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A Resource and Idea Book (for Teachers of English to Speakers of Other Languages)

Eleanor C. Boone

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A RESOURCE AND IDEA BOOK
for Teachers of English to Speakers of Other Languages

Compiled by:

Eleanor C. Boone	RPCV-Zaire
Rick Gildea	RPCV-Cameroon
Pat Moran	RPCV-Ivory Coast

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
MASTER OF ARTS IN TEACHING DEGREE AT THE SCHOOL FOR
INTERNATIONAL TRAINING, BRATTLEBORO, VERMONT

June 1978

This project by Eleanor C. Boone is accepted in its present form

Date:

9/8/78

Michael Jerald, Principal Advisor

Michael Jerald

Ray Clark, Project Reader

[Signature]

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ABSTRACT

INTRODUCTION

This is a resource manual for Teachers of English to Speakers of Other Languages. Those teachers who should find the manual most useful are Peace Corps EFL teachers in host country secondary schools.

This manual is divided into two parts. The first part consists of seven chapters, the first six of which deal specifically with resources (teaching ideas, techniques and suggestions) for HOW to present, develop and reinforce Pronunciation, Grammar, Vocabulary, Reading, Writing and Conversation. There is an additional chapter on games as techniques for reviewing the language skills already taught.

The second part of the manual, the appendices, contains information pertaining to the language itself. Each appendix presents information in one of the skill areas mentioned above. The appendices are arranged to follow the same sequence as the first six chapters. Therefore, the first two appendices contain linguistic information pertaining to pronunciation, the next six appendices contain information pertinent to the teaching of grammar, etc. The last five appendices are miscellaneous resources for the EFL teacher.

For those EFL teachers who have the leeway to write/develop their own teaching materials, Appendix U contains an excellent article by Brenda Gates on the development of EFL materials that relate to students' everyday lives and futures, with mini-lesson examples of how to make a dialogue on grain storage, for example, interesting rather than pedantic. The article demonstrates effectively how to make lessons reflect the concept of appropriate technology, and why it is important. Appendix V contains a list of the manuals and reprints currently available through Washington D.C. for those volunteers who want to develop lessons and classes focussed on basic human needs.

ACKNOWLEDGEMENTS

The list of acknowledgements for this manual is exhaustive, and we wish to thank everyone for the help and support they have shown us in our efforts to compile the information presented here. We wish especially to thank:

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MARGHERITA D'ANNA for typing, laying out, consoling and advising, and other superhuman feats without which this manual would not have been completed;

and

THE SCHOOL FOR INTERNATIONAL TRAINING, without whose resources this manual would never have been compiled.

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Our primary sources for this manual were:

PEACE CORPS MANUALS

Francophone Africa Vermont 1977
Iran 1972
Morocco 1976
Morocco 1977-78
Niger 1977
Tunisia 1976
Western Samoa 1974

OTHER PEACE CORPS MATERIALS

Afghanistan (A Survey and Recommendations 1972)
Cameroon (Yaounde Conference TEFL Report)
Ivory Coast (Idose materials 1970)
Korea (Methodology for Teachers, A Teachers Manual 1975)
Quebec Training Materials 1969
Thailand (English for Thai Students, Book I)

SOURCES OTHER THAN PEACE CORPS

pp. 25 Using Math-Problems, used with permission of Stacey Klein, S.I.T.
pp. 51 Operations, adapted from materials developed by Gayle Nelson
Tom Winters, S.I.T.(1977)
pp. 104-25 Sound Groups
Concentration
Silent E
Make-Do
Password
Pyramid
The Egg
Ugh!, adapted or developed by the members of the English
Language Office of S.I.T., used in this manual with the
permission of the ELO.
pp. 177-79 The sources cited for the conception of this chart are the
Ladder Series and Earl Stevick.

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Nilsen and Nilsen. Pronunciation Contrasts in English. Regents
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Chapter 1



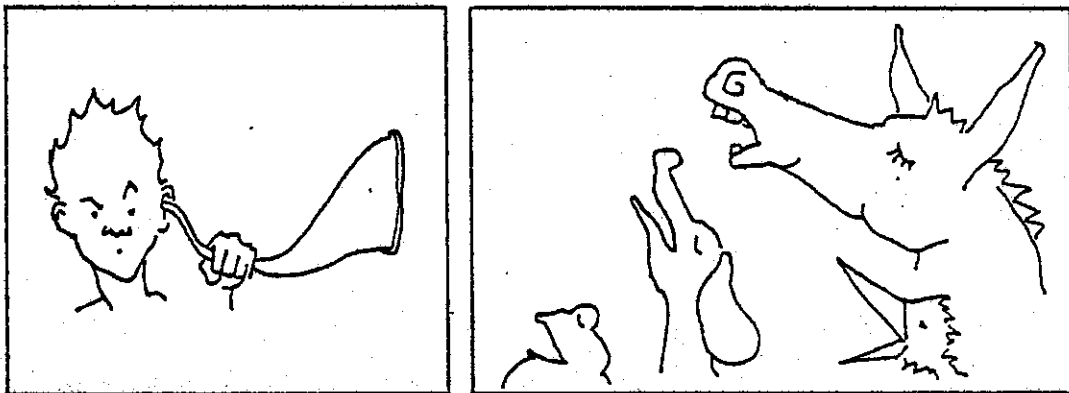
PRONUNCIATION

Problems in English pronunciation arise from: 1) the presence of new sounds that are not present in the native language (e.g., /th/ for the French); 2) the absence of sounds in English that are present in the native language (/kh/ for Arabic or Farsi speakers); 3) new combinations of sounds in English (e.g., consonant clusters for the Japanese); 4) new locations of sounds in words (e.g., /r/: reap, /r/: very, /r/: better).

Pronunciation is a problem only when meaning becomes obscured: when an accent is so heavy that the listener cannot understand what is being said, or when slight differences (e.g., joking/choking) can cause the listener to misunderstand.

The learning of new sounds involves two skills: listening (distinguishing the new sound) and speaking (producing the sound correctly in context). The following techniques can help students develop better English/American pronunciation by providing them with visual, manual and oral tools.

TECHNIQUES FOR AURAL COMPREHENSION

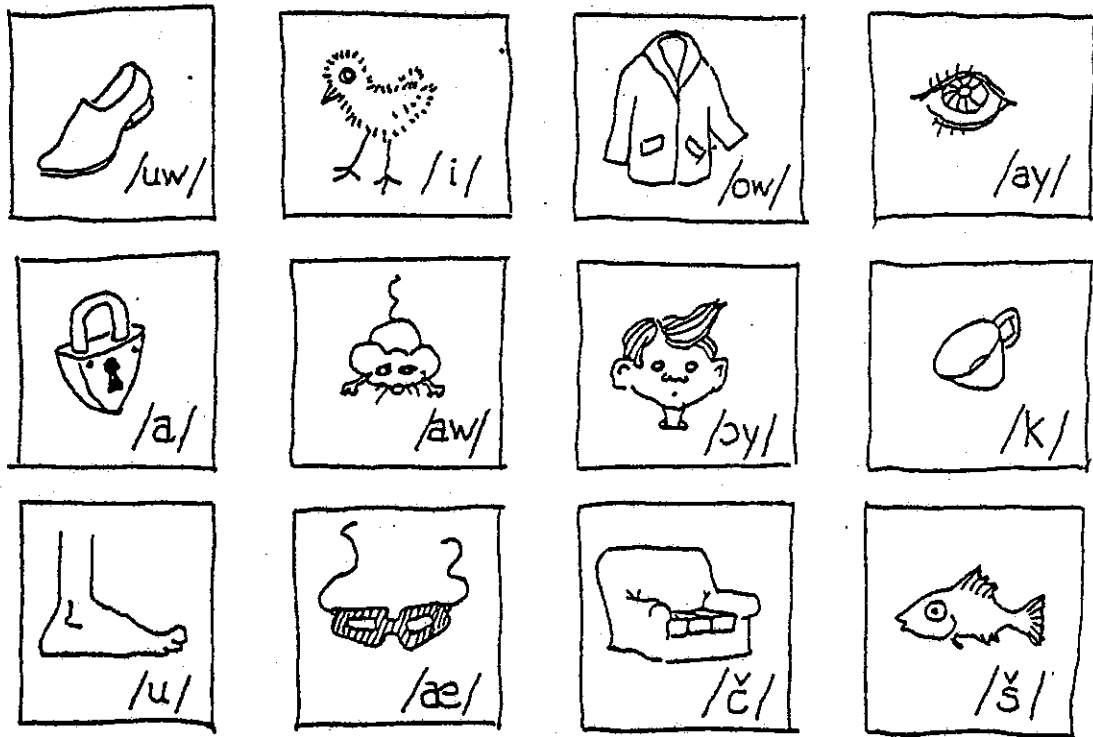


BY VISUAL AIDS

Students develop an association between an image and a sound

Picture-Sound Association (vowels, consonant clusters)

Draw or cut out a clear picture of an object that demonstrates the sound within the word itself; these pictures can be introduced one at a time, when the appropriate lesson is taught, or can be introduced en masse as representing the vowel sounds of English. Placed around the room, on the walls, they can be referred to often for clarification or reinforcement of pronunciation.



BY VISUAL/MANUAL AIDS

Students can see the sound differences between certain consonants.

A Candle or a Lighted Match



(for voiced/voiceless consonants)

/b/ /p/
/d/ /t/
/g/ /k/

Hold the lighted candle or match close (but not too close) to your mouth. Say:

/b/ /b/ /b/ - nothing happens to the flame
/p/ /p/ /p/ - the flame wavers

A Piece of Paper

(for same consonants as above)

Hold the piece of paper lightly between your fingers, close to the mouth.

Say:

/g/ /g/ /g/ - nothing happens
/k/ /k/ /k/ - the paper trembles



Fingers in the Ears

(for all voiced/voiceless consonants)

Press medium-hard on your ears.

Say:

/ssssss/ - the fingers feel nothing
/zzzzzz/ - the fingers buzz lightly



BY SPELLING-SOUND ASSOCIATION

This type of visual support can be used with either (phonetic) symbols or words that associate a sound with a letter or set of letters.

a) Word Association

Make rectangles of paper or cardboard and put one symbol, key word or key spelling as a heading at the top of the sheet. Underneath the heading write several words that demonstrate the sound in different spellings.

example: Using phonetics

<u>/i/</u>
sit
fish
women
ill

<u>/m/</u>
may
man
some

<u>/sk/</u>
ask
school

<u>/ks/</u>
asks
works
speaks
excite

b) Spelling Association

Take several sheets of paper or cardboard and make vertical columns. At the head of each column, place the phonetic symbol or key word. At first, the columns themselves are empty, but as students expand their awareness of the different spellings for one sound, or of the different sounds themselves, the chart slowly fills up with the spelling only, not the whole words. This provides students with reinforcement against pronunciation errors and with knowledge of the spelling idiosyncrasies in English.

example: Using word representations

<u>sit</u>
i
e

<u>set</u>
e

<u>sat</u>
a
au

<u>/b/</u>
b
bb
be

<u>/p/</u>
p
pp
pe

<u>/m/</u>
m
mm
me
mn
mb

BY MINIMAL PAIR USE

Minimal pairs are word pairs that have only 'minimal' differences, usually only one sound. An example of a minimal pair list would be:

- | | |
|---------|--|
| 1) /s/: | ice, race, lacy, loose, device, peace, grace |
| 2) /z/: | eyes, rays, lazy, lose, devise, peas, grays |

An exercise using minimal pairs is usually introduced by reading each list of words, and then by reading each word pair. There are several different ways of using word pairs. The following are ideas that can be used individually or in any combination. The examples use the word lists above to work with the sounds /z/ and /s/.

