, as Stevick has said (1998: 54), the materials must offer students intellectual stimulation. As noted in the previous approaches section, my experience has shown card materials to be particularly rewarding in this area. Not only permitting the learners to freely explore their thought processes and allowing them to make meaningful, comprehensible choices during learning, cards also aid information retention.

Colour coding vocabulary cards, for example, helps students place the vocabulary into categories that are easier to recall. Through the use of colour, the words become stored not only in their linguistic memory but their sensory memory as well. Moreover, retention rates are often a direct result of how many times the students are exposed to a linguistic construct. In my experience, when students were given a deck of cards to play with or to arrange, they would do so over and over without me ever demanding such practice. In fact, they often requested to use the cards in their free time. I feel this enthusiasm stemmed partly from the novelty of the cards as well as enjoyment experienced as the students used the cards and played the games. For whatever reason, using cards promoted continued practice and interaction with language in my classroom

(an especially important factor for the intellectual support of learners of lower ability).

The repetitive nature of the games offered my students an opportunity become increasingly faster, more capable and in turn more confident in their ability to complete, progress, and perfect their manipulation of the language.

Four Skills

Retention, however, can be further augmented by giving students the opportunity to apply their knowledge in all skill areas. Exercising their listening, speaking, reading and writing skills within the language classroom not only presents students with an outlet for learning in their preferred style but also allows them to apply and transfer their knowledge over to other necessary skill areas. Although difficult to accomplish through traditional means of instruction and materials, addressing all these skills within a single lesson is possible when using cards. In support of this assertion, consider the skills used during a “Telephone” information transfer game using cards.

In preparation for playing a “Telephone Game,” a class of thirty would be divided into six, five-member groups. Seated in six parallel rows, each member faces the back of the member seated in front of him/her. To start the “Telephone Game,” the first member of each group would be given a small card on which the sentence *I saw the man walking down the street* was written. The card is placed face down on the desk and on the count of three, the initial members are instructed to turn it over, read it, and turn it face down once again. The first member now turns to face the second member of his group and whispers, as accurately as possible, what he has read. Once the information has been transferred to the second student, he turns to the third member of his group and whispers

what he has heard from the first student.

The whispering of the sentence continues until the final member of the group has received the information. Upon receiving the information, the final member of the group rushes up the row to the black board and writes the sentence he had heard on the board.

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When the final member of each group has finished writing the sentence, the sentences are compared for accuracy, spelling, and grammatical alternatives such as how the use of *a* versus *the* would change the intent of the sentence. A new card with a different sentence written on it is now distributed to the groups. The final members of each group sit in the first position with the card in front of them and the remaining members rotate back one position. Thus, the student in the fourth position for the first sentence is now in the fifth position and would be responsible for writing the new sentence on the black board. The “Telephone” transfer game continues until all members of each group have had an opportunity to write on the black board.

Although the description of this game is quite involved, a “Telephone Game” takes up very little class time and is easy to orchestrate. Most importantly, however, by the time the exercise is complete, every student will have exercised his/her listening, speaking, reading and writing skills. Students with good listening skills, for instance, will be challenged to further develop their speaking, reading and writing skills during the activity. Being able to transfer and use their knowledge in all skill areas helps the students find another outlet for applying and expanding their knowledge base.

Learner Roles

The final assertion made by Stevick (1998: 55) concerning whole learning materials suggests students be given opportunities to interact outside of their student/learner roles. Situations outside the classroom often requires the student to take on a multitude of roles in his life. At any point, he may assume the role of consumer,

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provider, teacher, or learner, for example. Each role demands a different type of speech as well as a different knowledge base. If the goal of learning language is for students to apply their knowledge in the real world, then they must be given opportunities to act and speak in roles outside of that of learner.

Breaking the confines of a learner role demands placing students in learning situations where they will be respected for their thoughts, knowledge and creativity. Essentially, this means allowing students to become the teacher or language authority. The versatility and adaptability of card materials allows for the creation of such learning opportunities for students. Vocabulary development, for example, is an excellent way for students to become language authorities as well as a method for providing for the students primary learning needs.

Assume each pair of students within a classroom would be given a set of new vocabulary words written on cards. The card set would be divided in half and each student in the pair would be responsible for researching the meaning of the words in their half of the deck. Once the words were defined, the students would come back together and now teach their partner the definitions of the words on their cards. Vocabulary learning in this manner is not only time efficient but also provides for learners' physical, emotional and intellectual needs. Physically, they are reading, writing, speaking and

listening. Intellectually, they are expanding and augmenting their language knowledge. And emotionally, they are involved in an activity where they are supported, respected and viewed positively by another.

Authentic Language

Students need to be exposed to language and situations they would realistically encounter outside the classroom. Engaging in dialogue with an alien about the colour of the earth's soil, for example, is hardly a situation students are likely to face in real life. Yet, this was an exercise my students were supposed to perform. One wonders what effect such an inane situation has on the student's psyche. Do students develop the feeling that no matter how hard they try they will always be seen and heard as speaking some alien language in the eyes of native speakers? In order for learners to step from the shadows of their role as a learners, they must engage in experiences where they believe what they are learning is both applicable and authentic in real contexts.

In real contexts, language exchanges may be of a public or private nature. Some interactions and the language used is informal. Other exchanges require more formal language. Some of the language we use is purpose or site specific. The infinite versatility and adaptability of card materials and the activities in which they are utilized allows learners to engage in all the authentic language exchanges they require. A description of a role play situation I conducted in my classroom should sufficiently illustrate my point.

A situation I felt students were likely to encounter outside the classroom was

visiting a shop to make a purchase. To play out the scenario, I divided my class of eighteen students into two groups. One half of the class was assigned shopkeepers roles and the other half customer roles. Each shopkeeper was given a blue card designating the name of their shop. Printed on the back of the card were a few example phrases to

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use when talking with customers. The shopkeepers also received four item cards. Each item card illustrated an item and designated its price. There was some overlap in the items depicted, meaning the same item would be available at a few shops. The customer students also received a card and some play money. A red customer card listed three items they were to shop for and a few example phrases to assist them in their requests.

Before the shopping scenario began, the desks were arranged in a circle around the periphery of the room. The shopkeepers remained in their desks, while the customers stood in the centre. When the scenario started, the customers went from shop to shop asking for the items listed on their card. During their quest, the customers were free to confer and show their cards to other customers or shopkeepers on the chance they did not know what their item was or how to pronounce it. When a customer located one of the items they were seeking at a shop, they paid for it and collected the item card.

A number of meaningful and worthwhile learning and language experiences occurred during this scenario and others like it while using cards within my classroom. On the most obvious level, the above example demonstrates how students are able to use language in a variety of manners and for different purposes. The clarification exchanges between customers would be very informal and of a personal nature. For example, “Mie, what’s this?” Requests for an item requires students to use more formal, public forms of

language such as, “Excuse me, do you carry toothbrushes?” Perhaps more significantly, however, the activity illustrates how easy it is to meet the needs of the whole learner when using cards. Providing students with phrases and illustrations to be matched with

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words, linguistically supports the students without stifling creative language production or exchanges. Additionally, able to rely on others for assistance without being ridiculed or turned away, provides the students with emotional security. Finally, the movement, the set-up of the classroom and exchanges of the card material itself, caters to the learner’s need for physical action.

In summary, cards represent an eye catching, novel material that engages the mind, body and emotions of students. They are easily constructed and can be used in many different ways and for many different language purposes. As a material which satisfies the conditions of whole learning materials, I found the exclusive use of otherwise dull and inappropriate traditional materials could be replaced by cards.

Whole Learning Environment

The final condition necessary for fostering whole learner engagement concerns the student’s working environment. An ideal working environment, like that of a whole learning teaching approach and materials would provide for all the needs of a learner.

Fundamental to the creation of positive classroom environment, however, is accepting the notion put forward by Stevick (1998: 49-50) that “the classroom is essentially a

community.” When I think of a community as a group of individuals united by a common purpose and environment, it is not that difficult to accept this idea and see how it translates to a classroom situation. In everyday life, as social beings there is a great desire to belong, contribute and influence those in the community around us. A person’s

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motivation for joining and remaining within this group is often determined by how the group fulfills his/her needs and desires. A classroom community is not much different. Students need to and want to fit in, contribute and impress. As the instructor, it is my duty to create a classroom community in which these feelings can develop and grow. It is my belief that cards encourage community development within the classroom. And through their use, a learner is provided with opportunities to contribute, positively affect the learning in others and satisfy his need to belong. This is the focus of this section.

Sense of Belonging

In my experience, teacher-directed lessons and textbook work has a tendency to create an isolating individualistic learning environment. It is as if each student is working inside his/her own personal bubble. Students sit at their desks, face a black board, listen to the teacher, dutifully copy or complete their work almost entirely in silence and without interpersonal contact. How is it possible for a student to feel as if they belong when in reality there is no real community to belong to under these conditions? Creating a community and, in turn, a sense of belonging within this community demands the students be allowed to interact and work together. Thus, activities, materials and a classroom environment which encourage group work situations

is desired.

At this juncture I wish to introduce Stevick's thoughts on group work. I do so because, for me, he precisely illustrates how group work contributes to a sense of belonging and builds positive classroom communities. Stevick (1998: 55) writes,

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1. A group of even three or four people is likely to be more reliable than any one of its members when it comes to recognizing which of a set of alternatives is the correct one.
2. A correction from a peer is more telling because it comes from someone who has had the same amount of exposure to the language, and not from someone with professional qualifications.
3. At the same time, a correction from a peer is generally less threatening, both because the one doing the correcting is not the person who gives out the grades, and because the correction is less likely to come in a reproachful or other judgemental tone of voice.
4. Competition between groups is less threatening to individuals than competition between individuals is. At the same time, it can be just as exhilarating.
5. Working, risking and suffering together for even a short time can produce noticeable feelings of mutual loyalty.

From this it is evident that group work respects student's most primary needs. United by a common goal and environment, students find the emotional, intellectual and physical security they need to wholly engage in the learning process.

Unlike teacher-directed lessons and traditional materials most, if not all, card tasks and activities can use pair or small groups formations. As seen by the "Scrambled Sentence" (page 7), "Jigsaw" (page 25) and "Concentration" (page 27) examples discussed previously, students are always in a position to seek the support of classmates without hesitation or loss of self-image. I believe this freedom and open support of the members of the classroom community has the power to alleviate insecurities, foster allegiances, and create a strong sense of interdependence within students. Sensations of belonging students are unable to experience in a classroom where they work in isolation

of one another.

Student Contribution

Besides belonging, students also need and desire opportunities to contribute within the learning community. Freely expressing thoughts, ideas, opinions and even suggesting modifications and innovations within the classroom are modes in which a student can contribute to the whole learning environment. Cards afford students this freedom. “Situation Cards,” for example, encourage the expression of opinion or ideas on a given topic and provide opportunities for students to share these thoughts with others. To illustrate more concretely, consider how using card materials for a class survey respected the thoughts and opinions of both the individual and the greater class community.

In preparation for the survey, within my classroom each student was given a card on which to write a question about the school that concerned him/her. Using the starter, “Do you think ... the students wrote questions such as, “*Do you think* the library needs new books” and “*Do you think* school lunch is good?” Printed on the back of the card was a grid the students would use to note *yes* and *no* responses to the survey question on the front of the card. At the onset of the activity, the students rose from their desks and proceeded to canvass as many of their classmates as they could in the allotted time. When the allotted time elapsed, the students tallied the results and presented them to the rest of the class. As an extension of the activity, the students were assigned a short

writing exercise. Based on the results of their survey question, the students were asked to write a short paragraph expressing whether they agreed or disagreed with the majority of their classmates. At a later date, the original survey questions were brought back and

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used for a student advocacy campaign. From the choices provided, the students voted on which issue they considered the most important. Once decided, the students were put into groups to write letters suggesting change to the principal and teachers. The students also prepared posters suggesting how to implement changes.

Student Influence

In order to have influence with those around us we must interact. As stated previously, cards strongly encourage student interaction by way of group work. Positive interaction, however, can only occur in an environment where the students' presence and contributions will be respected. Cards again accommodate. The final step in the process of creating a whole learning environment is orchestrating opportunities for students to positively affect the learning of others in the community . Choose any of the card examples cited so far and I feel you will find students influencing the learning of others. The vocabulary exercise (page 32), for example, is an obvious choice. Here we see two students involved in an interplay of roles, each using what knowledge they have to influence and improve the language skills of their partner.

In summary, I feel optimal learning can only occur in a classroom environment that recognizes the unique interconnected physical, intellectual and emotional needs of the whole learner. My hope is that I have clearly shown how cards helped me create a

positive communal atmosphere. It was through cards I was able to build a classroom community where students could physically interact, intellectually grow and emotionally thrive.

Conclusion

The philosophy and principles of language learning expressed by Earl Stevick have deeply influenced my thoughts about teaching and learning. His ideas have helped me discover and identify the needs of a learner as well as how I can best cater to these needs. As a result, I discovered why my students responded so favourably to cards. The approach cards support and the environment they create through their use and the card materials themselves, allows students to engage in learning with mind, body and emotions in harmony. My hope is for you, the reader, to experience the same rewards and benefits by experimenting with the card tasks and activities described in this chapter and the ones that follow.

CHAPTER FOUR

CARD TASKS AND GAMES

The intent of this chapter is to expose other educators to card activities that cater to learner needs. Many of the activities cited here are adaptations of popular tasks and games for the second language classroom. While the games and tasks may be familiar to some educators, their ability to specifically address the needs of learners may be a new concept and reason enough to revisit them. This chapter contains a diverse collection of activities using cards; however, I am in no way suggesting they are the only ones. For more ideas using cards and language points appropriate for card use, I encourage you to seek out the sources cited in Appendix A.

The following activities were used and tested with young learners. Despite this fact, I feel most can be adapted for use with all age and skill levels. Preliterate to high functioning adults can often play the same game or complete the same task when the information contained on the card is level appropriate. Varying the information in the form of pictures, morphemes, words, phrases and even paragraphs aids this process. At times, the nature of the task or game will determine the appropriate amount of

information to include on the cards, however, each instructor will need to determine what best suits their students and language goals.

Activity Format

The activities in the chapter are listed in alphabetical order. Each activity begins by outlining a specific language focus and objective. While tailored for use with the illustrated card examples, modifying them to suit your needs and objectives is certainly possible. I list some potential alternates within the comments section of the games and tasks for your consideration.

The next activity heading refers to the formation of student groups. In my experience, some of the activities such as Co-operative Jigsaws (page 50), work best with the defined groupings. Other activities list a few options. I encourage you to experiment with different grouping combinations within your own classroom to find what best meets your students needs.