1. Same or Different

Teacher:	ice/eyes	Students:	different
	ice/ice		same
	lazy/lazy		same
T:	the lazy one/ the lacy one	Ss:	different
	his ice/his eyes		different
	the price of peas/ the price of peace		different

2. Is the sound present?

T:	his	Ss:	yes
	loose		no
	lice		no
	rays		yes

3. Which word contains the sound?

T:	eyes/ice	Ss:	1
	lace/lays		2
	grace/grays		2
	rays/race		1

4. Which word is different? (1, 2 or 3)

T: ice/eyes/ice	Ss: 2
lays/lace/lace	1
race/race/rays	3
peas/peace/peas	2

5. Identify the sound (#1 or #2)

T: ice	Ss: 2
eyes	1
eyes	1
ice	2

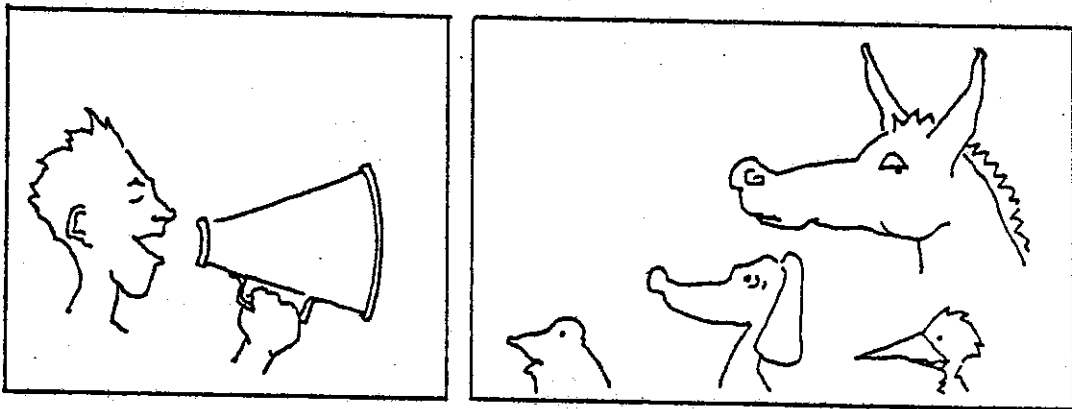
T: rays	Ss: 1
eyes	1
loose	2
peas	1

6. Underline the sound (or circle the sound)

Read a passage to the class and have the students circle the sound as it appears. (This may require some handing out of dittoes.)

"This shepherd boy always stook his sheep to the mountains. There they ate grass."


















TECHNIQUES FOR ORAL COMPREHENSION



USING VISUAL AIDS

Charts that tell a story*

(l-r distinction; sit-seat distinction; j-sh distinction)







		likes 	doesn't like 
Bill 		 	
Jerry 		jelly  	
Shelly 		beer 	 
Sherry 		 	

Questions: Who does Jerry like?
 What does Shelly like?
 Who will get together with whom? Why?

*used with permission of Philip Graham, S.I.T.

BY GESTURE-SOUND RELATION

Most effective with vowel sounds (as there are fewer), this technique allows the teacher to correct and reinforce pronunciation silently, with only the hand. The following drawings are ideas for gestures that can be associated with vowel sounds.

/æ/	bat	
/ɑ/	hop	
/ə/	up	
/e/	sell	
/i/	sit	
/iy/	meet	

USING MINIMAL PAIRS

1. Simple Repetition

T: days	Ss: days
ice	ice
nice eyes	nice eyes
ice/eyes	ice/eyes

2. Selective Repetition

T: days of grace	Ss: days
nice eyes	eyes
devise an excuse	devise

3. Repetition of the Opposite Sound

T: ice	Ss: eyes
loose	lose
peas	peace

4. Reversing the Roles: Listening or Production Exercises
Students choose the exercise and take the part of the teacher either with other students or the teacher.

S: ice/eyes	T: different
S: lose	T: loose
grays	grace

NOTES

1. If you have worked on four closely related sounds during the week, put the symbols on the board with new words underneath, and test all of the new sounds together (either isolating or combining different aspects of the minimal pair steps).

example:	1	2	3	4
	/i/	/iy/	/ey/	/e/
	hill	heel	hale	hell
	sit	seat	sate	set
	been	bean	bane	Ben

2. Ways to Alternate Responses for Minimal Pair Exercises:

	Same or Different	Which is Different	Column 1 or 2
oral response	"same" "different"	"1" "2" "3"	"1" "2" "Column 1" etc.
written response	<u>S or D</u> on a paper make columns la- beled "S" and "D". Check the correct column.	<u>1, 2, 3</u> on paper same	<u>1 or 2</u> on paper same *students write "one" or "two"
visual response	raise one or two fingers, one for "same", two for "different" clap for "different" students stand up for different, sit down for same	raise one, two or three fingers to indicate the one that's different	raise one or two fingers to show column one or two
role reversal*	students read pairs- teacher responds S-T/S-S	same	same
other			

*usually after students have had the opportunity to practice the words in a controlled environment.

Chapter 2



GRAMMAR

Competent use of grammatical structures is one goal of the language learner. To achieve the ability to manipulate English freely in a natural and appropriate way, the language learner may want to use mechanical means such as repetition or drills, or the language learner may require a less controlled environment for practicing the language, such as dialogue or guided conversation.

This chapter looks at the grammar lesson in two parts: presentation and practice. In Presentation, the language learner is introduced to a new structure. In Practice, the language learner manipulates the structure in a controlled environment.

PRESENTATION

A new grammar structure can be introduced in several different ways:
1) by acting: demonstrating the need for the structure to express certain situations; 2) by the use of realia: any moveable object that demonstrates the application of structural rules to objects or situations; 3) by the use of visual aids: representations of objects, scenes, actions that aid comprehension of the relation of structure to meaning.

1) ACTING: Demonstrating relationships of structure to meaning

Using only yourself

Contrasting the Present Progressive with the Simple Present

T: I speak English. ("When in the course of...")
I speak Farsi. ("-----")
Now I am speaking English.
Now I am NOT speaking Farsi.
I am speaking English.
I speak English every day.
I am speaking English now.
I speak Farsi every day.
I am NOT speaking Farsi now.

Using Objects as Props

Introducing intensifiers

T: The table is heavier than the desk.
The desk is heavy, but I can lift it... (nngghhh)
The table is too heavy. I can't lift it..(NNGGHHHAAAA)
The table is too heavy to lift.
Saleh, can you lift the table? Come and try...

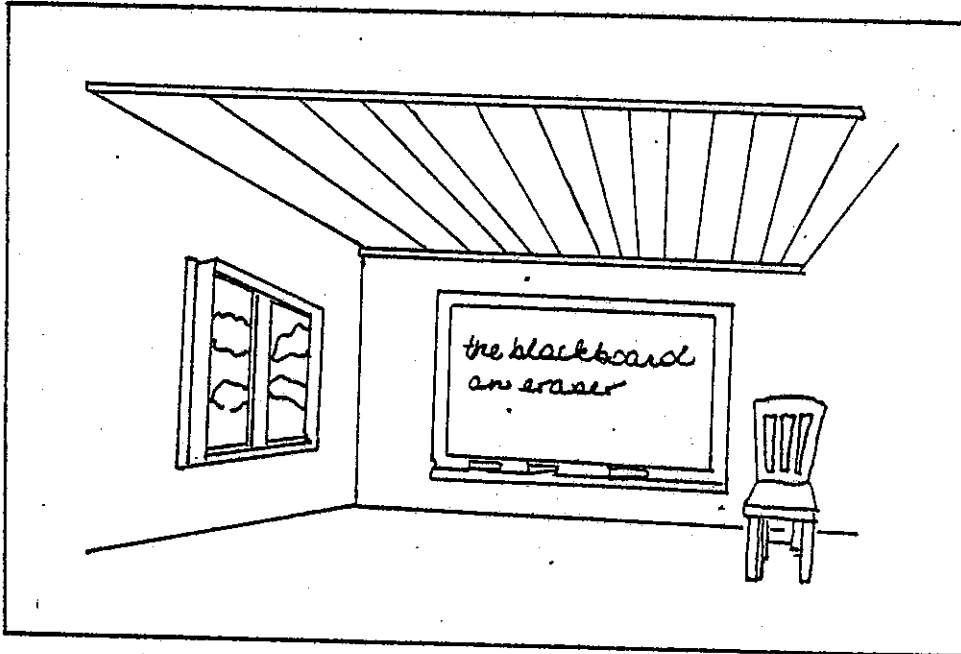
Using Students

Introducing the comparative: 'er than'

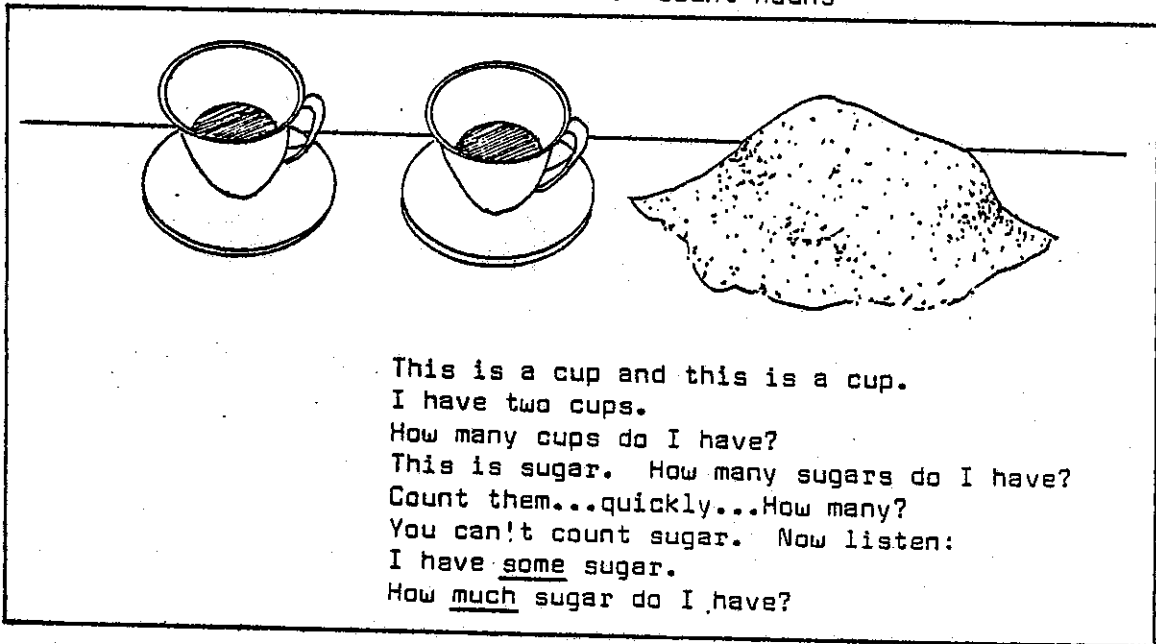
T: Stand up, Kapuka. Kapuka is tall.
Stand up, Ilunga. Ilunga is not tall.
Ilunga is shorter than Kapuka.

- 2) REALIA: Using real objects, i.e.: a cup for a cup.
A rod or a picture of a cup are not realia.

Using classroom objects
Teaching the and an/a



Using household objects
Teaching the concept of count and non-count nouns



3) VISUAL AIDS

Using Timetables Comparing modals

T: If I want to go from Brattleboro to New York, what are my options?
 (times: you can leave at...)
 (place: you have to get the bus at...)
 (cost: you must pay...)
 (means: you might want to fly)

BUS SCHEDULE

FARE	TIME	CITY	TIME	FARE
\$26.50	2:35 arrive	Brattleboro	leave 10:15	
\$19.50	12:30 leave	Hartford	arrive 2:20	\$7.00
	12:05 arrive		leave 2:45	
\$12.00	10:45 leave	Bridgeport	arrive 4:10	\$14.50
	10:35 arrive		leave 4:20	
	8:05 leave	New York	arrive 6:50	\$26.50
↑ READ UP		A.M. 9:45 P.M. 9:45		READ DOWN ↓

Using Schedules

Review of tenses with time expressions

T: When do you have French?
 (every day) (yesterday) (tomorrow) (on Fridays)
 (right now) (this morning-present) (this morning-past)

	MON	TUES	WED	THURS	FRI	SAT
7 ³⁰ -8 ¹⁵	Biology	History	Biology	History	Biology	History
8 ²⁰ -9 ⁰⁵	Math	Math	Math	Math	Math	Geography
9 ¹⁰ -9 ⁵⁵	English	English	English	English	English	
10 ⁰⁰ -10 ⁴⁵		Geography		Geography		
10 ⁵⁰ -10 ³⁵	French		French		French	
11 ⁴⁵ -12 ³⁵						
	L	U	N	C	H	
1 ³⁰ -2 ¹⁵						
2 ²⁰ -3 ⁰⁵	Gym	Gym	Gym	Gym	Gym	

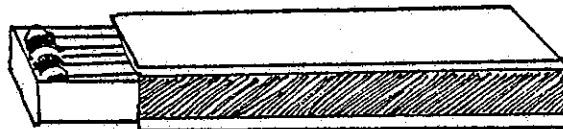
Using miscellaneous objects

a matchbox

Teaching 'by' + gerund in "How do you..." lesson

How do you light a match?