A general list of materials to be prepared for playing the games and completing the tasks is identified next. As noted in Chapter Three (page 20), the card's appearance and deck make-up is infinitely adaptable. Increase or decrease the number of cards per deck, alter the size of the card, the font, or the information contained within. As well, keep in mind sets or decks of cards prepared for one game or task can be used for others. For example, the food and drink cards prepared for Picture-nary (page 103) can be used for Discrete Categories (page 55), Unmentionable (page 127), War (page 133) and so on.

A detailed procedure for the task or game follows the materials listing. To ease understanding, some activity procedures include specific examples of what the students say and do during the activity. Like the materials themselves, the activity procedure is

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adaptable. Feel free to add or eliminate steps to make the activity more workable for your students. I also urge you to closely observe and incorporate the alterations the students make. Some of the best ideas for play come from the students themselves. Relish in their initiative for making a task or game more personally meaningful and useful.

Following each procedure are a series of comments. The comments include alternate language foci as well as ways to adapt the activity for different ages and skill levels. Also identified within this section are possible extensions for incorporating other skills such as writing. My hope is for you to use the ideas contained within this section as a springboard for further adaptation and uses for cards within your classroom.

Each activity description is concluded with card examples. There are few purposes for this. First, I feel the examples help draw a clearer picture of how the activity is conducted. Second, the examples show what cards look like and how they are constructed. And finally, I wanted to create a set of ready made materials that could be simply copied, cut and assembled for your use. Please feel free to copy, adapt and modify the examples according to your classroom needs.

Final Considerations

The lengthy descriptions of the activities may give the impression that card games and tasks are time consuming and difficult to explain, but they are not. A simple demonstration by you along with a few student volunteers is usually more than sufficient

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to illustrate the rules of play, objective and task. It may be tempting to explain the rules of the games and tasks in the students' native language. I have done this myself on occasion. However, if you consider explanations and instructions as another exposure to target language then this becomes yet another avenue for extending language learning.

Card activities are wonderful modes for recycling, reinforcing and practicing what has already been presented in previous lessons. As mentioned throughout Chapter Three, card activities allow students to use what they have learned in meaningful, interesting and non-threatening language practice situations. As well, without severely damaging students' self images, card tasks and games can clearly show you what students know or don't know and help you plan for future lessons accordingly.

Finally, although I have used card activities extensively in language classes I am not suggesting they be the only mode of language instruction. They, like other activities and techniques, have their limitations. Over use of any activity, task, or technique leads to ineffectiveness. Cards maintain their power to meet learner needs when used judiciously and after careful consideration of intended goals and purposes. My hope is that you can use what follows to increase enjoyment, add challenge, and enhance learner interest in your own classroom.

Concentration

Language Focus: transitive and intransitive phrasal verbs.

Objective: to turn over and collect the greatest number of phrasal verb pairs.

Grouping: ideally pairs or groups of three even though any number of players can play.

Materials: enough decks for each pair or student group. (An example of a Concentration deck suitable for intermediate to advanced students follows.)

Procedure:

1. Distribute one deck of Concentration cards to each pair or group of students.
2. Students shuffle or mix the card deck and then lay each card face down on the playing surface. The cards should be laid down side by side to form a grid on the work surface. Keeping the cards in a grid formation aids memory recall, however, changing the position of cards after each turn can add extra challenge for those who desire.
3. Play begins with one player turning over one card in the grid. The word on the card is read aloud. The player then chooses another card to turn over. This word is also read aloud. If the second card turned over forms an appropriate phrasal verb combination, the player collects the two cards and takes another turn. For example, the first card turned over reads *step* and the second card reads *back*. If

the two cards do not combine to form a phrasal verb, both cards are turned face down again and the turn is passed to the next player. For instance, when the player turns over the first card to reveal the word *put* but the second card is turned

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over to reveal *over*, the player cannot collect the cards and both must be turned face down once again.

4. The players continue to take turns, turning over cards until all the possible matches are made. The player with the least amount of cards at the end of the game, collects all the cards, shuffles them, and places them face down on the playing surface once again. A new game of Concentration is ready to be played.

Comments:

There are a plethora of phrasal verbs to be used in this game and some words may form correct combinations with several others. For example, *step* could be paired with *back*, *down*, *out*, or *up* as could the verb *put*. When preparing the decks for beginning students, I would suggest limiting the amount of overlap in combinations, using only transitive or intransitive verbs, and reducing the number of sets within a deck. As well, try to choose combinations that make sense with only one or two other cards in each deck. I have found up to twenty cards in each deck are a workable amount for beginners to use.

Phrasal verbs are, of course, not the only items that can be used to construct concentration decks. Prefixes, affixes, opposites, minimal pairs, collocations, rhyming words, verb tenses, etc. could be used in the creation of decks. A great variety of language can be highlighted when using two cards. The only limitation is an instructor's imagination. However, again I caution creating decks containing too many overlapping

pair combinations.

As with most of the games, pictures and graphics may be substituted for the written word on Concentration deck cards. Colours, times of day, weather, locations and

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cardinal directions, for example, are all feasible for making Concentration decks. For students who lack reading and writing skills decks made up of pictures provide ample opportunity to learn and practice vocabulary.

There are many ways to extend and add challenge to this game. For example, students could be asked to write complete sentences using the phrasal verbs they have collected or proclaim the word needed to complete the phrasal verb combination prior to turning over the second card. To introduce a writing component into a lesson built around a game of Concentration, consider having each student use their collected pair sets in a writing composition or define the meaning of all two word phrasal pairs they collected while playing the game.

Like Old Maid (page 81), more than two card matching sets can be used to play the game of Concentration. The challenge is increased when asked to make a match of three or four cards in one play. If, however, more than two cards are needed to make a match, I suggest using different coloured cards for each portion of a sentence or combination the students are to form. For example, if playing Concentration using a standard S-V-O Scrambled Sentence (page 116) deck, print all the subjects onto blue paper, the verbs on white, and the objects on pink so as not to overwhelm students with the task.

Finally, I suggest keeping a number of different Concentration decks in the

classroom for students who finish other assignments to use. A fun, speedy game of Concentration is an excellent way to review previous material and stave off boredom. Furthermore, asking students to create and use a number of different language foci

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Concentration decks allows them to practice with sets that cater to their individual language needs. For example, within the classroom, Jen and Shina may be using a rhyming vocabulary deck of cards to play Concentration because both feel they need to work on that language point. Whereas, Peter and Abdul are using a deck of irregular verb form Concentration cards to advance their mastery of recognizing the verb forms.

Phrasal Verb Concentration Deck (one copy per deck)

| | | | |
|--------------|---------------|-------------|---------------|
| Step | Back | get | on |
| Tear | Up | Hang | around |
| Take | In | Run | over |
| Allow | for | Eat | into |
| Shut | Off | Fire | away |
| Go | ahead | put | down |
| Run | Across | come | along |
| Speak | to | Stop | by |

| | | | |
|-------------|---------------|--------------|----------------|
| Wait | Behind | Laugh | at |
| Want | from | show | through |

Co-operative Jigsaw

Language Focus: yes/no questions using additional operator “did,” daily routines, the household.

Objective: to work in groups to answer questions about the condition of a man’s apartment.

Grouping: four students per group.

Materials: one question/answer worksheet per group, copies of apartment room cards, pencils.

Procedure:

1. Divide the class into groups of four students. Seat the groups around different tables or desks. Assign each group with a letter of the alphabet (Group A, B, C and so on). Explain that this is the “home group” the students will return to after studying in their “expert group.” Each member of the “home groups” should now be each assigned a number (1, 2, 3, or 4) that will designate the “expert group” they will join.
2. To arrange the classroom all students assigned to “expert group 1” will assemble at one table or desk. “Expert group 2” students will meet at a different table and

so on. At each “expert group” table place one or two copies of an apartment room picture.

3. Once students are assembled in their “expert groups,” have them examine, discuss and memorize the state of the room in the given picture. The students

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should be noting things such as the food on the table, dishes in the sink, objects in the room, etc. Allow up to five minutes for this task.

4. After each “expert group” has finished looking and remembering the state of the room in the picture provided, remove the pictures.
5. The “expert groups” can now disband and all students return to their original “home group” table.
6. Once the students are seated, give each “home group” one copy of the worksheet and a pencil. The “home group” members decide among themselves who will read the questions and record the group’s information on the work sheet. The “home group” members share the information gathered while in their “expert groups” to complete the worksheet. If an “expert” cannot remember something about the room they looked at, he/she may ask another person from their “expert group” but may not refer back to the picture.
7. After the worksheets have been completed to the best of the students’ abilities, either poll the “home groups” for their answers or collect the worksheets.

Comments:

Co-operative Jigsaw activities are ideal for situations where the amount of information to be studied, read or recalled would otherwise overwhelm an individual

student. For example, a short story could be divided up into smaller sections for the “experts” to study, remember and in turn relate to their “home group” members. Returning to their “home groups,” the students would work co-operatively to piece together and recreate the entire story. Another alternative would be to have each “expert

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group” looking for different things in the entire text of the story. For example, “expert group 1” would be asked to determine the setting of the story while “expert group 2” would determine plot, “expert group 3” would identify the cast of characters, and so on.

Co-operative Jigsaws are not limited to the use of written text only. Pictures can also be used for this activity. For example, pictures of daily tasks such as a man brushing his teeth, combing his hair, or showering could be copied onto “expert cards.” Students relate what they saw in their “expert groups” to their “home group” members through speech, illustration, or mimicry. The “home groups” tasks could be to translate the information given by each “expert” in the “home group” into sentences and then order the daily tasks into a logical sequence.

The procedure for any Co-operative Jigsaw will follow the same format of dividing the class into “home” and “expert” groups. Of course, the content and scope of the information to be studied within the “expert group” and the task completed by the “home group” members will vary according to an instructor’s aim. Co-operative Jigsaws can be used with beginner to advanced students. For beginners consider using a single word to be spelled or dictated back to the “home group.” In the “home group” the words could be recorded and reordered to form a sentence or listed under a single category heading devised by the “home group.”

Cooperative Jigsaw Worksheet (one copy per home group)**Jim's Apartment**

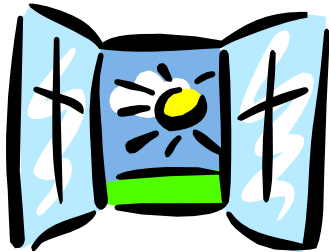
Answer the following questions about the pictures you looked at.

1. Did Jim make his bed this morning? _____
2. Did he have breakfast this morning? _____
3. Did he take a shower this morning? _____
4. Did he open the curtains in the living room? _____
5. Did Jim wash up the dishes this morning? _____
6. Did he close the window in the bedroom? _____
7. Did Jim read the newspaper this morning? _____
8. Did Jim brush his teeth this morning? _____
9. Did he leave the light on in the bedroom? _____
10. Did Jim take his umbrella to work? _____
11. Did he shave this morning? _____

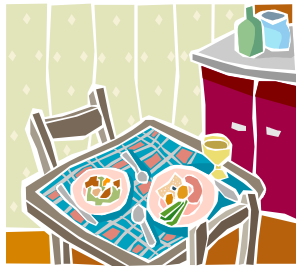
12. Did he close the refrigerator door this morning? _____

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Expert Cards for Co-operative Jigsaw (one or two copies per expert group)



EXPERT GROUP 1



EXPERT GROUP 2



EXPERT GROUP 3





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Discrete Categories

Language Focus: the household and its furnishings.

Objective: to sort and place cards into categories.

Grouping: individuals, pairs or groups of three.

Materials: decks of furniture cards for each student or group, 3-5 blank cards, pencils.

Procedure:

1. Give each student or group one deck of furniture cards, 3-5 blank cards and one pencil.
2. Ask the students to spread out and look at the cards. Explain that their task is to sort and place the cards into categories of their own choosing. Each category topic is to be written on one of the blank cards. For example, Pilar and Fernando sort their cards into three categories based on anticipated cost. Thus, *Items over \$500*, *Items \$100-500*, *Items under \$100* is written on their blank cards and the furniture cards are sorted accordingly. Julio and Luis, on the other hand, chose to sort their furniture items according to locations within the household and therefore write *Kitchen*, *Living Room*, *Bedroom*, and *Office* on their blank cards.
3. After the students have placed their cards into categories, ask volunteers to read

out their category titles and specify the items included under each.

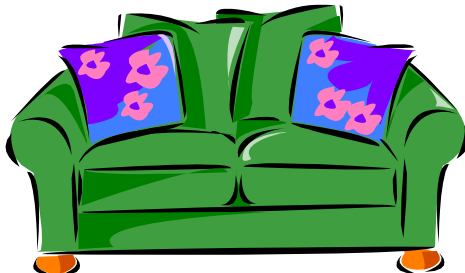
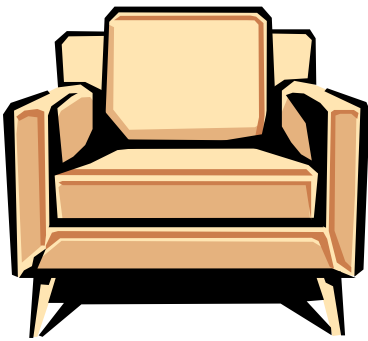
Comments:

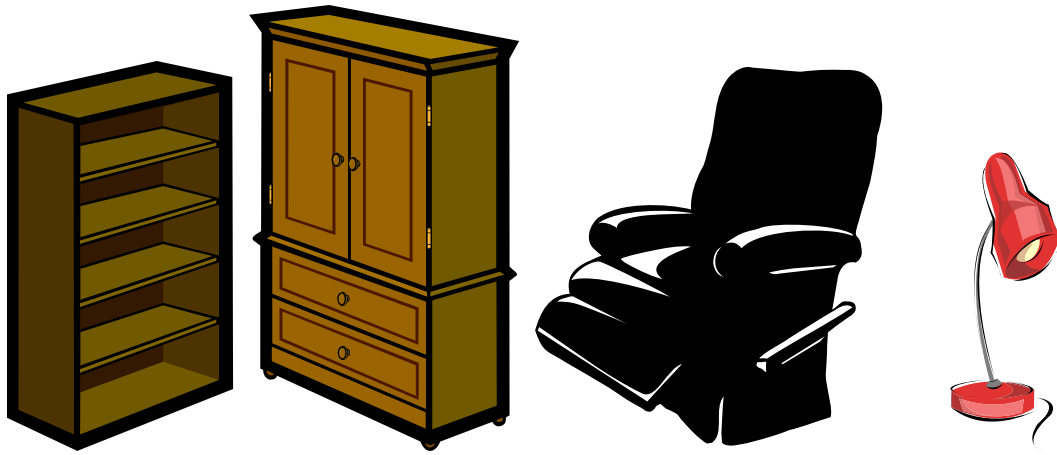
The card decks used for Discrete can follow any theme and be made up of pictures, graphics, text or a combination of all. The categories in which the cards belong