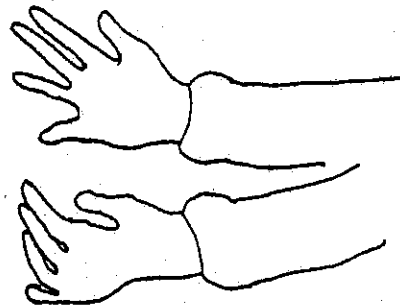
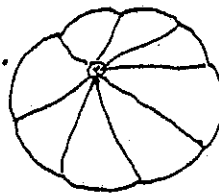
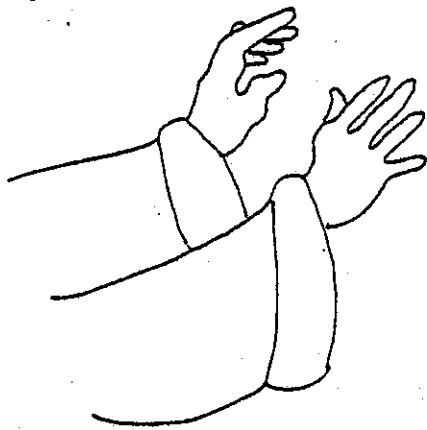
You light a match by putting the match against the flint and pushing hard.



a ball

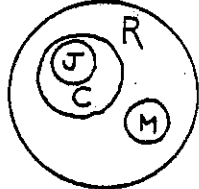
Reinforcing structure going to + verb

T: I am going to throw this ball to someone. Who shall I throw it to? I think I am going to throw it to Sajia. What am I going to do? Sajia, what are you going to do?



Math Problems*
Teaching connectives

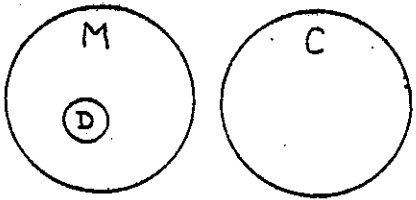
1. R= readers of Marx
C= communists
J= John
M= Mary



T: All communists are readers of Marx.
John's a communist.
_____, John's a reader of Marx.

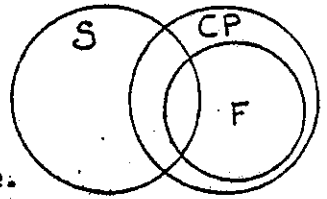
T: Mary's a reader of Marx.
_____, Mary is not a communist.

2. M= Marines
C= cowards
D= Dave



T: No marines are cowards.
Dave is a marine.
_____, Dave is not a coward.

3. S= sailors
F= friends
CP=clever people



T: Some of her friends are sailors.
All of her friends are clever people.
_____, some sailors are clever.
_____, not all sailors are clever people.

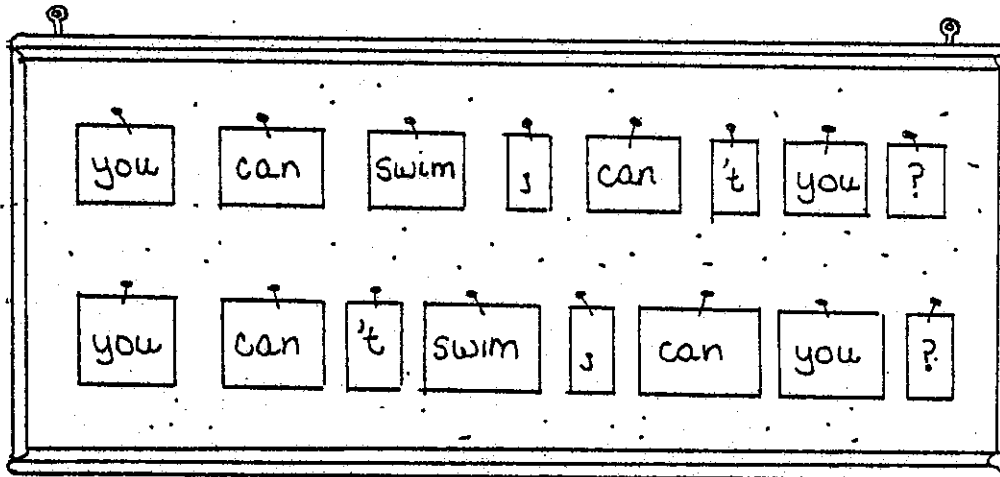
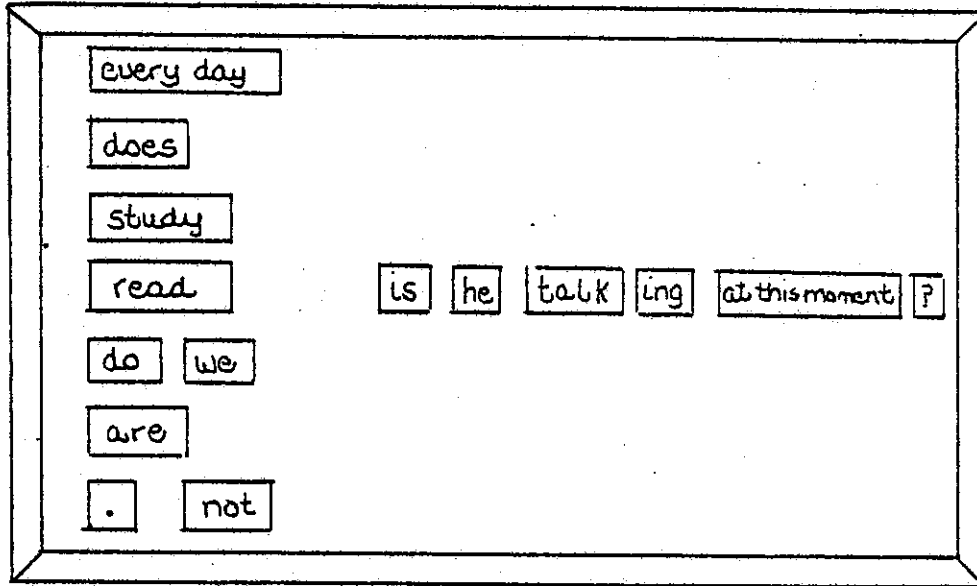
Notes:

- a) reverse the problem: "statement; therefore _____."
- b) reverse the problem: "Draw the diagram from these statements."
- c) "create a set of relationships using the following connectives."

*used with the permission of Stacey Klein, School for International Training

word cards

Illustrating word order with tenses, questions, negatives, tag questions



flash cards with images

Teaching the present progressive

T: What is Yousef doing?

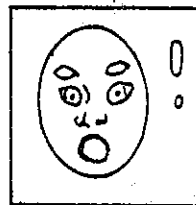


Reviewing the simple past

T: Make some sentences about Emily's morning.



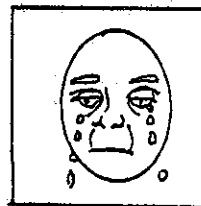
7:00



8:00



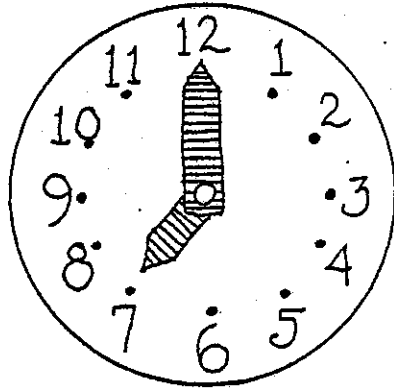
9:00



10:00

a clock with moveable hands

Practicing future tense marker 'will'

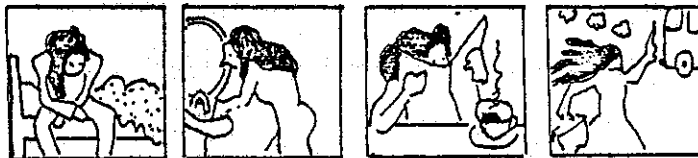


What time is it now?
What time will it be in three hours?
Where will you be at this time?
What will you do in five hours?

sequence cards or charts

Teaching the simple present

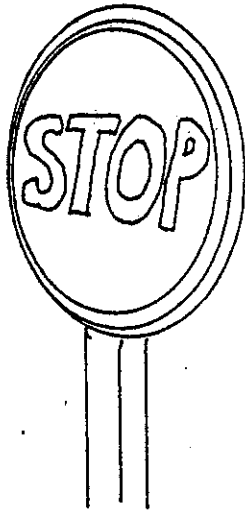
Yung Cho is a student.
Every morning she wakes up at 6:00.
She gets up right away.
She washes her hands and face.
She eats breakfast and reads the paper.
Then, at 7:00, Yung Cho catches the bus for school.

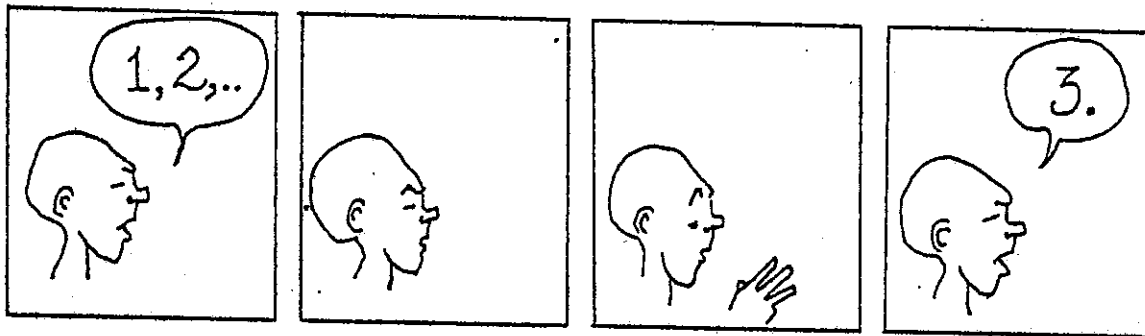


signs

Teaching 'must - must not - don't have to' distinction

T: If I see a "stop" sign while driving, I must stop.
If I see a "no smoking" sign, I must not smoke.
If I see a "sale!" sign, must I buy the perfume?

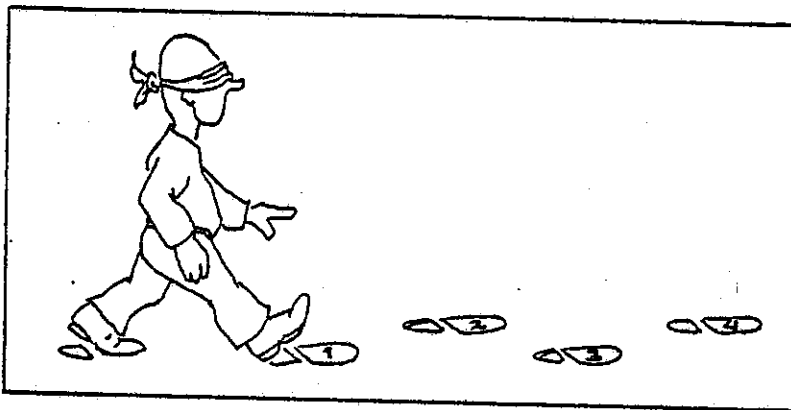




PRACTICE

The following techniques represent the practice of a structure in a closed environment: the drill. These techniques are used for manipulating a structure in a setting where the pattern or the manipulation is the center of focus for the language learner. For ideas on developing grammar practice in a communication-centered environment, see the chapter on Conversation.