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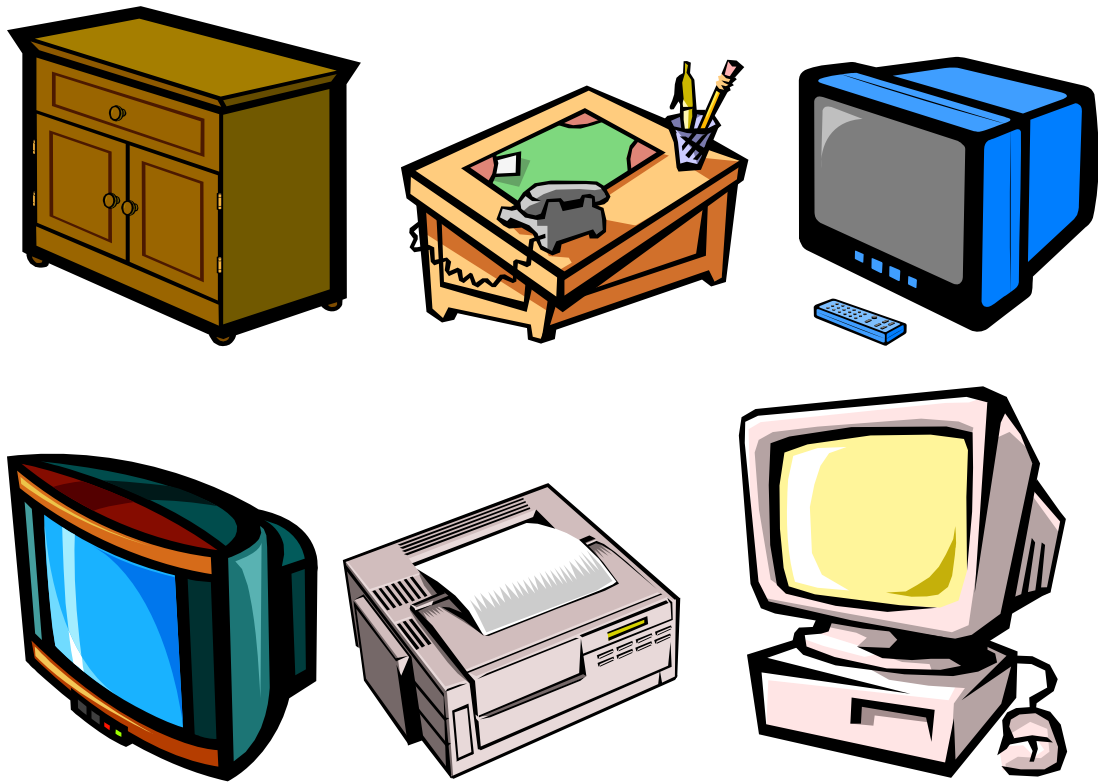
to may be obvious or obscure to the students. Depending on the instructors goal, the purpose of the activity and language control of the students, the category headings for Discrete can be determined by the students or the instructor. The manner of presentation and the language used after the cards are sorted also depends on these factors. For example, if working with advanced students, they could be asked to present their categories in the form of a sales pitch to other members of the class. In this case, the students could be expected to fully describe and list the items included under each of their chosen categories.

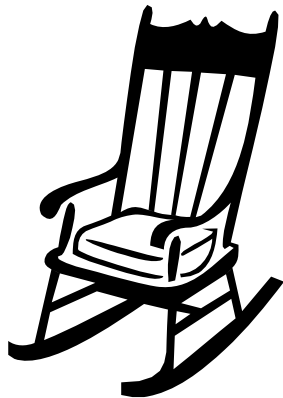
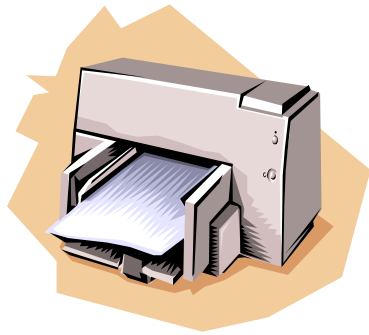
Furniture Cards (one copy of each picture per student or group)





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Find Your Partner

Language Focus: emotions and asking/ giving personal information.

Objective: to engage in a short conversation and find someone in the class who has a matching emotion card.

Grouping: whole class.

Materials: one emotion card per student. (The cards should match at least one other in the class.)

Procedure:

1. Provide each student in the class with an emotion card. You may wish to review the vocabulary associated with the graphics, the form of the question and appropriate replies before beginning this activity.
2. Ask the students to look at their card, memorize the emotion and then keep the card hidden from their classmates. When each student is ready, instruct them to rise, begin mingling and conversing with others in the classroom.
3. When two students meet, they play Rock, Paper, Scissors (see comments on page 140 for how to play this game) to determine who will ask for information and who will reply. The winner of the Rock, Paper, Scissors game will ask the question. The other student will reply. For example, Clara and Samuel meet up. Clara's emotion card depicts *happiness* and she is the winner of Rock, Paper, Scissors. Clara asks Samuel, "Are you *happy*, today?" Samuel's emotion card, on the other hand, depicts *sadness* so he responds, "No, I'm not. I'm *sad* today."

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Clara says, "I'm sorry (happy) to hear that." and the meeting between the two students ends. Both Samuel and Clara are now free to meet up with other students in the class and engage in a similar language exchange.

4. When two students who have the same emotion cards meet and complete the conversation, they may return to their seats. For example, Clara meets Philip. Like Clara, Philip has also been given a *happy* emotion card. This time it is Philip who wins the Rock, Paper, Scissors game so he begins the conversation. Philip says, "Are you *happy*, today?" and Clara says, "Yes, I am!" Clara and Philip have Found Their Partner and can now return to their seats.

5. When all the students in the class have Found Their Partner and have sat down, collect the cards and repeat the activity.

Comments:

This is a great activity to begin a lesson or reinvigorate a class. The game is quick and the cards are easy to prepare. My classes of forty students, for example, could complete this task in as little as three minutes (after the conversation form and vocabulary was identified). To monitor the student's control over the language and a way to quickly gather the cards for redistribution, I often asked the students hand their cards over me and repeat their conversation before they returned to their seats.

Because the conversation exchanges and language focus can be adapted or expanded to suit any level, this game is also an excellent way to recycle or even scaffold new concepts into a lesson. For instance, students in an advanced class can confidently converse about interests and express agreement/disagreement, but making convincing

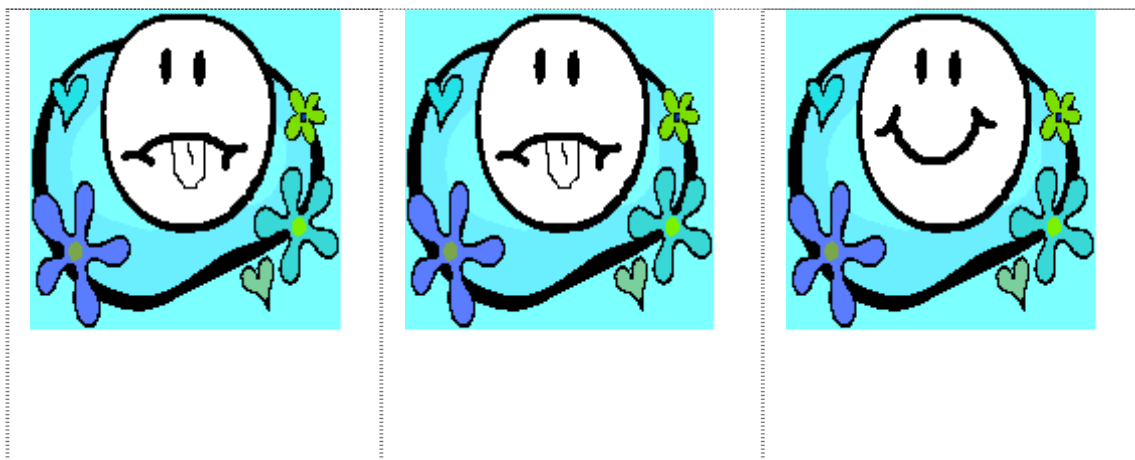
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arguments is a relatively new skill for them. For a game of Find your Partner using all these skills, the students could be given a blank card on which to write a leisure activity they enjoy. Care should be taken to ensure that there are at least two people in the class that share the same interest. When the cards are complete, collect them and randomly distribute them through out the class. The students' task would be to find someone else in the class who has the same interest card and be able to carry on a convincing conversation about this activity whether it is something they enjoy doing themselves or not. Student volunteers could be asked to re-enact their conversations for other members of the class as a further extension of the activity.

A final variation of this game is fun, low pressure way for students to meet and learn the names of their classmates on the first day. Divide the class in half by asking them to stand on the left or right side of the room. Give the students on the right a white card and the students on the left side of the room a blue card. Ask the students to write their names on their card. To begin the game, gather all the white cards from the students on the right and randomly distribute them among the students on the left. The students on the left will begin the game by moving across the room and saying, “Hi! Are you *(name on the white card)?*” to a student on the right side of the room. The students will continue polling their classmates on the right until they Find Their Partner. When each student has found the person named on the card, ask the students to return to the opposite sides of the room and now collect the blue cards from the students on the left, give them to the students on the right and have the students on the right move across the room to find the person named on the blue card. Continue to collect and distribute the

cards until the students have had an opportunity to meet all or at least three members of the class. Despite the length of the explanation this game is quick and easy to organize. My class of forty could complete one round of this task in less than a minute.

Emotion Find Your Partner Card Deck (copy as many as needed per class)





Go Fishing

Language Focus: family members and relationships.

Objective: to collect the greatest number of card sets within a deck by asking for the cards a player wants to collect.

Grouping: three to six players per group.

Materials: enough decks of Go Fishing playing cards for a class.

Procedure:

1. Gather students into groups around desks or tables and distribute the decks of cards.
2. The cards are shuffled and each player is dealt five cards. (The deck should be large enough for all players to receive five cards and still have remaining cards in the deck to form the “fishing pond.”) The leftover cards in the deck are spread out face down on the playing surface. These extra cards will form the “fishing pond” from which the students will later draw cards from.
3. The players look at the five cards in their hands and search for matching pairs. If a player has a matching pair set, they may take the two cards out of their hand and lay them down on the work surface. For example, Benny has two *sister* cards in his hand. He removes these cards from his hand and places them face down beside him. Pern, however, has a *brother* card, *sister* card, *grandmother* card, *grandfather* card and a *father* card in his hand. He has no matching pairs so he must keep all his cards.

4. When all the matching pairs in the players’ hands have been removed, play begins with the player on the dealer’s left. This player asks any player in the group, “Do you have a _____?” (The blank is filled with a name of a family member

the player wishes to collect.) For example, Pern begins the game by asking Suri, “Suri, do you have a grandfather? Suri does not have a *grandfather* card among the cards in her hand and therefore says, “No, I don’t. Go Fishing!” Pern must now pick up a card from the “fishing pond” and his turn is over. If Pern is fortunate, he may pick up a card from the pond that matches another card already in his hand. He can remove these two cards from his hand but he may not take another turn. If Pern is unfortunate, on the other hand and he picks up a card from the pond that matches none of his other cards, he must add this card to the ones he already holds.

5. After Pern’s turn is over, the player on his left now asks another member of the group for a card. For example, Benny is on Pern’s left. He asks Wanda for a *mother* card. Wanda has a *mother* card in her hand. She replies, “Yes, I do.” and gives the card to Benny. Benny takes both cards, lays them down beside him and takes another turn. Benny continues asking other members of the group for cards until someone responds to his request by saying, “No, I don’t. Go Fishing!”
6. The game ends when either one player holds no cards or only one player is left with cards in his hand. At the end of the game, all the players count the number of matching pairs they have been able to lay down beside them. The player with

the most cards at the end of the game becomes the dealer for the next round of play.

Note: If the “fishing pond” becomes empty of cards at any point in the game, the

students can either ignore this and continue playing the game without picking up an additional card after an unsuccessful request or the dealer can collect all the sets of cards already matched from the players in the group, shuffle the cards and spread them out on the work surface for a new pond of cards from which the players fish from.

Comments:

This is a good game for students to access and use their speaking, reading and listening skills within a single activity. Of course, asking the students to prepare the decks themselves would introduce writing into the lesson as well. The cards can be prepared using graphics or text. The subject matter for the cards is, of course, variable. In reality, almost any language or grammatical structure could be used for this game. Matching pair decks already prepared to use in other games and activities such as phrasal verbs, parts of the body, etc. could all be used in this game. Consequently, the language used to request a card can be adapted to reflect the subject matter of the cards. For example, if the emotion card decks are being used for Go Fishing, the request may be, “Suri, Are you feeling *angry* now?”

An interesting variation of this game is to use the Irregular Verb Form (page 73) decks to play Go Fishing. In this case, the students would be trying to collect a full set of the four verb forms before the cards can be laid down. When requesting a card

the student always use the present tense of the verb regardless of the actual form they desire. For example, Octavia wants to collect the *eat* set of verb forms. She has the *eat* and *eaten* cards in her hand so she asks Jose, “Do you have the verb *eat*?” Jose has the

eating and *ate* cards in his hand and he must give them both to Octavia. (The player asked to provide a card must always give the requester all of the forms of the verb they have.) Octavia now has a complete set of the verbs, lays them down on the table and asks for another card from Jose or any other player.

Although I feel the Go Fishing game works best for beginners when the words or concepts used on the card form identical matches, short phrases or sentence halves could be used with more advanced students. For example, using a deck of infinitive phrase cards to play Go Fishing would mean the students have to intellectually process what would be needed to make a complete infinitive phrase sentence. This is very challenging and I suggest the students be very familiar with the sentences contained in the deck before playing in this manner.

Family Members Go Fishing Deck (copy one or two to create a deck)

| | |
|--------|--------|
| Mother | Mother |
|--------|--------|

| | |
|----------------|----------------|
| Father | Father |
| Brother | Brother |
| Sister | Sister |
| Grandfather | Grandfather |
| Grandmother | Grandmother |
| Aunt | Aunt |
| Uncle | Uncle |
| Niece | Niece |
| Nephew | Nephew |
| Cousin | Cousin |
| Brother-in-law | Brother-in-law |
| Sister-in-law | Sister-in-law |
| Mother-in-law | Mother-in-law |
| Father-in-law | Father-in-law |

Language Focus: auxiliary “be,” progressive aspect sentences.

Objective: to be the first player to form a complete progressive aspect sentence.

Grouping: three to six players per group.

Materials: one deck of sentence cards per group, small objects to grab such as, pen caps or erasers.

Procedure:

1. As a whole class introduce or review the target grammatical structure and vocabulary contained on the cards in the decks. Demonstrate how the sentences can be divided into parts using coloured chalk to underline or draw boxes around the significant parts of the example sentences. The underlining can be done by the teacher or students.
2. After the review, group the students and distribute the card decks.
3. In each group, one less object (pen caps, erasers, small key fobs, etc.) than the number of players in the group are placed in the centre of the playing surface. The objects should be within reach of all the players.
4. The deck of cards is mixed and each student is dealt six cards. The extra cards are placed face down in a stack on the centre of the playing surface. The students look at and hold the cards in their hand in a fan-like shape. Play begins with the player on the dealer’s left and moves clock-wise.
5. The first player in the group picks up one card from the extra card stack. He/she may choose to keep this card if it helps him/her form a sentence and discard an

unwanted card next to the extra card stack. If the player chooses not to keep the card that has been picked up, it is simply discarded and the player is still left with six cards in his/her hand. The goal is to form a complete four part progressive sentence with the cards. If this player can not yet form a full sentence, his/turn is over and play moves to the next player on the left.

7. The next player now has the choice to pick up the card discarded by the previous player or pick a new card from the pile. When the choice is made, this player discards an unwanted card from his/her hand, his/her turn is over and the next player takes a turn.
8. When a player in the group is able to form a complete four-part progressive sentence with the cards in his/her hand, he/she discretely grabs one of the objects on the table. Upon noticing, the other players make a grab for one of the remaining objects on the playing surface.
9. When all the objects have been removed from the playing surface, the player who thinks he/she has been able to form a complete sentence lays his/her cards down and the rest of the group verifies its accuracy and discusses its meaning. If the sentence is not formed properly or if it does not make sense, the cards are simply picked back up, the objects replaced and play resumes. If the sentence is deemed correct, however, all the cards in the deck are collected by the player who was not able to grab an object and he/she becomes the new dealer.

Comments:

A wide variety of sentence structures such as relative clauses, logical connectors,

conditionals, etc., can be targeted with this game. Learning about different verb tenses is also an ideal application for Grab It. A lively, light-hearted game, this was one of my students' particular favourites.

If this game is used with other sentence structures, the amount of cards dealt to each student will vary according to the number of parts per sentence. A good rule of thumb is for the students to receive at least two more cards than required to form a sentence. Of course, as with any sentence construction game, the parts per sentence should not exceed five parts. Please see Scrambled Sentences (page 116) for a more in depth discussion of this point. Finally, it is possible to use decks prepared for sentence half tasks such as those used in Pairing (page 92) for this game.

| | | | |
|-------------|-----|----------|------------|
| he | is | studying | English |
| she | is | watching | TV |
| we | are | playing | tennis |
| you | are | writing | a letter |
| they | are | catching | a train |
| I | am | eating | a sandwich |
| John | is | going | home |
| Penny | is | making | breakfast |
| Sue and Ken | are | building | a house |
| I | am | bringing | salad |

Language Focus: irregular verbs and their present simple, past simple, present progressive and present perfect forms.

Objective: recognize and collect all four forms of an irregular verb.

Grouping: three to six students per group.

Materials: one deck of Irregular Verb Form cards for each group, small objects such as pen caps or erasers.

Procedure:

1. Divide the class into groups and distribute the card decks. The students should sit in a circle around a small playing surface. Small objects (one fewer than the number of players) are placed on the playing surface. The objects should be within easy reach of all players.
2. The deck is shuffled and all cards are dealt out to the players. Some players may have more cards than others but this does not matter.
3. The students pick up their cards, look at them and silently determine which Verb Form set they will try to collect. For example, if one player has been dealt the cards *take*, *taken*, *sleep*, *coming*, and *met* he should try to collect the *take* set because he already has two of the four forms that complete a set.
4. After deciding which form they will try to collect, the students hold their cards in a fan-like formation and the game begins.

5. The players count to three out loud and take one card they don't want from the

cards in their hand. These cards are laid face down and then passed one position to the right.

6. After the passing is complete, each player picks up the card located on his/her left. The players look at this new card and either decide to keep it in their hand or pass it along to the player on their right.
7. The selecting and passing of cards continues until one player collects an entire set of a verb. When someone does collect a set, he/she discretely as possible grabs one of the objects placed in the centre of the playing surface. Regardless of how many forms of a verb the other players have in their own hands, they should now all make a grab for one of the remaining objects on the playing surface.
8. The one player who is unable to successfully grab an object, collects the cards, shuffles them and becomes the dealer for the next round of play.

Comments:

You may wish to review the verb forms prior to playing this game. The students could be drilled orally or asked to complete a grid written on the black board or on a worksheet before playing.

This game is not limited to using verb forms only to play. Any text or illustrations that could be sensibly combined to form sets or placed in discrete categories would be appropriate. For example, a deck consisting of items of clothing pictures could be used for playing this game. This time the sets fall into categories such as items to be worn on the head, feet, legs, torso, face, etc.

The number of sets within a deck of Irregular Verb Forms can be increased or

decreased depending on the skill level of students. For beginner students you may wish to provide only as many sets as there are players in one deck of cards so the students' reading skills are not over taxed. For more advanced students and those familiar with the verb forms, the decks they use may contain many sets of verb forms. These students could be asked to collect two full sets before picking up an object.

All of my students loved this game and they would play again and again. I found it to be particularly rewarding for students of lower ability. The repetitiveness of the game and the constant exposure to the forms was a good mode of reinforcing and reacquainting the students with this language.

| | | | |
|-------|-------|-----------|--------|
| begin | began | beginning | begun |
| break | broke | breaking | broken |
| come | came | coming | come |
| do | did | doing | done |
| give | gave | giving | given |
| go | went | going | gone |
| grow | grew | growing | grown |
| hide | hid | hiding | hidden |
| know | knew | knowing | known |
| ride | rode | riding | ridden |
| see | saw | seeing | seen |
| speak | spoke | speaking | spoken |
| take | took | taking | taken |

| | | | |
|-------|-------|---------|---------|
| write | wrote | writing | written |
|-------|-------|---------|---------|

Karuta

Language Focus: phrasal modal “be going to,” distinguishing meaning.

Objective: to identify and grab a card before another player.

Grouping: pairs.

Materials: one deck of cards per pair, one script per class.

Procedure:

1. Distribute one deck of Karuta cards to each pair group. (A Karuta deck usually consists of pictures or words that correspond to an oral presentation). The cards should be shuffled and laid face up on the work surface. The cards should be clearly visible and within reach of both players.
2. The teacher or teachers read aloud one script entry such as, Teacher 1: “I hear you play the piano very well. Are you going to practice the piano tonight?” Teacher 2: “No, I’m not. I’m going to play basketball tonight.”
3. Both students begin looking for the *playing basketball* card from the cards spread out on the work surface. When a student finds the *playing basketball* card, he/she tries to grab it before the other player can get it. The player who successfully grabs the card, keeps it and play resumes. Of course, if one of the players was to grab the *playing the piano* card instead of the *playing basketball* he/she would be incorrect. The card would be returned to the playing surface and

collected when appropriate.

4. The game continues until all the cards have been collected from the work surface.

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Comments:

This is a lively, traditional Japanese game. My students were most familiar playing this game with Japanese poetry or famous quotes. A traditional Karuta set contains two decks of cards. One deck of cards contains the passages or quotes and the other deck contains the names or photos of the authors. To play, one deck of the set is distributed to the student pair groups and the other deck is kept by the narrator to be used as the script. For example, the narrator has the author set and simply reads aloud the name while the students locate the passage or vice versa. Using two decks to form a Karuta set obviously eliminates the need for a written script and it also provides two language focus alternatives for the game.

If only one deck of cards is used along with a script, the length and complexity of the script is variable (as is the Karuta card content). If a dialogue between two people is unrealistic, simple statements or single words can be used. Furthermore, the person reading the script or directing the students what to look for does not necessarily have to be the instructor. Students are equally capable of completing this task especially when two deck Karuta sets are used.

I have applied a vast array of language functions, structures, forms and categories of vocabulary for creating Karuta decks. This game is suitable for any level of students from very beginner to high advanced. Using decks of cards containing only splashes of colour would be appropriate for beginners, for example. A speedy and really enjoyable

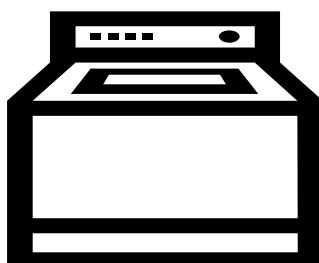
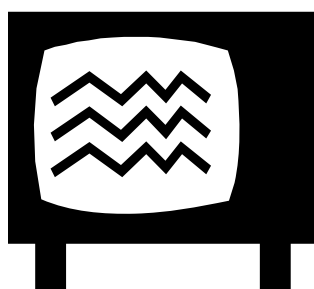
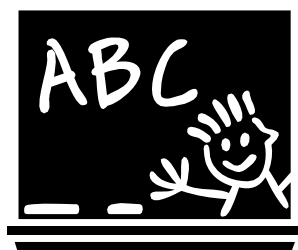
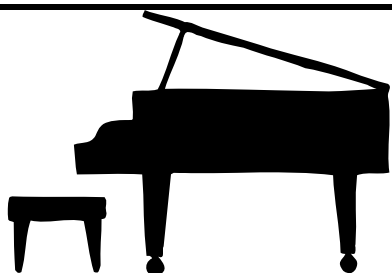
game, Karuta is great to warm-up, end or way to re-energize a class.

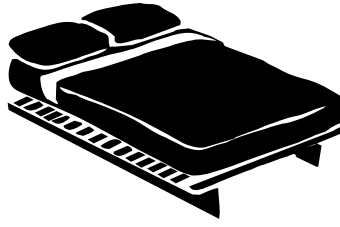
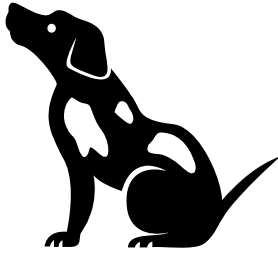
“Be going to” Karuta Script and Card Deck

1. A: I hear you play the piano very well. Are you going to practice the piano tonight?
B: No, I'm not. I'm going to play basketball tonight.
2. A: Sue, are you going to work?
B: Yes, but I'm late.
3. A: James, clean your room!
B: I can't. I'm going to school.
4. A: What are you going to do this afternoon?
B: I think I'm going to read a book.
5. A: Are you going to go to the store and get some milk?
B: Okay, I'm going right now!
6. A: James, I told you to clean your room!
B: I know. I'm just going to watch some TV first.
7. A: I'm going to walk the dog.
B: Okay, see you later.
8. A: Do you have any studying to do?
B: Yes, but I think I'm going to practice the piano first.
9. A: Wow, you're sweating. Are you going to take a shower?
B: Absolutely!
10. A: That's it! James, are you going to clean your room?
B: I'm going, I'm going!
11. A: It's late. I'm going to sleep.
B: Okay. See you in the morning.
12. A: Dinner?
B: No, I'm going to play tennis.
13. A: Sue, what are you doing?
B: I'm going to wash clothes.
14. A: Your wife's birthday is tomorrow. What are going to do?

B: I think I'm going to cook dinner.

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Old Maid

Language Focus: restrictive relative clauses using who, which, and that.

Objective: to gather matching pairs of cards and avoid being left with a card that matches no other - the Old Maid card.

Grouping: groups of three to six players.

Materials: decks of Old Maid cards.

Procedure:

1. Group students and distribute the card decks.
2. One player in the group shuffles the cards and removes one card from the deck.

This will mean there will be a single card in the deck that will not have a mate; this is the Old Maid card and the card students wish to avoid having remain in their hand.
3. The player shuffling the cards deals all the cards out to the players. If some players have one more card than others it does not matter.
4. Before play begins the players look at all the cards in their hands and form as many matching pair sets as their hand allows. If any player has a matching pair(s), he/she lays the cards face up on the work surface and reads the complete

sentence for the others in the group. If any of the members of the group find fault with the match i.e. The sentence does not make syntactic, semantic or pragmatic sense, the cards are returned to the player's hand.

5. Once all possible pairings are made, the players hold the remaining cards in fan-shaped fashion and play begins with the player to the left of the dealer. This player picks one card from the fan-shaped hand of cards from the player to his left and adds it to his cards. If the card he draws can be used to form a match with a card he holds in his hand, he lays down the pair and reads it out. If deemed correct, his turn ends and play moves to the player on his left. If the combination is incorrect or the card that was drawn does not form a match with any cards he holds, the card is kept in his hand and the next player begins his/her turn.
6. Play continues in a similar fashion from one player to the next choosing one card from the hand of the player on their left. When all the possible pairing are made and laid down except for the unmatched card, the player left holding the unmatched card (the Old Maid card) gathers all the cards, shuffles and now becomes the dealer for the next round of play.

Note: Some players will have laid down all their cards before others. This is not a problem. Play should continue until all possible matching pairs are made and one player is left holding the Old Maid card.

Comments:

This game can be played with a multitude of language foci. Besides clause

structures, Old Maid decks can be formed using other grammatical concepts such as collocations, adjectives, countable and non-countable nouns or anything else that reasonably forms paired card sets. Of course, the length and complexity of the sentences/words should be appropriate to the ability level of the students.

Although a traditional Old Maid deck contains sets of two matching cards, decks that use up to four cards per set can also be used. Increasing the number of cards needed to be collected to complete a set can add challenge as well as expose students to a number of different structures and concepts within a single lesson. The number of sets and how many cards used to create a set within a deck will depend on the skill level and number of students within a group. For example, a class of thirty beginner students are divided into groups of three. Because of a limited language knowledge base and vocabulary, only two cards are used to form a set. The deck contains 12 sets making a total of 24 cards within a deck. This is a reasonable amount of cards to be used with beginners. Too many cards within a deck may overtax the student's reading skills whereas too few will offer little challenge for playing the game.

This is an excellent game for reviewing and recycling. To incorporate writing into the lesson and as an alternative to teacher produced sets, have the student groups create their own card sets to be used for the game. Assign each group to create decks with a different grammatical structures. Once the decks are created, the groups can trade and have an opportunity to practice and review other language structures.

Restrictive Relative Clause Old Maid Deck (one copy per group of three)

| | |
|-----------------------------|-------------------------------------|
| I know a girl | who is named Minnie. |
| He is the man | who lived in London. |
| Sam is the boy | who broke the door. |
| French is a language | which is spoken in Africa. |
| These are shoes | which are made in Italy. |
| This is the brand | which sells the most. |
| This is the house | that my father built. |
| I read books | that are written in English. |

| | |
|----------------------------|-----------------------------------|
| Sara bought a shirt | that didn't wrinkle. |
| They have a friend | who climbed Mount Everest. |

One At a Time

Language Focus: subordinating conjunctions “for, since”, present perfect verb tense.

Objective: to be the first player to lay down all the cards in his/her hand by using the cards to form present perfect sentences.

Grouping: three to six players per group.

Materials: one deck of sentence cards per group.

Procedure:

1. As a whole class introduce or review the target grammatical structure and vocabulary contained on the cards in the decks. Demonstrate how the sentences can be divided into parts using coloured chalk to underline or draw boxes around the significant parts of the example sentences. The underlining can be done by the teacher or students.
2. After the review, group the students and distribute the card decks.
3. A dealer is chosen within the group and he/she mixes and deals out six cards to each player including himself/herself. The rest of the cards in the deck are laid face down in a pile in the centre of the playing surface.