DRILLS



REPETITION

Simple Past

T: She walked to school.

Ss: She walked to school.

T: They worked hard on Tuesday.

Ss: They worked hard on Tuesday.

T: We talked to the headmaster.

Ss: We talked to the headmaster.

CREATIVE REPETITION (advanced level)

Modals

T: Where is Enrique?

S1: He might be at home.

S2: He might be at home in bed.

S3: He might be at home in bed with a headache.

SUBSTITUTION (SINGLE-SLOT)

Subject pronouns

T: I have six snakes.

Ss: I have six snakes.

We

We have six snakes.

You

You have six snakes.

T: Sam has seven serpents.

Ss: Sam has seven serpents.

I

I have seven serpents.

His friend

His friend has 7 serpents.

My neighbor

My neighbor has 7 serpents.

SUBSTITUTION (DOUBLE-SLOT & UP)

Adjective placement

T: Mr. Stasins has a little white car.

Ss: Mr. Stasins has a little white car.

T: Prouvier / red

Ss: Mr. Prouvier has a little red car.

T: Mwanabute / big

Ss: Mr. Mwanabute has a big red car.

TRANSFORMATION

Statement to question

T: SuTeb goes to town at night. Ss: Does SuTeb go to town at night?
T: I eat at noon every day. Ss: Do you eat at noon every day?
T: Madeleine teaches school. Ss: Does Madeleine teach school?

Present Progressive to Present Habitual

T: I'm eating in town today! Ss: Ohh, you eat in town every day.
I'm eating at noon today! Ss: Ohh, you eat at noon every day.
I'm eating steak! Ss: Ohh, you eat steak every day.
I'm eating with the Ss: Ohh, you eat with the
President! Ss: President every day.

REPLACEMENT

Possessive Pronouns

T: This is my book. Ss: This is mine.
Your food is on the table. Ss: Yours is on the table.
Her work is finished, but Ss: Hers is finished but his
his work isn't. Ss: isn't.

Indefinite Pronouns

T: None of the students studied. Ss: No one studied.
None of the guests arrived. Ss: No one arrived.
None of the candidates won Ss: No one won a majority.
a majority.

EXPANSION

Adverbs of Frequency

T: The dog sits by the fire. Ss: The dog always sits by the
fire.
Sig plays football on Ss: Sig always plays football
weekends. Ss: on weekends.

Adjective Placement

T: There's a book in the Ss: There's a book in the library.
library.
history Ss: There's a history book in
red Ss: the library.
old Ss: There's a red history book...
Ss: There's an old red history
book...

INTEGRATION

Relative Clauses

T: The man is from Seoul.
He rides horses.

The book is on the table.
I want it.

Ss: The man who rides horses
is from Seoul.

The book I want is on the
table.

RESTORATION (written to Oral)

Present Progressive

T: (writes)
Selim/to go/town.
He/to eat/lunch/now.
We/to sit/class.

Ss: Selim is going to town.
He is eating lunch now.
We are sitting in the class.

QUESTION-ANSWER

T: Does Essie have a sister?

S1: Yes.
S2: Yes, he does.
S3: Yes, he does have a sister.
S4: Yes, he has a sister.
S5: No.

Sentence Rejoinders

T: Would you invite Essie
to dinner?

S1: Yes, certainly.
S2: I'd love to.
S3: I'd be glad to.
S4: Of course I will.

COMPLETION

Conditionals

T: If it rains tomorrow...

If I had lots of money...

If he had come on time...

S: If it rains tomorrow, I will
bring my umbrella.

If I had lots of money, I
would go to the capital.

If he had come on time, his
dinner wouldn't have been
cold.

CHAIN QUESTIONS

Practicing student-student communication in a drill setting

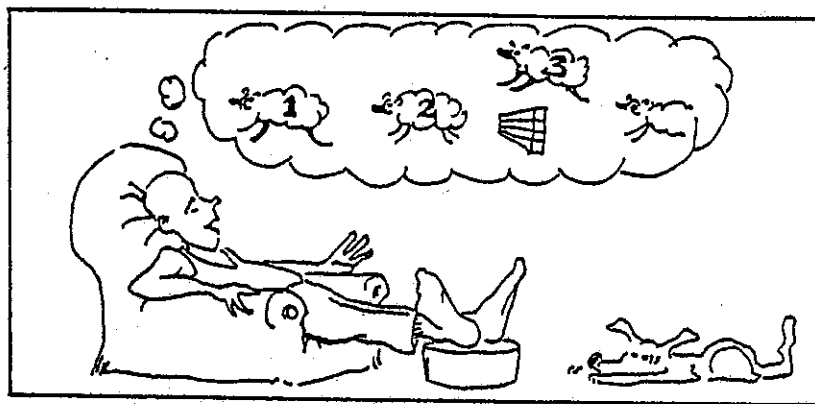
Simple Past	
T: Did you play football on Sunday? Ask Rezak.	S: Yes, I did.
	: Did you play football on Sunday?
	Rezak: No, I didn't.
Ask Simelle, Rezak.	: Did you play football on Sunday?
	Simelle: No, I didn't.

BACKWARD BUILD-UP

Practicing manipulating long sentences in a drill setting

T: He was sitting by himself in the corner of the field.	
T: of the field.	Ss: of the field.
of the field.	of the field.
in the corner of the field.	in the corner of the field.
by himself in the corner of the field.	by himself in the corner of the field.
sitting by himself in the corner of the field.	sitting by himself in the corner of the field.
He was sitting by himself in the corner of the field.	He was sitting by himself in the corner of the field.

LESS FORMAL DRILLS



SPONTANEOUS PATTERN PRACTICE

Drilling in a less controlled environment.

Reviewing the Conditional

T: If you could have anything, what would you have for dinner?

S1: If I could have anything, I would have lobster.

S2: If I could have anything, I would have doughnuts.

S3: If I could have anything, I would have avocados and sugar.

T: What would S1 have for dinner if he could have anything?

What would S2 have?

Would student 3 have lobster?

If you could have any one of these dinners, which would you choose?

Would you prefer one of these dinners or another?

Practicing the Present Perfect Progressive

T: What have you been doing this week?

S1: I have been going to school every morning.

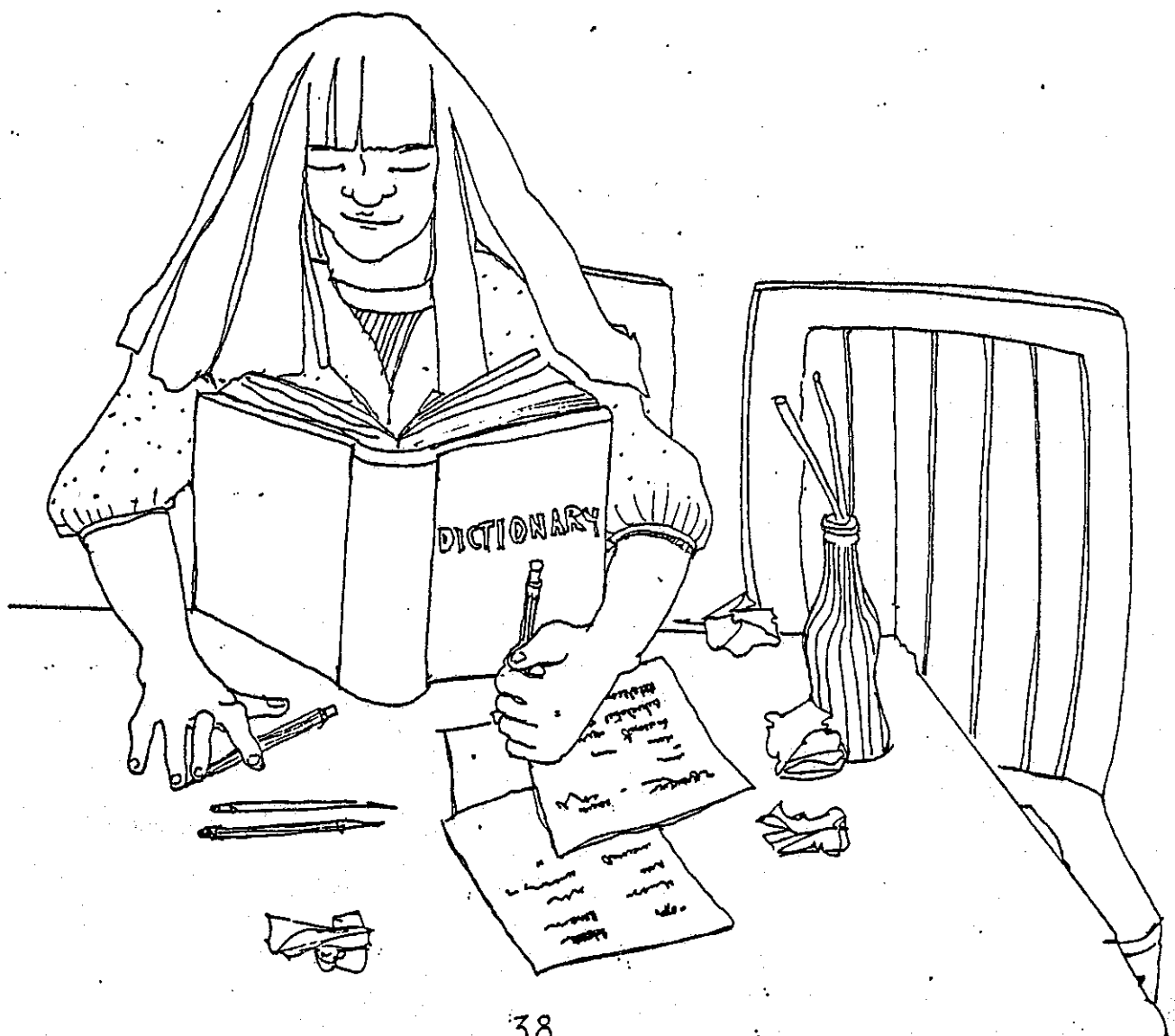
S2: I have been studying my lessons at night.

S3: I have been working after school with my father.

T: What has S2 been doing at night?

What has S2 been doing in the afternoon? Ask him.

Chapter 3



VOCABULARY

"My mother bugged me so much about learning the difference between 'prone' and 'supine' that now I remember: one is lying on your stomach and one is lying on your back. I haven't gotten to the point yet where I remember which is which."

- native speaker, now living on the East Coast

"I'd always thought SIMBA was the name of a local beer until I drove to Lubumbashi. During the drive, the headlights began to fail, and one of the passengers said to the driver, 'Hey, don't you want to stop and check the car?' to which the driver replied, 'HAPANA (no), SIMBA!' I couldn't understand why a beer would make any difference, but later it turned out that he wasn't getting out because he didn't want to be eaten. SIMBA means 'lion' in Swahili. My perception of what had been happening and the reality of the situation were so completely unrelated, that I have never forgotten the incident. I've also never forgotten the meaning of SIMBA."

- RPCV from Zaire

A second language learner is no different from a native speaker when it comes to learning a new vocabulary word: the word is either useful or not useful, relevant or not relevant. And the need, the relevance, is determined from within. In a classroom, this has some significance. Whether a teacher prepares an elaborate framework for new vocabulary or copies definitions onto the blackboard, if the words don't appear again (or appear only once or twice), they will be forgotten in favor of more relevant information. Therefore, "teaching vocabulary" is a figure of speech for "helping students learn vocabulary by placing them in situations fairly regularly that require the use of a wide spectrum of words." The introduction of new words becomes proportionately less important than the establishment through constant use of an active vocabulary.

In this area of language learning, the teacher chooses which vocabulary words will become active (used repeatedly) or passive (used only for a text and not required otherwise) in the classroom. The decision of what words to use regularly is more or less subjective, whether one is using a strict syllabus or creating texts around health, grain storage or maternity care. Once the choice is made, there are several ways the words can be used again and again in different contexts. Ideas for the re-use of words are contained here under Word Practice.

The teacher can also help students develop skill in determining words in context. This can be important for students taking reading comprehension tests, or doing any reading outside of class, where a native speaker or a dictionary are not readily available. Techniques for helping the language learner apply those skills are contained in this chapter under Skills Building.

"Teachers are not needed to give definitions and lists - dictionaries are much more efficient and cheaper. Teachers are needed to weave the words into contexts, to disseminate, to communicate, to converse, and to get students to use the words bound for their active vocabulary. Function words provide the control, the skeleton and the tendons of the language; content words provide the beauty and the life."

Cameroon Training Materials
courtesy of Jim Lawrence

Word Families

Word families are groups of words that are related in some way
grammatically (justice, water and sugar = non-count nouns)
functionally (red, blue, ochre, light green = colors)
environmentally (kitchen, bed, lamp = in the house)

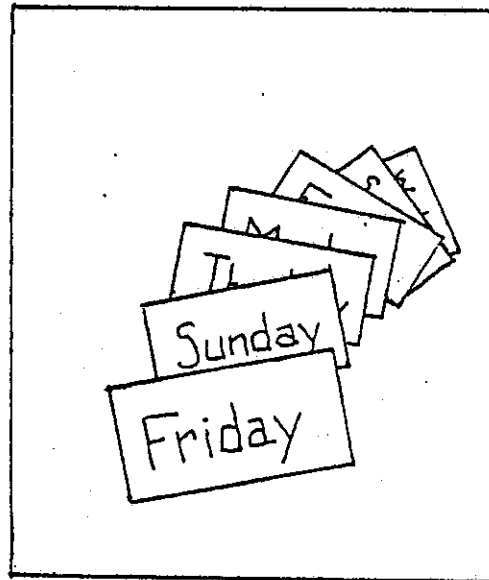
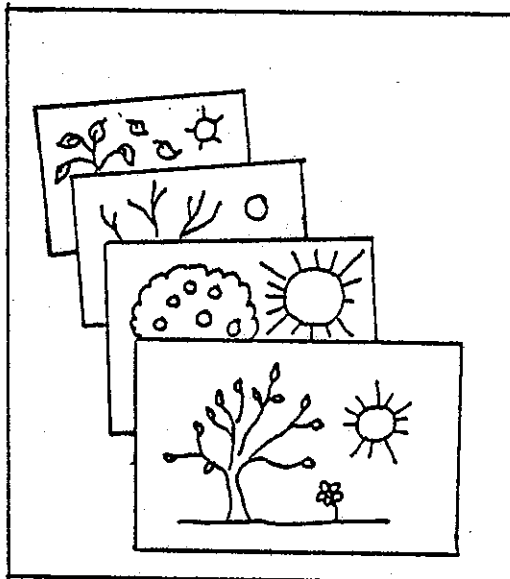
Numbers, colors, prepositions, and emotions are vocabulary that may be taught within the framework of a grammar lesson. Other word families, like animals or things in a garden, are taught to expand the scope of the language learner in particular directions.

1. Using Sequence Words

Days of the week, numbers, seasons, months, the alphabet, abbreviations of the preceding words, dates, frequency adverbs, tenses, time phrases, sizes

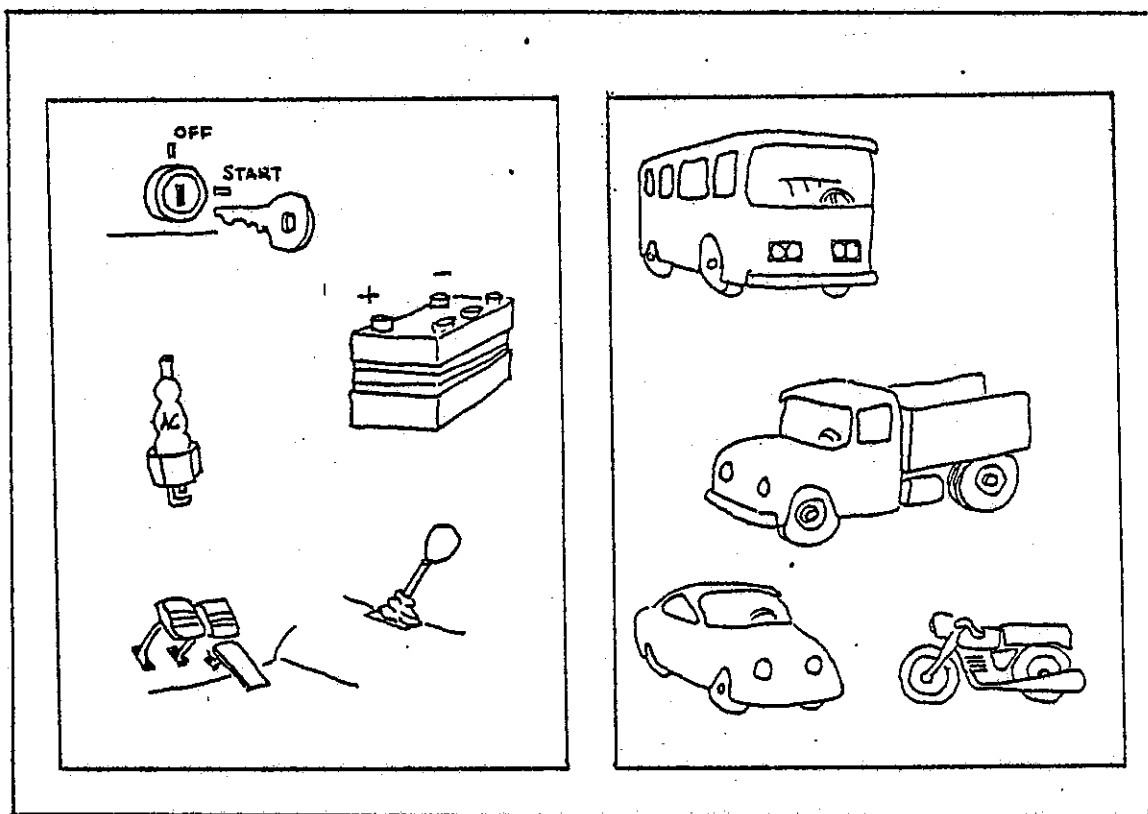
Make charts (or calendars or visual representations) of words that appear in sequences and use them as permanent wall decorations, at least until they are internalized by the students.

Make flash cards with one word of the sequence on each card. Once students understand the words in context, mix up the cards and let them practice saying or using them out of sequence. Have them put the cards back into sequence.



2. Using Word Groups with Matching Pictures

Teaching words in groups related on any level from the detailed (The Parts of a Car) to the general (Kinds of Vehicles). In these exercises, a language learner can explore any aspect of the vocabulary that is interesting to him ("What do you call the thing you put your foot on to change the gears?" or "What's that?"). These word groups can be exploited in activities ranging from games (concentration, pyramid) to discussions (How to Drive, or What transportation method is best suited to go to.....).



3. Using Description Exercises

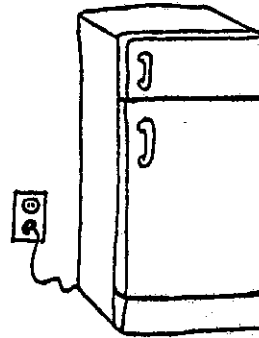
Asking students to describe objects or scenes that relate to or contain vocabulary from several different areas, so that the vocabulary is used in new and different contexts.

The Fridge

Describe a refrigerator...

A refrigerator is big.
A refrigerator is white sometimes.
A refrigerator is metal/plastic.
A refrigerator is in the kitchen.

A refrigerator has a door.
It has hinges.
It has no legs.
It has a motor.



You keep food in a refrigerator.
It is a machine to keep things cold.
It has two compartments.
One compartment freezes things; it's an ice box.
The other compartment just keeps things cool.
You can keep ice cream and ice cubes and meat in an icebox.
You can keep vegetables and milk and cooked food in the main compartment.
It's coldest at the top, in the freezer.
It's the least cold at the bottom.
You usually keep vegetables at the bottom.

Food related vocabulary

vegetables
milk
cooked food
ice cream
meat

Weather related vocabulary

cold cool
freeze
ice

Other related vocabulary

metal machine
motor hinges
door compartment
box kitchen

Words in Isolation

5. Creating a set of exercises around words in isolation -- practicing the vocabulary in different contexts over a period of days.

Example:

TEN DAY EXERCISE

The following ideas are being presented with reference to only one word: brush. Usually there would be several words that a teacher would be practicing.

Write h r s u b on the board, and say "brush" several times. Students try to write the word correctly. They do not have the definition.

Show a chart with several drawings or pictures on it. Say "brush" several times. Students come to the front and try to guess, by pointing, which is the brush. When one points to the wrong picture, repeat "a brush." When one points to the correct picture, say "yes, a brush." Repeat until each student gets the right answer on the first try.

Bring a brush to class, in a pocket or wrapped up. "Guess what I have?"

Tell a story that contains the word "brush." Each time the word "brush" comes up, mouth the word silently. Students must read lips to guess the word. Students raise their hands when they guess. Give clues if the students can't guess. Start by putting dashes on the board to indicate the number of letters. Start filling in the letters from the back forward, one each time the sentence is repeated without a correct guess. Write the word in the air while mouthing it.

Ask for some students to come to the front of the class. Blindfolded, the students are given several objects, one of which is a brush. They must guess which it is. As each student guesses, he holds up the brush silently.

Play "What Is It?", describing the brush without using the word:

It is not good to sit on.
It cleans our teeth. It cleans our shoes.
We hold it in our hands.
We use it every day.

Students raise their hands when they think they know.

The class plays THINK; the brush is included. (See Games.)

Play "What is in My Hand?" There is nothing in the hand, but brush teeth, or comb hair, or clean shoes until someone guesses.

The class has a reading passage in which the word "brush" appears. Put several descriptions or pictures on the board. The students match the objects or descriptions with the word that corresponds in the passage.

Word Relations

6. Synonyms

To grin is to smile.
To hand out is to distribute.

7. Opposites (Antonyms)

The opposite of short is tall.
The opposite of short is long.

8. Analogies

Right is to left as up is to down.
Right is to wrong as good is to bad.

9. Paraphrasing

I won't go unless you go.
I will go only if you go.

10. Morphology

prefixes (changing the meaning)

exploring opposites:		
in/ex	ingress include	egress exclude
in	human delicate conceivable	inhuman indelicate inconceivable
im	possible patient perfect	impossible impatient imperfect
ir	regular respective reconcilable	irregular irrespective irreconcilable
il	legal legitimate legible	illegal illegitimate illegible
un	believable necessary kind	unbelievable unnecessary unkind
pro/anti	pro-war pro-Nixon pro-communist	anti-war anti-Nixon anti-communist

Morphology (cont'd.)

suffixes (changing the part of speech)

1. expanding nouns to include adjectives and adverbs

less/ful	careless painless meaningless	careful painful meaningful
----------	-------------------------------------	----------------------------------

+ly	carelessly painlessly meaninglessly	carefully painfully meaningfully
-----	---	--

2. expanding verbs to include nouns

a person who:

mines	miner
dines	diner
sings	singer
writes	writer
smokes	smoker
chainsmokes	chainsmoker
teaches	teacher
teaches English	English teacher
speaks English	English speaker
rings a bell	bell ringer

stems, roots -

1. Underline the parts of words in each group that are the same.

local, locate, location, allocate, dislocate
sign, signal, signify, resign, designation
handy, handful, unhand, lefthanded, handyman

2. How many words can you make with these word roots?

day	Monday, birthday, daylight
care	careful, carefree, uncaring
centr-	central, centrifugal, centre
vict-	victory, evict, convict, victim

Words in Context

Using Texts

Words in Context I - Slash Exercises

Using nonsense words that students must be able to define from the context, with a list of questions about the text. Students know this is a game from the beginning. It is not a testing technique. It is teaching how to find the meanings of words.

Example: Building a Snerf

These days in America, it is very difficult to build a sneurf. For one thing, sneurfs are very expensive, though some sneurfs are nelder than others, depending on their klib. I have always wanted a gerbel sneurf in the ditzel. I don't have a large family so a gerbel sneurf is more appropriate. And I have always loved the ditzel, better than cities with their noise and smog. The noises of the ditzel are much more pleasant to the ear. It's so beautiful to go for a walk there and listen to the sounds of twirdling ferps. You almost never hear a ferp in the city.