4. The players pick up their cards and look at them. The players are looking for a “subject starter” card such as *he, she, we, they, or Sue* among the cards they hold in their hands. If a player has one of these cards in his/her hand, he/she lays it face up in front of himself/herself. If a player(s) does not have a “subject starter” card, he/she must begin picking up a card, one at a time, from the extra card pile

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in the centre of the playing surface until he/she locates one and lays it in front of himself/herself. All the cards picked up while trying to locate a “subject starter” card remain in the player’s hand.

5. With a “subject starter” card laid in front of each player, the game can now begin, starting with the player seated on the dealer’s left.
6. This player needs a “present perfect” card in their hand. For example, *has lived, have been*, etc. If this player has one of these cards, he/she lays it down beside his/her “subject starter” card or another player’s “subject starter” card (wherever there is subject/verb agreement) and his/her turn is over. If this player does not have a “present perfect” card in his/her hand, he/she must take **one** card from the extra card pile. If this is a “present perfect” card, the player may lay it down. If it is not, the player keeps the card and his/her turn is over.
7. When the first player’s turn is finished, the next player can now either take a “present perfect” card from his/her hand and lay it next to a “subject starter” card anywhere where there is subject/verb agreement or take an “object” card from their hand and place it next to sentence with the “present perfect” card. An “object” card is *volleyball*, or *a bicycle*, for example. Again, if this player has

neither of these cards, he/she must pick one card from the pile, lay it down if it makes sense or keep it and his/her turn is over.

8. If an “object” card was played in the last turn, the next player has the option to play a “for/since” card next to the “object” card if they have one in his/her hand. Or if a “present perfect” card was played in the last turn, this player can lay down

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an “object” card. Or if he/she has a “present perfect” card, he/she could lay this card down. The player can only lay down one card of his/her own choosing per turn. If this player has none of the cards needed for helping to complete a sentence, he/she must pick from the extra card pile.

9. The options for laying down a card increase after every player’s turn. After a “for/since” card comes the final part of the sentence, the “time period” card.

When a player lays down a “time period” card, a sentence is complete and this player can take another turn. This is the only time a player has a chance to play two cards in one turn. The complete sentence remains on the playing surface and the group now has a new spot in which to play another “starter subject” card. The player completing the sentence has the option to play which ever card they wish providing it follows the sentence pattern and there is an available space.

10. The game ends when one player has laid down all the cards in their hand. The cards in the deck are collected, mixed and dealt out by the next dealer.

Note: The sentence pattern for this game is as follows:

| "subject starter" | "present perfect" | "object" | "for/since" | "time period" |
|-------------------|-------------------|-----------|-------------|---------------|
| I | have played | the piano | since | 1998 |
| She | has wanted | a bicycle | for | two months |

Comments:

A demonstration of how this game is played is highly recommended before the students are given the card decks. The rules are quite extensive and the description is long and involved. Having said this, however, I feel it belies the ease of playing this game. Once the students understand how to play, the game moves along quite quickly. It was not unusual for my grade nine students to play two or three rounds in 15 minutes.

Present, past and future tenses as well as simple, perfect, progressive and perfect progressive aspects can all be used as subject matter for cards in this game. Other language foci is also appropriate. Basically any sentence, paragraph or process that can be divided into at least three parts can be used for cards in One At a Time. I recommend a maximum of five parts per sentence, paragraph or process so as not to overtax the students reading or language abilities. Because this game developed out of the Scrambled Sentences (page 116) task, I encourage you to refer to the comments made there for ideas on the size of decks, language foci, and adaptations for age and skill levels.

There is one alternate mode of play worth mentioning before ending this

discussion. Wild Card is played in a similar fashion to One At a Time except in this case “wild” cards or blank cards are added to the deck. The “wild” card may be used at any time and in any location within the sentence. When the wild card is played, however, the player must designate what the card stands for. Let’s say a group of four are using a deck of present progressive cards to play and form sentences made up of four parts.

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For example,

| “subject starter” | “be auxiliary” | “progressive verb” | “object” |
|--------------------------|-----------------------|---------------------------|-----------------|
| he | is | studying | science |

Kari has the card *she* in front of her, Louis has two cards *he* and *is*, Deiter has *they*, *are* and *walking* in front of him, and Teresa has *we* laid down in front of her. Assume it is Louis’s turn to play but he does not have a card to add to any of the sentences. He doesn’t have the correct form of “be”, has no “progressive verb” cards, and no “object” card that makes sense, but he does have a “wild” card in his hand. Louis can lay the card down wherever he chooses. He decides to lay the “wild” card at the end of Deiter’s sentence, *they are walking* and says “home.” Thus, he has completed a sentence, it makes sense and now he can take another turn.

Present Perfect Sentence Cards (copy one per group)

| | | | |
|---------------|------------------------|-----------------------|------------------|
| I | have played | the piano | since |
| 1998 | she | has wanted | a bicycle |
| for | two months | we | have read |
| comics | for | years | they |

| | | | |
|-------------------------|------------------|-----------------|------------------------|
| have studied | science | since | lunch |
| he | has lived | in Japan | for |
| seven years | Bill | has been | in New York |

| | | | |
|-------------------|------------------|------------------------|-------------------|
| since | yesterday | Anna | has stayed |
| home | for | three weeks | you |
| have liked | bananas | since | birth |

| | | | |
|-------------------------|------------------|--------------------------|-------------|
| Ken and Glen | have used | this computer | for |
| a long time | Spot | has listened | well |
| since | Tuesday | | |

Pairing

Language Focus: infinitive phrases using *went to*.

Objective: to pair cards and form full infinitive phrase sentences.

Grouping: individual, pairs, or groups of three.

Materials: decks of infinitive sentence cards.

Procedure:

1. To prepare decks, print about 10 sentences that use the infinitive *went to* onto cards. Either divide each sentence into half using scissors or print each half of the sentence onto a card. Thus, one half of the cards will have the first part of the

sentences on them and the other cards will contain the information that will complete the sentences. Collect the sentence halves to form a deck.

2. Provide each student or group of students with a deck of cards.
3. The cards should be mixed and laid face up on the work surface.
4. When all the cards are laid out, the students can begin matching up the halves to form complete sentences.
5. Observe and monitor the students' progress. You may wish to do a pre-activity drill using similar sentences to the ones students will encounter in the deck or review vocabulary.

Comments:

A great variety of language can be targeted with this simple activity.

Differentiating the subject from the predicate, clause formations, or other sentence

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patterns that can be sensibly divided in half can all be used for this task. Besides grammatical structures, functions such as invitations, suggestions, and requests with their responses are ideally suited for use with Pairing.

There are many ways to add challenge, extend and incorporate other skills into this basic activity. When students become more familiar with the formation of infinitive phrases, you can add extra challenge by making this a timed activity for students who enjoy competition. To do so, have the students lay their cards face down on the work surface. On the count of three have them turn the cards over and match the halves as fast as they are able. Increasing and diversifying the sentences contained within a deck will also add extra challenge to the task.

To incorporate writing skills, ask students to choose two of the sentences they have formed in the basic Pairing activity. The goal is to write a sentence(s) that creates a theme connecting the two sentences. For example, a student has chosen: *He went to the airport , to catch a plane, He went to Spain, to study Spanish* as his two sentences to connect. He writes: On Tuesday, John went to the airport. *He went to the airport to catch a plane.* He was going to Spain. He will be there for three months. *He went to Spain to study Spanish.*

To use the cards for a listening task, have the students remove the first half of the sentence cards from a deck and spread the remaining cards face up on the work surface. Read aloud the first half of a sentence and have students locate the connecting half from the cards on their desk. The students can either hold up or read out the half they chose.

Pairing Deck using Infinitive Phrases (one copy per student or group)

| | |
|------------------------|--------------------|
| He went to the airport | to catch a plane |
| I went to the library | to read some books |
| He went to Spain | to study Spanish |
| She went to the market | to buy some milk |

| | |
|---------------------------|--------------------|
| They went to the station | to meet a friend |
| We went to the beach | to go swimming |
| They went to the theatre | to see a movie |
| We went to the park | to play basketball |
| I went to the post office | to mail a letter |
| She went to the bank | to get some money |

Peer Guidance

Language Focus: sport vocabulary, demonstrative determiners “this” and “that.”

Objective: to identify sports and express spatial relationships using demonstrative determiners.

Grouping: whole class.

Materials: sport picture cards.

Procedure:

1. Seat all the students in a large circle.
2. One person in the circle is given a stack of sport cards. This person picks up the first card from the stack, looks at it and then turns to the person on his/her left, shows him/her the card and says, "This sport is *golf*."
3. The person on the left says, "That sport is *golf*." and takes the card. He/she now turns to the person on his/her left and says, "This sport is *golf*." That person says, "That sport is *golf*." takes the card and turns to the person on his/her left and so on until the "*golf*." card is returned to the first player in the circle.
4. Once the *golf* card has started rotating around the Peer Guidance circle, the first person in the circle picks up another card from the stack and repeats the same process by turning to the person on his/her left and teaching him/her the new word. This means many students will be speaking at the same time and constantly alternating between a teacher and learner role.

Comments:

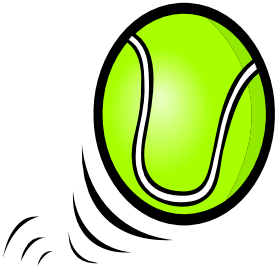
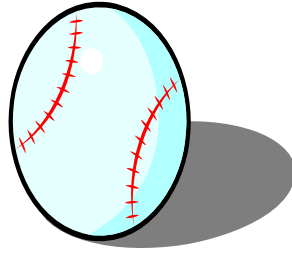
I have found Peer Guidance to be very useful for introducing new vocabulary to young and low-risk tolerant students. If the vocabulary represented on the cards is new, I suggest the instructor start the Peer Guidance circle. This helps maintain consistent and accurate language production. On the other hand, if using this game as a form of vocabulary review, any student volunteer should be capable of this task. In large classes, two or three circles may have to be formed. This not only helps maintain consistent production but deters loss of interest as well. In this case, the instructor will have to

move from circle to circle starting the Peer Guidance chains and monitoring the task.

The introduction and review of vocabulary and short grammatical pattern sentences are good uses for Peer Guidance. Long, complex patterns and tasks (as would be used in advanced classes) can be difficult to apply and monitor. Consider adapting this task to ensure valuable language learning will occur. Card decks prepared for other games and tasks such as Old Maid (page 81), Concentration (page 45) and Discrete Categories (page 55) are equally applicable for use in Peer Guidance.

Sport Card Examples (copy as many as needed)





Pick and Discard

Language Focus: imperatives using “please.”

Objective: to be the first player to form a complete imperative sentence with the cards in

his/her hand.

Grouping: three to six players per group.

Materials: enough decks of imperative cards for the class.

Procedure:

1. Distribute the decks of cards to the students.
2. Each group chooses a dealer for the first round of play. The dealer mixes the cards and deals four cards to each player including himself/herself. (The players will always receive one more card than it takes to form a sentence, this allows for a discard.) The extra cards in the deck are stacked face down in the middle of the playing surface.
3. The players look at the cards in their hands and begin to mentally process the cards needed to complete one imperative sentence. They hold their cards in a fan-shaped formation in one hand.
4. Play begins with the player on the dealer's left. This player picks up one card from the extra card stack. He/she may chose to keep this card and therefore adds it to his/her hand but must discard some other card. (The players should never have more than four cards in their hands at the end of their turn.) If the player chooses not to keep the card picked up from the extra card stack, the card is

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simply discarded, face up next to the stack. The player's turn is over when he/she has discarded.
5. The next player can now either pick up the card discarded by the player on his/her left or pick up a new card from the stack. A card is discarded from the player's

hand and his/her turn is over.

6. Play continues in the same fashion until one player is able to complete a full imperative sentence using three of the four cards in their hand. If during his/her turn, a player thinks he/she has formed a correct sentence, he/she lays the cards face down on the surface in the correct order, reads the sentence out and discards the unwanted card. If the other players deem this sentence to be incorrect, the cards are picked up again and play resumes. If the sentence is correct, this round of play is over, the cards are gathered and a new dealer mixes and deals the cards for another round of play.

Comments:

You may know this game by alternate names such as “Rummy.” It is easy to understand and quite enjoyable to play. I strongly recommend, however, as with any sentence formation task, that you review sentence construction and meaning prior to playing the game. Most sentence patterns and verb forms can be used with this game. Modals, adverbials of frequency, negation, and clause structures are equally appropriate for use.

So as not to overwhelm students’ language and reading skills, sentences used for this game should not be divided into more than five parts or cards per sentence.

However, to present enough challenge within the game, the sentences need to be divided into at least three parts. Some of the words on the cards may fit several sentences. This is fine and offers students the opportunity to consider different meanings. Each card within a deck may contain one or several words. For beginners, one word per card is workable.

Imperative Pick and Discard Deck (copy one page per group)

| | | |
|------|------|--------|
| wait | here | please |
|------|------|--------|

| | | |
|--------|---------|--------|
| be | careful | please |
| sit | down | please |
| please | turn | around |
| please | use | this |
| quiet | down | please |
| please | stand | up |

| | | |
|--------|------------|--------|
| please | watch | out |
| open | the window | please |
| please | have | some |
| please | take | one |
| come | in | please |
| please | go | away |
| close | the door | please |

Language Focus: food and drink vocabulary, identifying objects.

Objective: to identify and name an object drawn by a classmate.

Grouping: groups of three or more.

Materials: stacks of Picture-nary cards, large pieces of drawing paper, marking pens.

Procedure:

1. Divide the class into groups and seat them at separate tables in the classroom.
Provide each group with a number of pieces of drawing paper, markers and a stack of 10-12 food and drink cards.
2. The stack of cards is mixed and placed face down in the centre of the playing surface. The first player selects the top card from the stack, looks at it and hands it to the person seated on his/her left. The player selecting the card will be drawing the item for the rest of his/group members to identify. The player on the left, however, will not be guessing, but judging which member of the group correctly identifies the sketched object first.
3. If the student whose turn it is to draw can not read or does know what the object is on the card, he/she can turn to the “judge” for assistance. If both students are unable to define the object, the card is placed on the bottom of the stack and another card is selected from the top. There is no penalty for this and the student should continue to select and replace cards until he/she finds one he/she can identify and draw with confidence.

4. When the person drawing is ready, he/she begins drawing a quick sketch of the

item. At no time may this person speak or otherwise indicate what is written on the card.

5. As the person is drawing, the other members of the group (except the “judge”) are orally attempting to identify the item being drawn. When someone identifies the object, a point is awarded and the “judge” becomes the next person to select a card and draw.
6. The game continues until every member of the group has had a chance to draw or when all the cards in the stack have been used.

Comments:

The card content for Picture-nary can be virtually anything that can be represented in a drawing. Countable/non-countable nouns, action verbs, times of day, people, places, and adjectives are just a few examples. Even though pictures can be used for Picture-nary cards, I feel written text is better. In my experience, picture Picture-nary cards caused the students to try to recreate the picture instead of drawing a quick sketch. This became very time consuming and I felt defeated the purpose of the activity. The cards in the stacks may follow one theme or be mixed to increase the challenge of the activity. Additional challenge may be added by having the students identify the object in the sketch and use it in a sentence before a point is awarded.

| | | | |
|------------------|------------------|------------------|----------------|
| Lemonade | Milk | Coffee | Soda |
| Water | Beer | Wine | Tea |
| Hamburger | Pizza | Spaghetti | Soup |
| Cereal | Toast | Orange | Banana |
| Eggs | Sandwich | Hotdog | Rice |
| Ice cream | Doughnuts | Pie | Cake |
| Chicken | Pork | Beef | Lamb |
| Apple | Beans | Corn | Carrots |

Put It Where?

Language Focus: prepositional phrases following a copular verb, locations around town.

Objective: to place object cards in the correct location on a map.

Grouping: individual or pairs.

Materials: a deck of object cards for each student or pair, map of town for each student or pair.

Procedure:

1. Distribute the object card decks and maps to students.
 2. The teacher dictates a series of statements containing prepositional phrases. For example, she says, “The boat is in the river.” or “The house is next to the park.” or “The bike is on road.”, etc.
 3. After each statement is read, the students take the designated object cards and place them on their maps in the specified location.
 4. After all or some of the object cards are placed on the map, the students use this as a guide to either write or orally present statements using prepositional phrases.
 5. For further practice or challenge, have the students clear their maps of object cards and then reposition the objects on/in/by/next to the locations on the map.
- Choose volunteers to recite statements pertaining to their map creations.

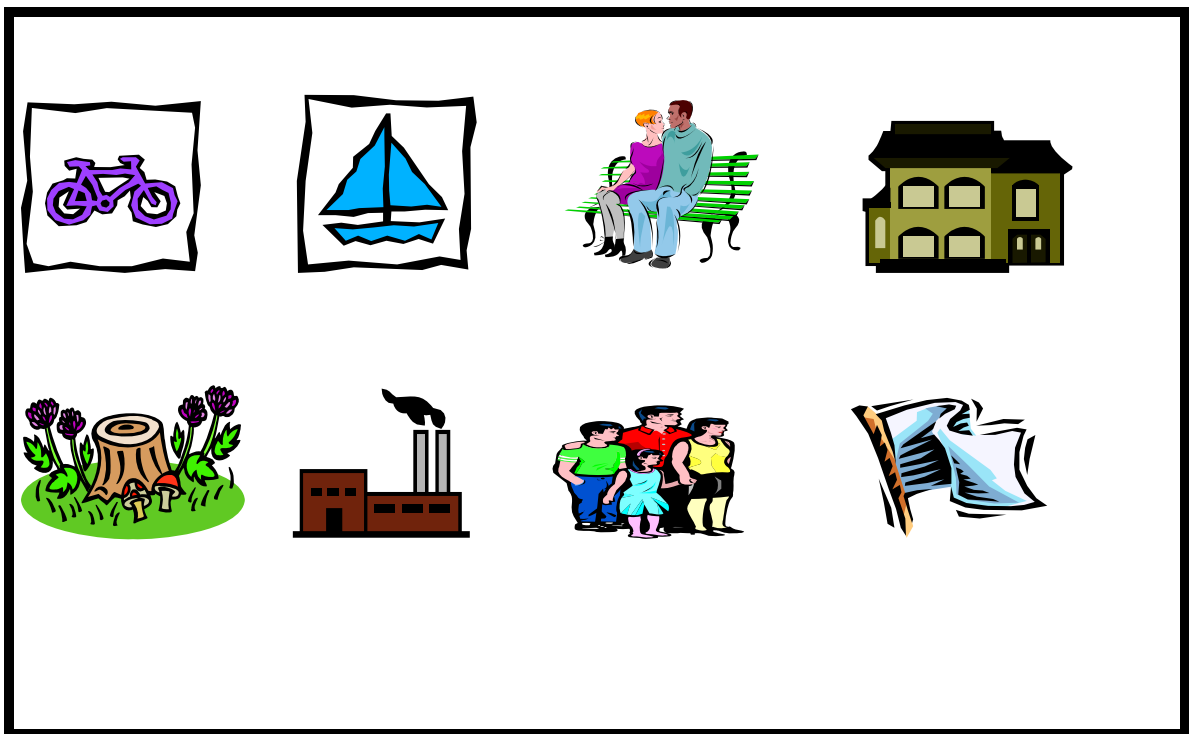
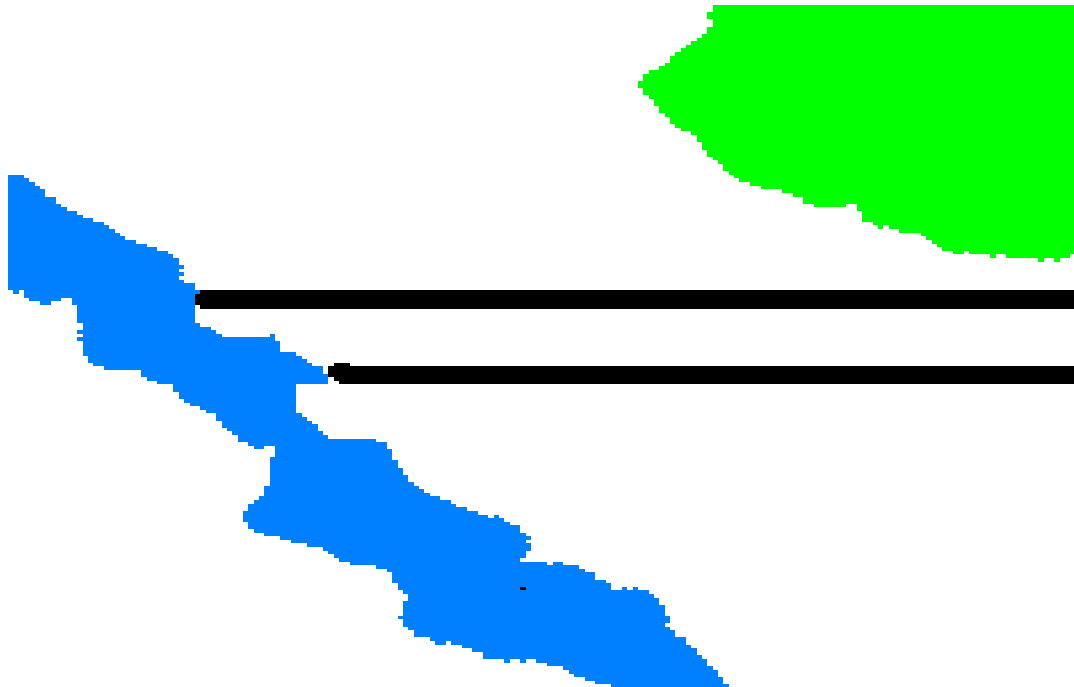
Comments:

The objects depicted on Put It Where? cards can be anything. Furniture, appliances, clothing, people, animals, buildings, etc., are all workable possibilities. The

items pictured on a deck of cards may follow a similar theme or be completely unrelated. The amount of cards within a single deck will vary according to the size of the map, the size of the cards and the students' skill levels. The term "map" is used loosely. Maps can be traditional grid patterned street maps, a photocopy of room(s), a picture of a tree and so on.

Although spatial prepositions are the main language focus of this activity, there are many forms of these. Point as place, state, and cause are just a few other possible language points that can be highlighted using this exercise. Other language functions such as giving/receiving directions and instructions are other possible language foci for Put It Where?

Where Is It? Map and Card Examples (copy one of each per student or pair)



Raise the Card

Language Focus: predicting probability, modal verbs “will, should, may, could, won’t.”

Objective: to raise an appropriate percentage card in reference to sentences using modal verbs.

Grouping: individuals or pairs.

Materials: modal sentences script, five percentage cards per student or pair.

Procedure:

1. Provide each student or pair with the percentage cards (*100%, 75%, 50%, 25%, 0%*) and have them spread them out, face up on the desk surface.
2. Read one statement from the modal verb script. For example, “Jane will study math for two hours.”
3. Based on the statement context, the students choose and raise the percentage card they feel best represents the probability of the event occurring. In the case of the example, the *100%* card should be raised.
4. A visual scan of the raised cards is made to check for accuracy and understanding. Ask student volunteers to explain their choices and reasoning for raising a particular card.
5. The students replace the card on the desk and the procedure is repeated.
6. End the task when all students are showing good accuracy and understanding of the probability expressed by the modal verbs.

Comments:

Raise It is a very versatile game and can be used with a multitude of different language foci. Adverbials of frequency, for example, can be taught following the same procedure as modal verbs. Using this activity with songs, speeches, or statements and providing students with cards containing vocabulary words or grammatical terms to be raised are other possibilities.

Although, this activity is basically a listening exercise, other skills can be applied. For example, provide the students with a few blank cards and have them listen to a song. On the cards, students will write words or short phrases they are able to clearly identify. When the listening portion of the task has concluded, have the students hold up their cards and read them out. Canvas the other students to confirm or refute what was heard. Once the cards are written, eliminate the inaccurate cards, collect and then redistribute them throughout the class. Play the song again and this time have the students raise the cards they have when they hear the words.

As an final adaptation, provide the students with cards containing words from a short narrative. Each student should be given four- five word cards from various locations within the narrative. Some of the cards may be duplicates. When the narrative is read or played, the students rush to the black board and place their cards in the position they occurred. The goal is for the students to use their cards to totally reconstruct the narrative. The duplicate cards create competition to be the first student to fill a spot.

Percentage Cards for Modal Verbs (enlarge and copy as many as necessary)

| | | |
|------|-----|-----|
| 100% | 75% | 50% |
| 25% | 0% | |

Example Script for Modal Verb Raise It (copy one)

1. Jane will study math for two hours.
2. Jane may play tennis tomorrow
3. She might win her game.
4. Jane should practice tennis.
5. Jane won't play against Bob. He's a very good tennis player.
6. Jane might play tennis with Sue or Pat tomorrow.
7. Jane should begin her math homework.
8. She may do her homework before dinner.
9. She won't go to school tomorrow without studying math tonight.

10. Jane will have a math test tomorrow.

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Role Play Cards

Language Focus: describing personal appearance and character.

Objective: to practice giving and receiving descriptions while assuming a defined role.

Grouping: pairs, groups of three, or whole class.

Materials: enough Role Play Cards for half of the students in the class, enough copies of police report for the other half of the class, pencils.

Procedure:

1. Half of the students in the class are assigned the role of police officers. They are given one copy of a police report form on which to fill in information about a perpetrator of a crime.
2. The other half of the students will assume the roles of witnesses and are each given a Role Play card. On this card is a picture and some pertinent details about the individual such as what he/she was wearing, height, and weight. The card also indicates how the student is to play their role (shocked, worried, scared, angry, etc.)
3. The Role Play begins by pairing a witness with a police officer. The police officer uses the police report form as a guide for asking questions of the witness. (You may wish to perform a demonstration role play or provide guide language for the students to use in their role plays.)

4. The Role Play ends when time allotted elapses or the descriptions and police reports are completed.

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5. As follow up, the students could be asked to compare the report to the Role Play card to verify accuracy or student volunteers could re-enact their Role Play for the whole class.

Comments:

Role Plays are a wonderful way for students to engage in meaningful and situational appropriate language exchanges. Where pragmatics are concerned, a Role Play card can dictate the student use formal or informal language, speak tersely or verbosely, or even speak quietly or loudly. They also offer students an opportunity to practice and develop language they could realistically use outside the classroom.

The subject matter used for role plays is essentially without bounds but it is, however, limited by the students' control of the language. Although the above example would be far beyond the skills of beginner students, I have used Role Play with beginners. The shopping example cited in Chapter Three (page 33) in combination with Situation Cards (page 120) is a case in point. What is important to keep in mind when doing Role Plays in the classroom is for the students to have enough language support to be able convincingly converse while assuming their roles. This is not to say that all dialogue that would occur between students needs to be scripted, but the students must have an idea of what they are to say. To increase the confidence and comfort level of students for Role Play, consider giving the students their role cards prior to the actual event. Have the pairs work together or apart to create a script or at least think about what

they will say.

Role Play Cards Police Report (copy one per student)

| | |
|--|----------------------|
| Police Witness Report Form | DD/TYZ/432998 |
| Date of Report: _____ | |
| Officer Name: _____ | |
| ----- | |
| Witness Name: _____ | |
| Witness Address: _____ | |
| Witness Telephone: _____ - _____ - _____ | |
| ----- | |
| CRIME: _____ | |
| ----- | |
| SUSPECT INFORMATION | |
| Sex: _____ | Height: _____ |
| Age: _____ | Weight: _____ |
| Body Build: _____ | |
| Hair Colour: _____ | |
| Hair Style/Length: _____ | |
| Eye Colour: _____ | |
| Clothing Description: _____ | |
| _____ | |
| _____ | |
| Other features/details: (tattoos, facial hair, scars, glasses, etc.) | |
| _____ | |

Role Play Card Examples (copy one picture/description card per student)



You are **SHOCKED**. You just saw this man pick another person's pocket.

Height: 90 cm **Weight:** 80 kg

Hair Colour: Grey

Eye Colour: Blue

Clothing: jeans, boots, green jacket



You are **WORRIED**. This woman left your shop with a sweater and did not pay.

Height: tall **Weight:** slim

Clothing: white shirt, blue flowered skirt, high heeled shoes

Details: had a baby and small boy with her.

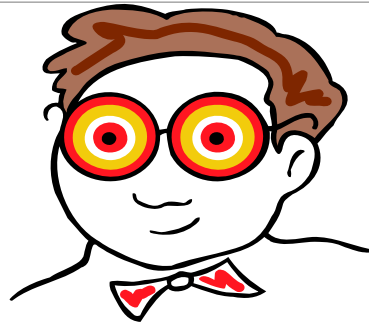


You are **ANGRY**! This person just stole your car!

Weight: Average

Body Build: Average

Clothing: long brown coat, white shirt and brown tie



You are **SCARED**. This man is outside the station shouting at people passing by.

Age: teenager **Height:** 165 cm

Weight: 45 kg **Build:** very thin

Clothing: white shirt, running shoes, jeans

Details: waving a banner, strong body odour.

Scrambled Sentences

Language Focus: adverbials of frequency “always, usually, often, sometimes, never.”

Objective: to sort and arrange a series of cards to form sentences where adverbials precede the verb.

Grouping: individual, pairs, or groups of three.

Materials: one deck of adverbial cards for each student or group.