1. Why is it difficult to build a sneurf?
2. What kind of sneurf does the writer want?
3. Would a gerbel sneurf be neld or expensive?
4. Where does the writer wish to live?
5. Why is a gerbel sneurf in the ditzel preferable to a gerbel sneurf in the city?
6. What can you hear in the ditzel that you can't hear in the city?
7. What kind of noise does a ferp make?



Words In Context II - Black-out Exercises

Present a passage with certain key words blacked out, but not so as to obscure the total meaning of the passage. Have the students read the passage in small groups, asking each other questions until they are sure they understand the passage. Then ask for words that could go in the blacked-out areas. The students should understand how this skill can improve their ability to guess at meanings of strange words in tests (state exams, etc.) and in general reading. They will increase their reading speed and comprehension, and lessen their dependence on a dictionary.

Example: The Man

He up swiftly on his horse, both hot and . Dismounting, he went to the bar and ordered a tall, beer. No one knew exactly who he was because he wore a over his eyes, but they had all heard of this man and were . "It's the Man," they to each other in horror.

(Answers:)

1. Masked
2. galloped
3. dusty
4. directly
5. cool
6. mask
7. afraid
8. Masked
9. whispered

OPERATIONS

Lighting a Candle

1. Take a match from the matchbox.
2. Strike the match against the flint.
3. Touch the lighted match to the wick.
4. Wait until the wick catches fire.
5. Take the match away from the candle.
6. Blow out the match.

An operation is one of the easiest ways for a language learner to learn to use complex verbs and vocabulary. It is an active rather than a passive learning experience. It also allows a teacher to solidify/test the students' comprehension of tense manipulation in real situations, e.g.: What are you going to do? What are you doing? What has he just done? What did you do first?

An operation is a series of directions, in the imperative, that teach students how to perform a function. It can be using a pay phone, a cassette player, a flashlight. It can be eating a piece of candy or cooking rice. An operation can be just about anything that requires a series of specific actions for the completion of a function.

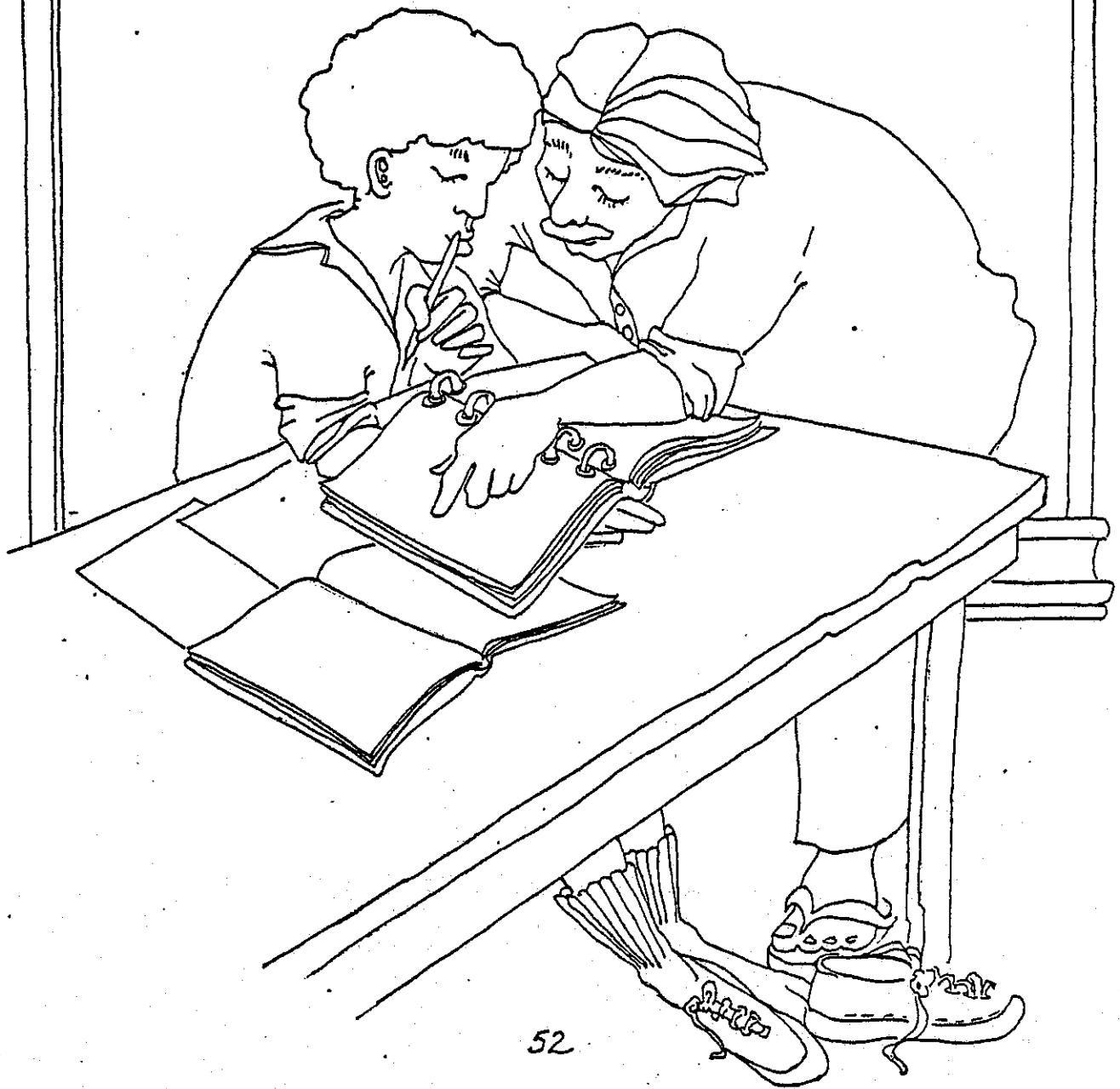
1. An operation should be an 8 x 8 grid: no more than eight lines and no more than eight words per line.
2. It should be introduced in the imperative form.
3. It can be taught like the presentation of a dialogue.
4. The subject of the operation should be present in the classroom, because part of the function of an operation is to reinforce learning through visual and tactile aids.

An operation helps students sequence information, practice giving directions, and explain the actions of others in real situations. It also provides them with the opportunity to learn vocabulary in the context of a real situation, rather than having to depend on a dictionary or lengthy explanation.

ADAPTING OPERATIONS TO MAPS AND DRAWINGS AND TO KNOWN ENVIRONMENTS

How to get to the post office from the school.
How to get to my house from the post office.
How to get to the capital from our town.

Chapter 4



READING

The direction of this chapter moves from using techniques to develop the ability to read a passage written in English (elementary) to using the passage as a means for building other language and reading skills (advanced). Each technique provides an environment for the language learner to work on different skill areas. Next to each technique is a list of the skills that can be developed by using this technique.

For further ideas on using a reading passage as a springboard to other language skills, see the chapter on Conversation, the chapter on Games, and the appendix on Questions.

The techniques in some cases require books and other reading matter often not available to a class. Potential sources for materials are: a USIS branch, Peace Corps Washington, the British Council, and mission libraries (American, English, Australian, etc.). Potential subjects can be current events (newspapers or magazines), photographic adventures (National Geographic), or manuals on water purification, irrigation, sanitation, disease carriers, et cetera.

ORAL READING TECHNIQUES

SKILL AREA

Choral Reading I

1. Read the passage aloud to the students.
2. Read again, by phrase group, having the students repeat the phrase by reading from their own texts, until the passage is complete.
T: Once upon a time (pause)
Ss: Once upon a time...
T: there were three bears (pause)
Ss: there were three bears...

1. Pronunciation
2. Stress
3. Intonation
4. Phrase Grouping
5. Relation of Written Word to Spoken English

Choral Reading II

Read the text aloud without letting the students see it. After completing the passage, ask students questions about the content. Students practice their own reading at the end of the exercise.

1. Listening Comprehension
2. Lecture Comprehension
3. Note Taking
4. Relation of Spoken and Written Word

Choral Reading III

1. Divide the text into narrator and speaker roles, asking for volunteers to take each part.

Note:

Encourage 'expressive' reading; change readers frequently to allow for maximum participation.

2. Speaker 1: "Someone's been sleeping in my bed,"

Narrator: said Mama Bear.

Speaker 2: "And someone's been sleeping in my bed, too,"

Narrator: said Papa Bear.

1. Speaker Roles
2. Relation of Words to Emotions
3. Function of Punctuation in Defining Speakers, Actions, and Impact

SKILL AREA

Erasure Technique

1. Write the passage on the board.
2. Read it aloud once, with normal stress and intonation.
3. Have the students read the passage aloud, either in unison or individually.
4. Erase several words.
5. After each erasure, students read the passage, supplying the missing words from memory. (choral or individual)
6. When the board is empty, the students are able to recite the entire passage from memory.

1. Dialog Memorization
2. Poetry Memorization
3. Vocabulary and Idiom Memorization

Adaptations:

Before erasing, underline the words to be eliminated, to provide students with a guide for the missing words.

After erasing the board, have student paraphrase rather than recite.

Have students write the passage from memory. One student can write his paragraph on the board, and the class can comment and correct.

Read and Look Up

SKILL AREA

1. Have students mark off their passages where told.

T: Once upon a time (slash)
there were three bears
(slash) who lived together
(slash) in the forest (slash)

2. Direct the students to read silently on the command "read," then, at the command "look up," to look up and recite the marked phrase they have read.
3. Repeat this until the selected passage is completed.
4. Repeat from the beginning, using expanded phrase groups. The goal as you move through the year is to get students to read whole sentences.

1. Phrase Grouping
2. Reading Speed

Adaptations:

If the text is on the blackboard, have students read and look away. It helps to stand in the back or to one side of the class.

Follow Read and Look Away with the erasure technique, maintaining the commands "read" and "look away." This is fun for the students since they cannot read anything after a few erasures.

SKIMMING

Skimming is a skill that can be taught in the classroom. It is a serviceable tool for the language learner: it increases general reading speed, and it teaches one how to look for and find specific information quickly.

1. Using a Reading Passage

Before students begin to read the passage, ask questions that focus their attention on specific information they will encounter.

Ask questions orally, one at a time, and allow the students to find the answer and raise their hands for the response.

Ask several questions orally, and have the students write each answer as they find it, and turn the paper over when they have finished.

Have students divide into teams and give points for the team that finds the answer first.

Set a time limit, and give students several written questions to find before you call time.

2. Using an Atlas

Reproduce a map on large sheets of paper or make dittoes for the class. Index material can be added on additional dittoes to provide tasks for the students.

Where is Bhutan?

What countries border on Gambia?

How many airports are in Gambia?

Are they international or local?

What route must you take to get from _____ to _____
by air?

by sea?

Can you drive to Kampala from Cairo?

to Kabul from Beluga?

3. Using an Almanac

At least one Almanac will need to be available to students.

Where would you find information on Islam?

What page is _____ on?

Who wrote _____ ?

Would you find _____ in the Table of Contents or
the Index?

What kind of information is there on _____ ?

4. Using a Dictionary

At least one dictionary will need to be available to students.

How many ways are there to spell _____ ?

Look up the word _____. When you find it, read
the definition and close the dictionary.

How do you pronounce _____ ?

Is there more than one way to pronounce _____ ?

What is the root/origin of _____ ?







the part of speech

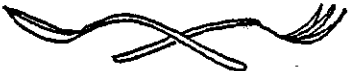
a second definition

a synonym for

5. Using a Menu

This can be prepared on a large sheet of paper or on a ditto for individual copies. Both are effective.

<i>The Spoon and Fork Cafe</i>	
Appetizers	
Soup50 
Shrimp Cocktail	1.50
Guacamole	1.00
Salads	
House salad75 
Greek salad	1.50
Tomato85
Entrees	
Steak	4.50 
Fish	3.95
Vegetables	
Creamed Spinach	1.00 
Asparagus	1.50
Corn on the Cob75
Desserts	
Ice Cream	1.00 
Hot Fudge Sundae	1.75
Apple pie	1.00
Drinks	
Milk35 
Iced Tea35



- Where would you find ice cream?
- How many different types of courses do they offer?
- How much is a Greek Salad?
- What would it cost to have the house salad, an entree, and a hot fudge sundae?
- What do they offer with a steak?

4. Setting

Why the author chose a gloomy house --
-- a town near the ocean --
-- the characters to be neighbors --
-- 1900 as the year --

5. Society

The class structure
-- who is who --
-- how they got there --
The mores of this society in the book
-- what behavior is acceptable --
-- who decides --
The use of dialects and why
The environment of the characters
-- living conditions --
-- living arrangements --
Author's view of 'right' and 'wrong'
-- in opposition to the characters? --
-- in agreement? --

6. Message

Is there a point being made
-- what is it --
-- why is it important and to whom --
-- how is it made --
-- do you agree --

7. Cross-cultural Awareness -- What is different?

Concept of right and wrong
Concept of hero
Role of religion
-- work --
-- love --
Structure of family
Means of decision-making
General cultural impressions

QUEEN FOR A DAY

This technique is effective only as a review of texts, and is especially useful in those countries where students have to present oral finals to pass their state exams. Students develop skills in extrapolation, summarizing, and asking questions in English. Before letting students participate in this type of exercise, be sure they are able to talk to each other in English, and to understand each other in English.

1. Divide the class into groups of three or four, and let each group select one text from those already studied to re-present to the class.
2. Set up a basic framework:
 - review vocabulary
 - present content
 - prepare questions for the class
to ascertain that they have
understood the text
3. Give the class the weekend to prepare their presentations.
4. Assign an order for the presentations (who follows whom), but not a time limit. Plan for about three days to a week of student-run classes.

It is not important for all students to be involved in every review. It is important that all be given the opportunity at least once to present a text.

Sit in the back of the class, where your role as teacher will be diminished. The students will really be responsible to each other for discipline, attention and comprehension.

Give students the option to be creative. Allow plays, dramatic readings, and dialogues.

THE EYE-WITNESS ACCOUNT

Assignment:

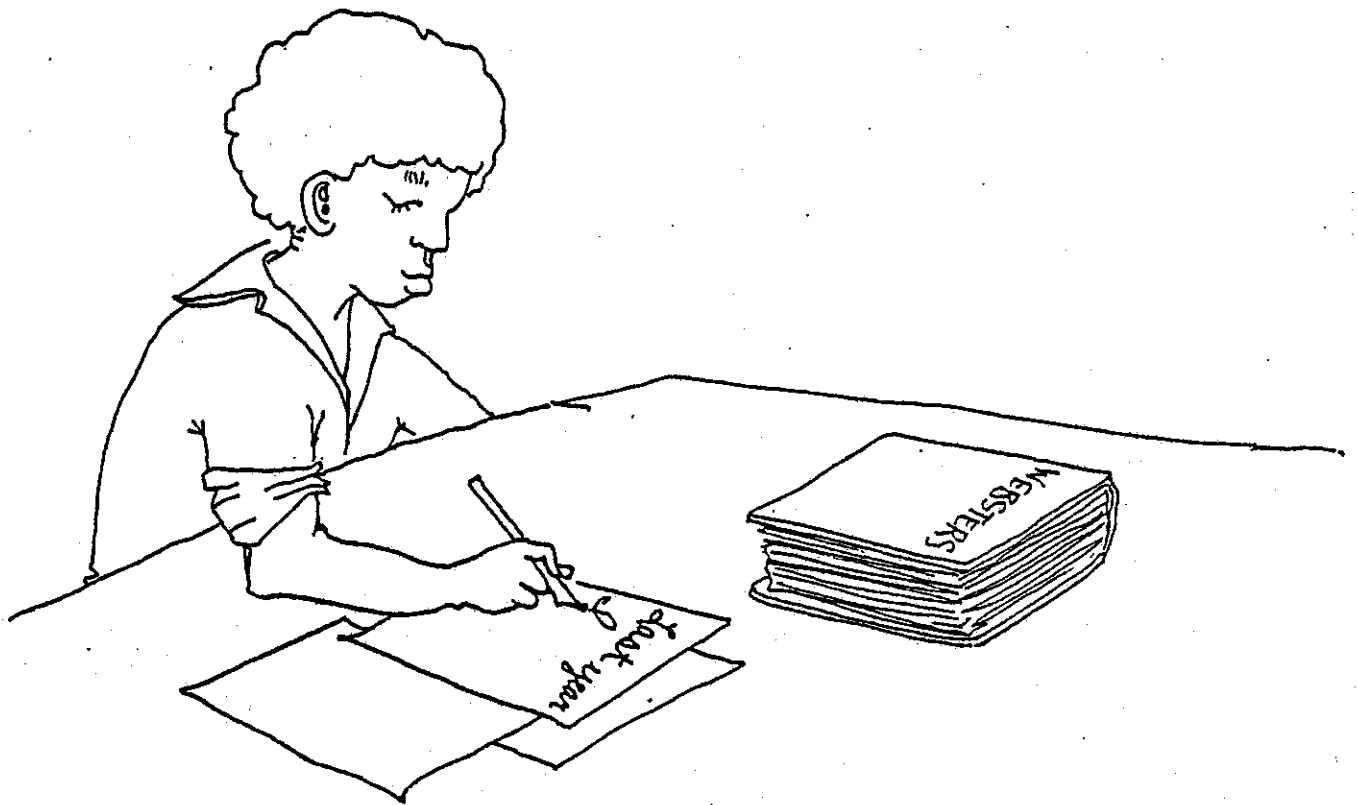
Retell the story in the first person. Take the part of one of the characters in the passage and tell the story from his point of view.

WHAT HAPPENED WHEN?

The following sentences recall some of the events in the passage. Number the sentences to show the order in which the events took place.

- ___ a. A log hit the apple tree and stuck in the lower branches.
- ___ b. The writer of the passage and his son climbed on the side of the house which was floating in the water.
- ___ c. The motorboat turned over.
- ___ d. The writer and his son were in their motorboat looking for people stranded by the flood.
- ___ e. When the apple tree fell over, they held onto a log.
- ___ f. The writer found his younger son on land, waiting for his return.
- ___ g. Twenty miles up river a dam broke.
- ___ h. The writer and his son caught hold of an apple tree.
- ___ i. Some people in a large rowboat rescued the man and the boy.
- ___ j. The writer and his son took McGrath on their boat.

Chapter 5



WRITING.

Learning writing skills can begin almost immediately in a first-year English class, as long as the writing tasks are consistent with the students' knowledge of vocabulary and structure. In this chapter, there are examples of three different types of technique that help language learners build their writing skills. The techniques are: using sequenced exercises, using dictation, and using types of writing.

Sequenced exercises help prevent errors rather than correct them. There are two examples of sequenced exercises in this chapter. Each progresses from elementary to advanced writing levels. They differ in focus. One increases structural complexity. The other increases the writer's freedom to make decisions, in a controlled framework, about the content of the sentences and paragraphs. The order of these exercises can be changed to meet the requirements of the language learner. The exercises can also be repeated with different passages, and can be implemented to meet the needs of the individual language learner: if student A has mastered exercises one through six, he can proceed to number seven, whereas if student B is still making errors on number three, he can practice that exercise with each passage as he advances in other areas of writing.

Dictation is a means of building a relation between the written word and the spoken word. It helps language learners mark their progress in listening comprehension, and it helps reinforce new vocabulary and new structures both orally and aurally. It is also a way of improving skills in note taking, listening for the main idea, and writing summaries.

Types of writing presents ideas for introducing the language learner to creative writing. It can provide a new level of interest and involvement for students and teacher. Types of writing that can be practiced in a class are: descriptive (It was red and just sat there); narrative (Once upon a time); how to (First you take a can opener); dialogue ("I am fine, thank you, and you?").

SEQUENCED EXERCISE ONE

Sequenced Exercise One is structural; it allows a language learner to work on one element of structure at a time, rather than cope with many different problems at once. The order in which these exercises are presented need not be followed, nor is it important to try to cover every exercise. Which exercise is covered, and how often it is practiced, will be determined by the needs and problem areas of each individual class. Within a class, individual work can be emphasized: one language learner who has difficulty with gender changes may want to practice substituting "Joe" with "Mary", while another who has problems with comparatives may want to adapt the same paragraph to include comparison.

example: "The cake was made by Elizabeth. First the ingredients were combined well, and then the mixture was beaten with a spoon for five minutes. After it was beaten, it was poured into two cake pans and placed in the oven at 350 degrees for one hour. When it was ready, the cake was taken out of the oven and cooled. The icing was put on the cake more than two hours after Elizabeth had started to cook."

*21. Change the paragraph from passive to active.
Begin: Elizabeth made a cake.

**12. Change the new paragraph to the future.
Begin: Tomorrow, Elizabeth will make a cake.

*page 67

**page 68

SEQUENCE EXERCISE ONE

Beginning

1. Copy the sentences. (Have several sentences in a list on the blackboard.)
2. Copy the sentences into paragraph form, with proper margins and indentation.
3. Change the gender. (Joan to Ed; he to she)
4. Change the person. (she to I; we to they)
5. Change to plural. (I to we; verbs and pronouns)
6. Change to negative.
7. Change to question form.
8. Substitute pronouns for nouns. (Joan to she)
9. Combine simple sentences to form compound sentences. (add and; add but)
10. Add adjectives. (She is a teacher. -beautiful-
(She is a beautiful teacher.)
11. Add prepositional phrases. (There is a box. -on the table-
(There is a box on the table.)
12. Change tenses. (today to yesterday; everyday
to now)
13. Add opinion. (Henry (and I) saw a movie
last night. He liked it.
(I didn't.) He wants to go
again. (I don't.))
14. Restore sentences. (My brother/come/now.
S: My brother is coming now.
The dog/eat/this morning.
S: The dog ate this morning.)
15. Add comparatives. (Henry's book is big.
S: His book is bigger than mine.
S: My book isn't as big as his.
S: My book is smaller than his.)

16. Add adverbs.
 (The boy ran. -quickly-
 S: The boy ran quickly. -often-
 S: The boy often ran quickly.)
17. Change to complex sentence with one subject.
 (The boy left school. He went home.
 S: The boy left school and went home.)

Intermediate

18. Add adverbial clauses of time.
 (I did my homework.
 S: After I finished dinner, I did my homework.)
19. Combine two sentences to make a relative clause.
 (The girl was his cousin.
 She wore a red dress.
 S: The girl who wore a red dress was his cousin.)
20. Change direct to indirect speech.
 (I can see a plane in the sky.
 S: She said she could see a plane in the sky.)
21. Change active to passive.
 (A car struck him.
 S: He was struck by a car.)
22. Substitute synonyms.
 (I'm hungry.
 S: I'm starved.)
23. Change adjectives to adjective clauses.
 (It was a green carpet.
 S: It was a carpet that was completely green.)
24. Change adjectives to prepositional phrases.
 (It's on the kitchen table.
 S: It's on the table in the kitchen.)
25. Change adjectives to relative clauses.
 (There was a very old man.
 S: There was a man who was very old.)
26. Add relative clauses.
 (That boy is my best friend.
 S: That boy who sits by the window is my best friend.)
27. Add adverbial clauses of cause (reason).
 (I am late.
 S: I am late because I fell down and had to change my shirt.)

Advanced

28. Add adverbial clauses of condition. (I will go tomorrow.
S: I will go tomorrow if I can finish my homework tonight.)
29. Add adverbial clauses of concession. (You can stay at my house.
S: If you come to my village this summer, you can stay at my house.)
30. Add gerund phrases and clauses. (I like fishing.
Fishing in early morning is fun.)
31. Combine sentences using gerunds. (He ate dinner at 6:15. He went to the market at 6:30.
S: Before going to the market, he ate dinner.)
32. Add infinitive phrases and clauses. (I like to fish.
It is fun to fish in the morning.)
33. Add adverbial clauses of purpose. (I want to buy a new dress so I can look nice at the party.)
34. Add adverbial clauses of both time and purpose. (When she arrived in the capital, she put her money in the bank so she wouldn't spend it too quickly.)
35. Add adverbial clauses of both cause and concession. (If you arrive this weekend, you can stay with me because my sister is going to visit friends for three days.)
36. Add absolute construction. (All other opinions to the contrary, I still think it sounds like a good idea.)
37. Write a point of view that involves structural change. (I used to think it was interesting, but now I have changed my mind.)