Procedure:

1. As a whole class introduce or review the target grammatical structure and vocabulary contained on the cards in the decks. Demonstrate how the sentences can be divided into parts using coloured chalk to underline or draw boxes around the significant parts of the example sentences. The underlining can be done by the teacher or students.
2. After the review, group the students and distribute the card decks.
3. Ask students to mix or shuffle the cards and spread them out face up on the work surface.
4. Inform the students of how many sentences will be formed by using all the cards within the deck. For example, “You need four cards to make one sentence and there are five sentences in the deck.” When the students are ready, ask them to

begin arranging the cards to form the adverbial of frequency sentences.

5. Observe and monitor the students actions and after all the students have arranged their cards, review the sentence constructions as an entire class.

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Comments:

Scrambled Sentences is an excellent mode for teaching and learning about sentence order and especially useful for those students whose target language have S-O-V or V-S-O word order as opposed to the English S-V-O word order. A wide variety of sentence structures can be targeted with this task. For example, yes/no questions, passive voice, WH- questions, indirect speech, relative clauses, verb tenses and so on. Language functions can also be adapted for use and follow the same sentence arranging procedure. For example, including a full sentence on each card and putting a number of sentence cards together creates a paragraph deck. The students' task becomes arranging the sentence cards to form a complete and orderly paragraph. Step by step processes such as preparing a recipe, operating a machine, and ordering daily tasks are other functions that can be approached using the Scrambled Sentences task.

Although this activity can be used with many complex sentence structures and language functions, including an excessive amount of information on each card is not recommended. Not only can too much information overwhelm a learner's reading skills but it has a tendency to take the spirit of enjoyment out of the task. Dividing the sentences into too many parts and including too many sentences in one deck has the same affect. I suggest a maximum of five cards per sentence, paragraph or process. Up to 50 cards can be included within a Scrambled Sentence deck if only one or two words are

included on each card. However, using this many cards to form a single paragraph, for example, would be clearly unreasonable. Obviously the students language ability, age and space constrictions will influence how many cards to include within one deck.

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Finally, to make identification and sorting of large decks easier consider colour coding the cards by parts of speech or other distinct categories.

For the preliterate and beginners, pictures can be substituted for words or phrases on the cards used for Scrambled Sentences. The task would still be the same. They are basically using the cards to form complete sentences. However, instead of using words, they are using pictures of people, actions, and objects to create basic S-O-V sentences. If students are able to write and as an extension of the arranging task, the students could be asked to translate the pictures into words and write out the sentences they formed.

There are many ways to extend the basic Scrambled Sentence activity. Asking students to write a few original sentences using the same grammatical construct used in the activity is one way to introduce a writing skill. Providing the students with blank cards instead of paper on which to write their sentences, can create new sentences to be exchanged and rearranged by other groups. If questions are used within the activity, have the students respond orally or in writing, answering from their own viewpoint. To focus on listening, get the students to spread out a deck of cards face up on their desk. Say a full sentence and the students' task is to locate the appropriate cards and recreate the sentence. For students who enjoy competitive situations, the Scrambled Sentence activity could be approached as a race to finish first. In this case, the cards should be spread face down over the work surface. On the count of three, the cards are turned over

by the students and they begin arranging the cards.

Adverbials of Frequency Scrambled Cards (copy one per student or group)

| | | | |
|-------------|------------------|----------------|------------------|
| Pam | always | watches | TVeleven |
| Mari | usually | eats | breakfast |
| I | often | wear | glasses |
| he | sometimes | speaks | English |
| they | never | buy | fruit |
| Sam | always | makes | dinner |
| Bob | usually | walks | the dog |
| she | often | plays | soccer |
| we | sometimes | take | the bus |

| | | | |
|------------|--------------|-------------|--------------|
| you | never | read | books |
|------------|--------------|-------------|--------------|

Situation Cards

Language Focus: future predictive conditional “hope”, future plans.

Objective: to talk about personal plans for the future.

Grouping: individual, pairs, groups of three or more.

Materials: one Situation Card per student.

Procedure:

1. Each student is provided with a Situation Card. The students should be given an opportunity to consider what they will say before they engage in dialogue with another student. This may take the form of a written response, jot notes, or simply thinking. The situation printed on the card is this:

SITUATION

This class is ending in one week. Prepare to discuss your plans for using English in the future. What do you hope to accomplish or do with the knowledge you have gained?

2. When the students are prepared, they can be paired or grouped together. Each

member of the group should attempt to talk continuously for a least a minute

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about their future plans. The other members of the group listen and ask probing questions.

3. The exercise continues until all members of the class have had an opportunity to discuss their plans or the allotted time for the activity expires.
4. To extend the activity, have the students recount either orally or in writing what was said during the activity.

Comments:

Situation Cards are similar to Role Play (page 112), however, the conversation the students engage in is often freer and more personal. The only role the students usually assume while using Situation Cards are themselves. However, if combining Situation Cards with Role Plays, obviously the students may assume roles outside their normal character.

Topics for Situation Cards can arise from various sources. News items, daily occurrences, literature, personal experiences and student interests are just a few examples. Step by step procedures, directions, problem/solution scenarios, factual information, etc. are also exceptional subject matter for Situation Cards. Some situation topics may introduce an aspect of controversy or debate to the classroom. This may be one of the lesson objectives or something the instructor would rather avoid. Two methods for avoiding unpleasant confrontation is to have the students suggest topics they

are comfortable discussing or to provide each student with a number of Situation Cards from which to choose one topic they are willing to talk about.

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Situation Card activities may be quite difficult for beginner students. Again, as with Role Play, the students should have good control over the language they are expected to use. As with any activity, the length, complexity and content should be adjusted according to student skills and needs.

Finally, although the original idea for using Situations and Role Play in my classroom stemmed from a need to teach directions and shopping language in one lesson, I have since discovered the books Index Card Games for ESL, More Index Card Games and Activities for English, and Conversation Inspirations. All are excellent sources for ideas on Role Plays and for creating Situation Cards.

Telephone Game

Language Focus: WH- questions with the copula “be.”

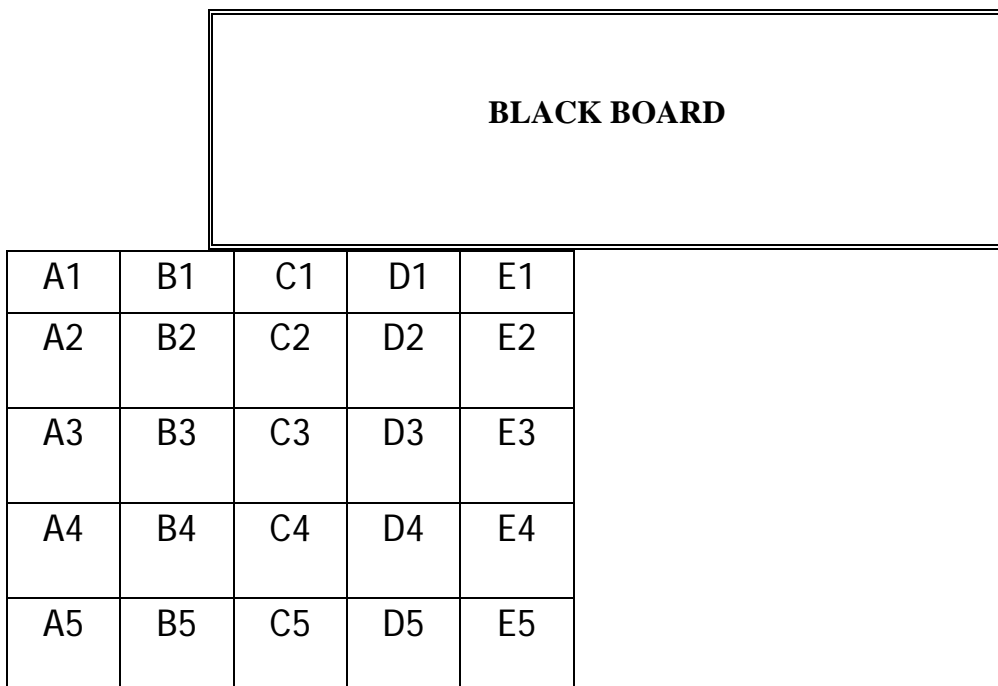
Objective: to whisper a sentence to other group members and reconstruct the sentence heard in writing.

Grouping: three or more students per group.

Materials: four-five sentence sets per class. Each sentence sets contains one card per group.

Procedure:

1. Group the students and seat them in parallel rows facing the black board. The classroom will be set up as follows:



2. Student 1 of each group is given a WH-question card to be placed face down on the desk. (The information written on the card is the same for all groups.)

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3. On the count of three, all students numbered 1 turn over the card placed on their desk. They read the card, memorize the information, and place the card face down on the desk once again. Student 1 then turns to student 2 in their respective group and whispers the question they read on the card.
4. Once the second members of the groups have received the information, they whisper it to the third member of the group and so on.
5. When the information reaches the final member of the groups, these students race forward to recreate or write the question they heard on the blackboard.
6. Once all the final members of the groups have finished writing the question. The questions are checked for accuracy, meaning, and possible responses to the question.
7. When this step is complete, the students rotate back one position in their group. Thus, the students seated in position 4 for the first round of the game, move to position 5 and become the “writers” for this round and the students seated in position 5 for the first round come forward and sit in position 1.
8. The procedure cycle is repeated until all members of the class have had an opportunity to be the final member of their group or until the allotted time for the

task elapses.

Comments:

Even though the procedure description is quite lengthy, this game is neither difficult to play nor to organize. A single round of play with corrections may take as

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little as two minutes. Of course, this will vary according to the amount of information contained on the cards and the skill level of the students. With beginning students, a single word could be the information being transferred from one group member to the next. Once the word is written on the black board, it could be checked for spelling and meaning. The mode of information transfer is also variable. The students can be asked to whisper, read, write, or even act out the sentence to the next member of their group. Finally, to address many different language points within a single game, each group could be given a different sentence or question in each round of play.

Telephone Game WH- Question sets (copy one page per class of 25)

| | | | | |
|------------------------------------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|
| Who's going to the movie with you? | Who's going to the movie with you? | Who's going to the movie with you? | Who's going to the movie with you? | Who's going to the movie with you? |
| Where's the movie playing? | Where's the movie playing? | Where's the movie playing? | Where's the movie playing? | Where's the movie playing? |
| How are you getting to the movie? | How are you getting to the movie? | How are you getting to the movie? | How are you getting to the movie? | How are you getting to the movie? |
| What movie are you seeing? | What movie are you seeing? | What movie are you seeing? | What movie are you seeing? | What movie are you seeing? |
| When is the movie starting? | When is the movie starting? | When is the movie starting? | When is the movie starting? | When is the movie starting? |

| | | | | |
|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| Why are you going to a movie? | Why are you going to a movie? | Why are you going to a movie? | Why are you going to a movie? | Why are you going to a movie? |
|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|

Unmentionable

Language Focus: occupations, describing abilities and skills, and relative clauses.

Objective: to identify and name an occupation based on oral clues.

Grouping: groups of three or more.

Materials: decks of Unmentionable cards.

Procedure:

1. Divide the class into groups and seat them at separate tables in the classroom.
Provide each group with a deck of occupation Unmentionable cards.
2. The deck of cards is mixed and placed face down in the centre of the playing surface. The first player in the group selects the top card from the deck, looks at it and when ready, begins describing the occupation written on the card but does not use the exact term. For example, Sven picks up the *doctor* card and says, "This is someone who wears a white coat and helps people feel better. This is someone who works in a hospital or clinic with nurses."
3. If a student can not read or feels he/she is unable to describe the item depicted on a card, the student can place that card back on the bottom of the Unmentionable

deck and choose the next card from the top of the deck. The student can continue choosing cards and placing them on the bottom of the deck until he/she finds one he/she is confident in describing.

4. When the player begins describing the occupation depicted on his/her card, the other members of the group are listening to the description and trying to name the

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occupation as quickly as they become aware of it. The group member who identifies the occupation first is awarded a point.

5. When the occupation has been identified, another player in the group selects a card and play resumes in the same manner.
6. The game ends when the allotted time elapses or when all the cards in the deck have been used.

Comments:

As with Picture-nary (page 103), almost any language point or focus could be covered using Unmentionable cards. The language points may be addressed within the card content itself or within the students' descriptions. Unlike Picture-nary, however, pictures are ideal for making Unmentionable cards and may even support student description development. For example, using a picture of an engineer standing in front of a factory instead of just writing *engineer* on a card provides a context and visual image for the student as a frame of reference in his/her description.

The description task in Unmentionable can be adapted for any level of student. For beginners, actions or sounds could accompany the oral descriptions. For example, using pictures of animals for playing Unmentionable with beginners, a student could

moo, mime chewing grass and say, “It has four legs and is black and white.” in the hopes the other members of the group would guess *cow*.

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Unmentionable Occupation Cards (copy one page per group)





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Use It or Lose It

Language Focus: entertainment vocabulary.

Objective: to collect as many vocabulary cards as possible by using them in a timed talk.

Grouping: four to five students per group.

Materials: timers, ten to twenty vocabulary cards per group.

Procedure:

1. Place the students into groups of four to five members. Distribute 10 - 20 blank cards to each group. Using the topic “entertainment,” ask the students to fill the blank cards with vocabulary words related to entertainment. Verbs, objects,

adjectives, etc. can be included on the cards.

2. When the cards have been filled, they are spread face up on the work surface.
3. One student in the group acts as the timekeeper telling a group member when to start and stop talking. Each member of the group will take a turn talking about the topic for 15 seconds. In those 15 seconds, the student is trying to include as many words written on the cards in their talk as possible. When he/she uses one of the words, the other members of the group turns the card face down. At the end of 15 seconds, the number of cards turned face down are counted, recorded, and then turned face up again for the next member of the group to use in his/her talk.
4. If, for example, the students are using the entertainment cards illustrated below and it is Akiko's turn to talk, she says, "On Saturday, I went to the *park* to *play*

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tennis. I had a lot of *fun*. It's really good *exercise* and I *enjoy* it. In my *free* time I like to *relax* watching *movies* and playing *games*," at the end of 15 seconds, 10 of the 20 entertainment cards will have been used and turned face down.

Note: The sentences the students are saying should make sense. If a sentence does not make sense, the other students should not turn over the cards containing the words used in that sentence. However, grammatical errors such as confused verb tenses, etc. may be ignored if this lies outside the goal of the activity.

Comments:

The cards for Use It or Lose It can be prepared by the students or the instructor. In the interest of time or if there is specific vocabulary you wish the students to use, the

cards may be pre-printed. Although, entertainment was the topic chosen for this example, any topic or theme could be used for this game. Asking students to use a particular sentence form in their talks such as forming questions, making suggestions, or invitations, etc. could further expand the language possibilities. Finally, the time allotted for each student to speak about the given topic may be extended or shortened accordingly.

Use It or Lose It Entertainment cards (one copy per group)

| | | | |
|---------------|--------------|--------------|-----------------|
| Tennis | Fun | Park | Exercise |
| Games | Movie | Relax | Read |

| | | | |
|------------|-------|------|---------|
| Home | Music | Play | Bicycle |
| Television | Watch | Book | Gym |
| Excite | Sing | Free | Enjoy |

War

Language Focus: parts of the body.

Objective: to identify, name and win all the cards in a deck.

Grouping: pairs (as many as three or four students could play together for additional challenge.)

Materials: enough decks of paired cards for a class.

Procedure:

1. Distribute the card decks to the student pairs.

2. The deck is shuffled and divided evenly between the two players. Without looking at the cards, each player stacks them face down in a pile in front of him/her.
3. Play begins with the two players counting to three and turning over the top card of their stack and laying it face up on the work surface. Each player looks at his/her turned over card and orally expresses the body part represented on the card.

Assume Letta and Cary are playing the game together. The first card Letta turns over depicts a *foot* and she says, “foot.” Cary’s card is of a *hand* and she says, “hand.” These two cards do not depict the same body part so the cards remain on the work surface.
4. Play continues with each player turning over another card from their stack and placing it on top of the other face up cards.

5. When two cards turned over by the players match or depict the same body part, the war to win the turned over cards begins. The players engage in a game of Rock, Paper, Scissors (see comments on page 140) to determine who will take both stacks of turned over cards. For example, Letta has turned over *eye* and so has Cary. They play Rock, Paper, Scissors and Letta is the winner (Letta’s “Rock” hand gesture crushes Cary’s “Scissor” hand gesture.) Letta takes both her and Cary’s stack of face up cards and adds them to the bottom of her face down stack of cards.
5. Play continues in the same fashion until one player has all the cards in the deck in

his/her stack.

Comments:

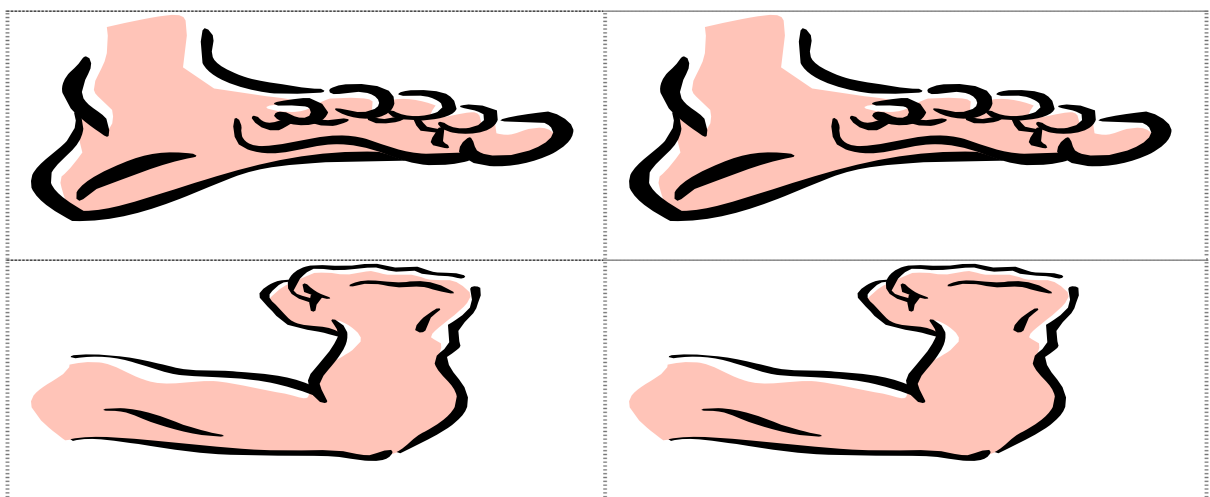
In terms of language development and practice, it is important for the students to orally identify the object depicted on the cards they are turning over. If a student does not know the name of the object, they should seek the help of their partner or another classmate before progressing further in the game.

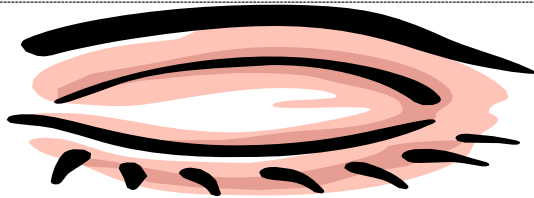
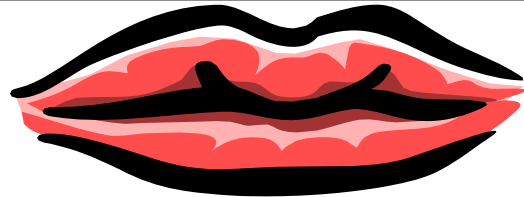
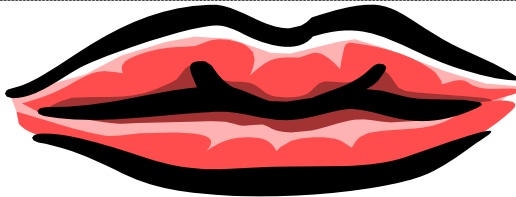
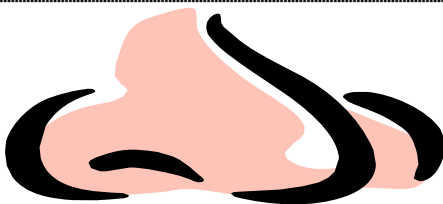
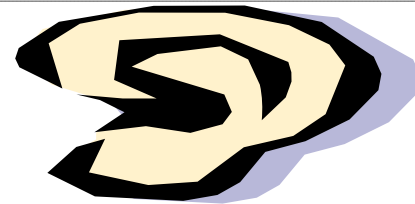
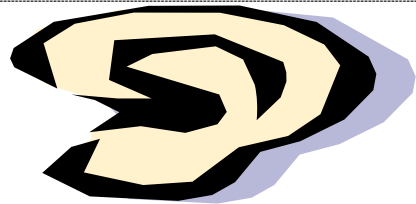
Although the focus of this example is on parts of the body, there is a vast amount of other language to be used with this game. Personally, I have used clothing, household items, school supplies, and physical features for card content. Grammatical constructions such as synonyms/antonyms, collocations, phrasal verbs, lexical chunks, question/answer combinations and more could be used to play this game.

Finally, it should be noted that this game is not limited to representation of language items in terms of pictures only. Words and short phrases are also appropriate.

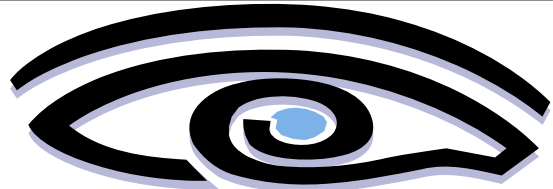
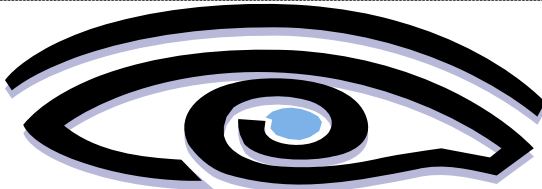
You may even wish to use words for one half of the cards in the War deck and pictures for the other half. Here, one student would be given the half with words and the other student would receive the picture cards in the deck. The game would follow the same procedure except this time when a word matches a picture, the War to win the cards begins. At the end of one game, the players would switch the half of the deck they were playing with so that each player would have an opportunity to practice reading the words.

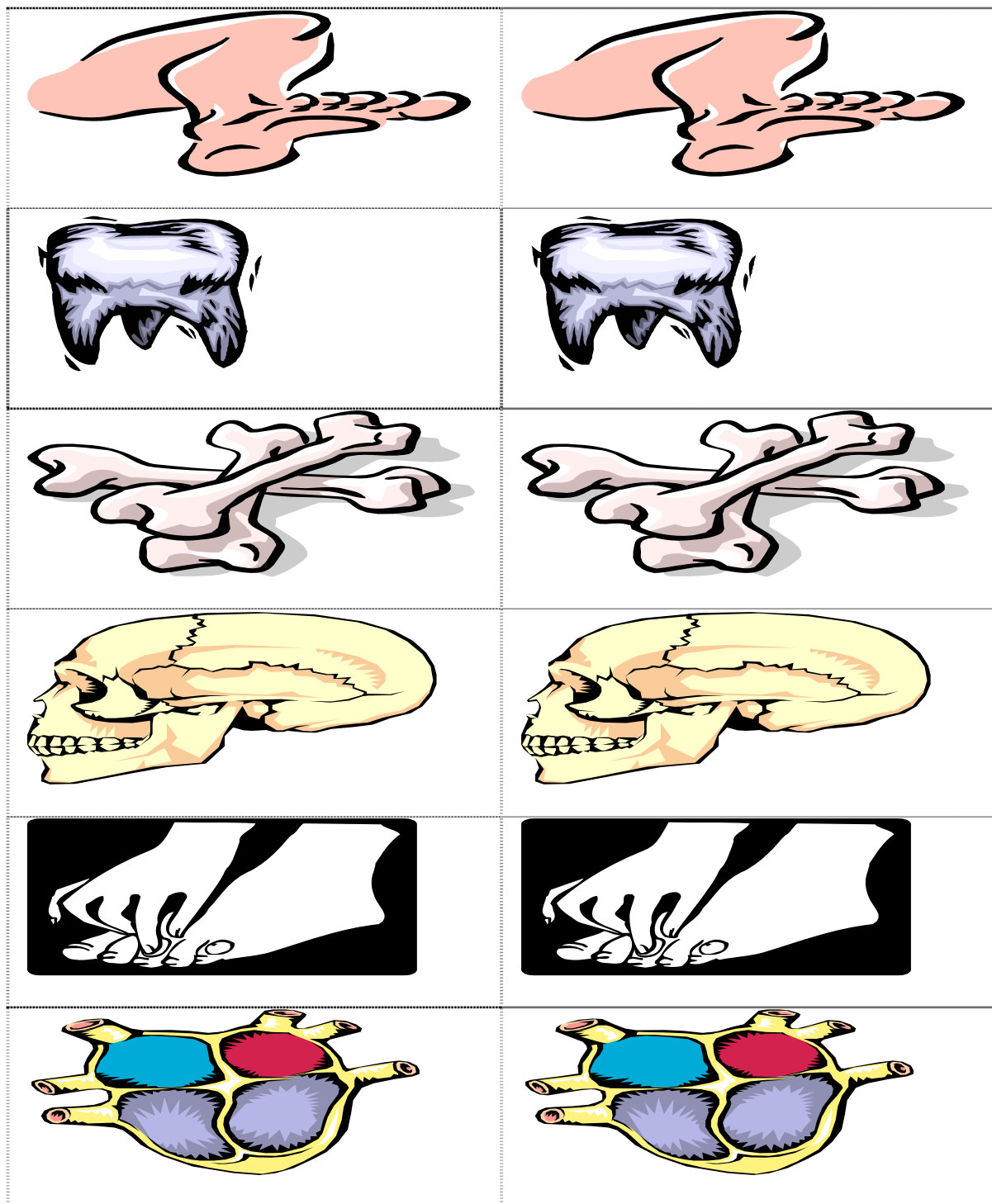
Parts of the Body War (copy one or two of each page to form one deck)





1





1

Objective: to change base form adjectives into comparative forms.

Grouping: whole class.

Materials: large adjective cards.

Procedure:

1. Divide the class into two groups. (If there are over 20 students in the class, the class can be divided into four groups.) Have one group of students line up to the left of black board and the other group line up on the right. (If there are four groups, place two groups at the back of the classroom and two at the front and line them up in a similar manner as above.)
2. Attach a number of adjective cards to the black board using magnets, tape or by propping them on the board ledge to form a single row of cards. Every student in the class should be able to see the cards clearly from where they stand.
3. On the count of three, the first student from the group on the right and the first student from the group on the left begin walking toward each other and reading the cards on the board out loud. The person on the right begins with the card directly on his/her right and walks left whereas, the person on the left begins with the card on his left and walks toward the right. For example,

| | | | | | | |
|-----|------|-----------|-------|---------|-------|-------|
| big | tall | expensive | sweet | popular | spicy | short |
|-----|------|-----------|-------|---------|-------|-------|



4. The task for the two students reading the cards is to read the base form aloud and

then recite its comparative form before moving on to the next adjective card.

5. The two students will eventually meet up. When they do, they play a game of Rock, Paper, Scissors. The winner of the Rock, Paper, Scissors game stays where he/she left off reading. The loser of the game, however, leaves the board and returns to the end of his/her group's line. The next person in that line now goes to the board and gets ready to read the words. He/she will start from the beginning once again whereas, the person who won the Rock, Paper, Scissors game will be starting from the last word that was read.
6. The reading, reciting and Rock, Paper, Scissors cycle continues until one person from a group has successfully read and reached the end of the row of cards. The cards are then removed and replaced with new ones and entire game is repeated with new players from each group.

Comments:

Except for a bit of time spent lining up the groups and doing a demonstration of how the game is played, this is quick and easy game ideally suited for review. Any vocabulary or grammatical structure could be used in this game. Advanced students could be asked to read entire sentences and change the verb tense, for example. A beginner's task could be to simply read the words written on the cards and make no alterations whatsoever. Further adaptation for skill levels can be made by including pictures, symbols, phrases or sentences on the cards.

For those unfamiliar with Rock, Paper, Scissors, the game is played by two

people. The two players begin playing by saying, “One, two, three.” On the count of three, each player makes a hand gesture. A “Rock” is formed with a closed fist. “Scissors” are formed by holding out the index and middle fingers. And “Paper” is indicated by holding out a flat, open hand. Who wins the game depends on the gesture made. “Rock” wins over “Scissors”; “Paper” wins over “Rock”; and “Scissors” wins over “Paper.” In the case of both players making the same gesture, a tie is declared and the game is started over.

| | | | |
|-----------|-------------|-----------|-----------|
| BIG | SMALL | THIN | FAT |
| HEAVY | LIGHT | TALL | SHORT |
| SPICY | BLAND | DARK | LIGHT |
| EXPENSIVE | INTELLIGENT | POPULAR | BEAUTIFUL |
| CHEAP | STUPID | UNPOPULAR | UGLY |
| PRIVATE | PUBLIC | SWEET | SOUR |
| GOOD | BAD | FAR | NEAR |

| | | | |
|-----------|------------------|-------------------|-----------|
| DELICIOUS | UN- PALATABLE | UN- ATTRACTIVE | TIRED |
| RESTED | SIMPLE | COMPLEX | EASY |
| DIFFICULT | KIND | MEAN | OUTGOING |
| SHY | LONG | STRAIGHT | WAVY |
| LATE | EARLY | LAZY | ACTIVE |
| SERIOUS | SMART | FAMOUS | WONDERFUL |
| COMMON | TERRIBLE | CURIOUS | PLEASANT |

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