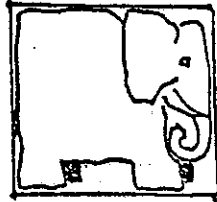
SEQUENCED EXERCISE TWO

Sequenced Exercise Two allows language learners to have more freedom in creating the actual content of a writing exercise. Students are no longer copying paragraphs. Rather they are writing their own. Again, the exercises do not have to follow the order in which they are presented in this manual. Paragraphs written by the students in Sequenced Exercise Two can be used as passages from which they practice different exercises in Sequenced Exercise One.

SEQUENCE EXERCISE TWO

Beginning

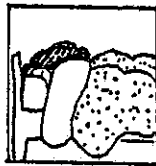
1. Words from pictures.



It is a _____.
an _____.

It is a _____.
an _____ (big)

2. Sentences from stick figures.



She _____.

3. Questions with realia.
Students write the responses.

Is this a table?

4. Narratives from stick figures.
Students write the answers.



What did Saad do at 8:00?

What time did he go to school?

5. Scrambled sentences. (See Games.)

6. Fill in the blanks, one word to a space:

a) He was _____ so he stayed in bed. (elementary)

b) If you arrived before 7:00, _____
_____. (intermediate)

c) _____ and _____
(advanced)

7. Fill in the blanks exercise.

Example: Yesterday morning, I went _____.

8. Key words.

Example: Write a sentence using the following three words.

(content) bed, book, blackboard

a) : _____.

(function) he, it, him

b) : _____.

him, it, he

c) : _____.

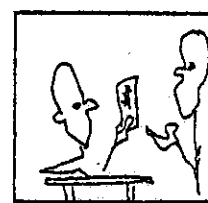
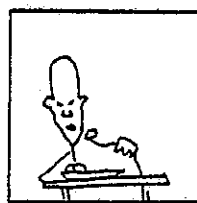
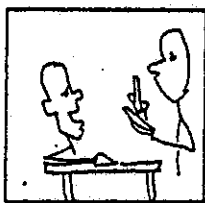
9. Sentence patterns: Write a sentence with the same pattern as:

The red book is on the table.

det adj N V PP

10. Students write from memory the erasure technique exercise done in class that day. (See Reading.)

11. Controlled stories from pictures. Flash cards in sequence that tell a simple story. Have students write one sentence about each picture. Then put the sentences into paragraph form. This should only be done after oral work on the same pictures.



12. Restricted sentences.

Write a sentence with four words.

Write a sentence with all five-letter words.

Write a sentence in which each word begins with the same letter.

Write a sentence using no consonants except /t/, /n/, /s/, and /h/.

13. Expanded sentences.

Write a three-word sentence.
Add a prepositional phrase.
Add an adverb of frequency.
Add a time phrase.

Intermediate

14. Choice paragraphs.

Last { night
Tuesday } I went to the { football match
movies
weekend } new bar in town.

15. Scrambled paragraphs. (See Games.)

16. Discuss proverbs in class. Give a list of English proverbs. Get translations of local proverbs and sayings. Have students choose a proverb and write a short composition with the proverb as the last line.

17. Pictures to Dialogue. Present a sequence of pictures and have pairs of students write dialogues that might take place in the circumstances illustrated. The pictures can be captionless cartoons, stick figure drawings, or photographs.

18. Vocabulary to story. Take a picture with a lot of detail. Have students list words they associate with the picture. Have them write a story using these words, individually or in groups.

Advanced

19. Creative storytelling. Choose a picture and begin a story orally. Have the students finish the story on a piece of paper.

20. Complete a given passage. (There I was with a car coming straight at me...)

21. Begin a given passage. (...His body lay twisted and lifeless on the floor.)
22. Supply the body of a passage. (She gave it to her brother.
.....
It was the best cake they had ever tasted.)
23. Paraphrase the passage.
24. Write a short paragraph on a similar topic.
25. Show an advertisement without a slogan. Have students write the slogan.
26. Divide students into groups of three. Give each group five minutes to choose an object that has more than three separable parts. Each student puts himself into the role of one of those parts and writes three or four sentences about his feelings, his function, or his relation to the other parts, without naming himself or them. Students then read their parts as a group and the class tries to guess what they represent. For example, an egg: the shell, yoke, white; or a watch: the second hand, the winding mechanism, the wristband.
27. Point of view. Tell the story of Little Red Riding Hood from the point of view of the wolf.
28. Adapting stories. Put Little Red Riding Hood in Asia. Adapt the story to your culture.
29. Fables. Discuss a dilemma that the students may be having: bad grades, marriage questions. Ask them what outcome they would like to see, and write a fable that discusses the dilemma.
30. Blind. Your best friend is blind. Describe the classroom to him.

31. Characters in Search of an Author. Choose pictures of people who look as though they had interesting lives. Each student chooses a picture. Then the student 'becomes' the character and writes in the first person about his or her life.

32. Objects in Search of an Author. Choose a group of pictures that include some dominant objects. Each student chooses a picture and becomes the object, writing about his feelings and actions as the object within the context of the picture.

DICTATION

The mechanics of a dictation are fairly simple. The dictation should be short. It can be a passage students have seen before, or a new one based on a topic or structure discussed in class. The punctuation marks (and their names) can be put on the board for reference, at least for the first several dictations. The passage can be read once for comprehension before students pick up their pens. The passage can be read a final time, without naming punctuation marks, at normal speed. The following pages contain ideas for using dictation in the classroom.

WORKING WITH THE ALPHABET

Spelling Bee (normal)
Spelling Bee by letters
Scrambled Words
Sequencing the alphabet
(random letters)

"Traffic."
"T...r...a...l...n."
"E...t...h."
"M...p...e...x."

WORKING WITH NUMBERS

Full word
Numerals
Problems
Times:
(Numerals)
(Full words)
Dates:
Figures:

Chronological order:

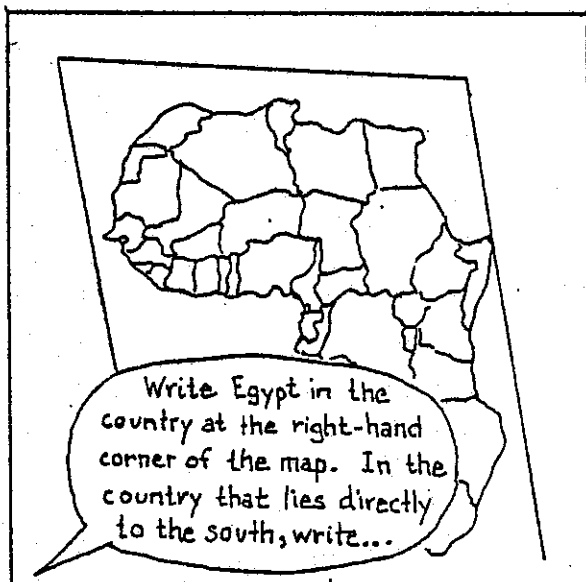
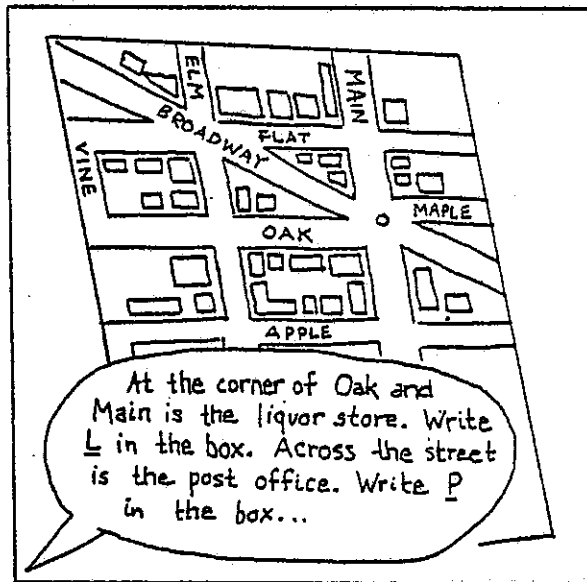
"Two hundred and twelve."
"212."
"What is six times two?"
"12:15."
"Twelve-fifteen."
"1492."
"Fourteen ninety-two."
"\$2.50."
"Two dollars and fifty cents."
"1066, 33 B.C., 1228."
"June 12, 1978; December 7,
1941; May 14, 1907."

WORKING WITH DIRECTIONS

Dictate instructions; students can follow them when all instructions have been written, e.g., "Write down your age. Subtract eleven. Add three..."

Give instructions, and have students respond to them without writing the instructions, e.g., "Put a square at the top of the page. Write the word BUS in the square. Now put four more squares in a row next to the first square..."

Give each student a map and give directions to follow. Make each a problem to solve.



WORKING WITH QUESTIONS AND ANSWERS

Dictate questions; students write the questions and the answers.
Use a recently studied text as the subject of the questions.

Ask questions about a text, but have students write only the answers.

WORKING WITH OPINION (negatives-affirmatives; tenses)

Dictate an opinion; have the students write an opposite opinion.

State an opinion orally and have students only write the opposite opinion.

TYPES OF WRITING

Descriptive

It was red and just sat there.

Narrative

Once upon a time...

How To

First, you take a can-opener...

Dialogue

"I am fine, thank you, and you?"

DESCRIPTIVE WRITING allows students to work with associations, comparisons and images in English:

It was as big as a house!
The movie was so violent that I had to leave.

Detailed vocabulary can be learned in specific areas:

a. Feelings: nouns: excitement, happiness, love, hate,
anger, desperation, wonder, evil

adjectives: exciting, excited, happy, loving, lovely,
hateful, hated, angry, angered, despised

b. Write a descriptive paragraph beginning with the phrase:

"I really liked the last movie I saw because..."

Games and simple exercises can be developed around the five senses. Different observations can be made by centering attention on each sense individually.

a. "The last time I felt really sad was when..."

b. "A nightmare can be scary, but it can also be fun..."

c. Write a description of the following objects in terms of the senses:

bread
hot peppers
a river
acacia trees
summer

d. Write a description of an object without using its name. See if the other students can guess what it is.

e. Write a brief paragraph about why you like:

a sunny day
your favorite food
music

NARRATIVE WRITING allows students to practice manipulating tenses and to work with logical progression. It can also allow students to combine a sequence of events with a description of those same events. Students can work with narratives through chain stories, fold-over stories, creating their own character, or adapting a reading passage.

1. The chain story (see Conversation.)

The students tell a story. One student begins and after a sentence or two, stops, and another student continues to tell the story. Stop the class half-way through the story and have the students finish the story on paper.

2. The fold-over story.

Each student takes a piece of paper and writes the numbers 1-10, well spaced, down the side of the page. After each instruction, the student folds over the page so what has been written cannot be seen, and passes the page to another student.

1. Write the name of a man.
2. Write an adjective about the man. (fat, handsome)
3. Write the name of a woman.
4. Write an adjective about the woman. (fat, beautiful)
5. Write a place. (the beach, Seoul)
6. Write what he did.
7. Write what she did.
8. Write what he said.
9. Write what she said.
10. Write what everybody said about them.

Open the paper and read the story.

ex: Once there was a man. His name was _____. He was _____.
He met a woman. Her name was _____. She was _____. They
met _____. He _____. She _____. He said _____. She said
_____. Everyone said _____.

ex: A man named _____, who was _____, met a woman named _____,
who was _____, _____. He _____ (but/and/while) she _____.
He said _____ to which she responded _____. Everyone said _____.

3. Create a character.

Let students invent a character, Old Fat Albert for example, and let them relate class activities and lessons to the character, building a little history or narrative about him.

ex: This is Old Fat Albert. He is 16 years old.
He goes to our school and every day he sits
in the last row. Old Fat Albert likes to
sleep in class.

In the more elementary exercises, O.F.A. can get up at ten minutes to eight and be late to school. As the students advance, he can develop moods, surroundings, and associations.

ex: Old Fat Albert lives outside of town with his mother, his father, and his six brothers and sisters. His house is painted red. It has three rooms and a thatched roof.

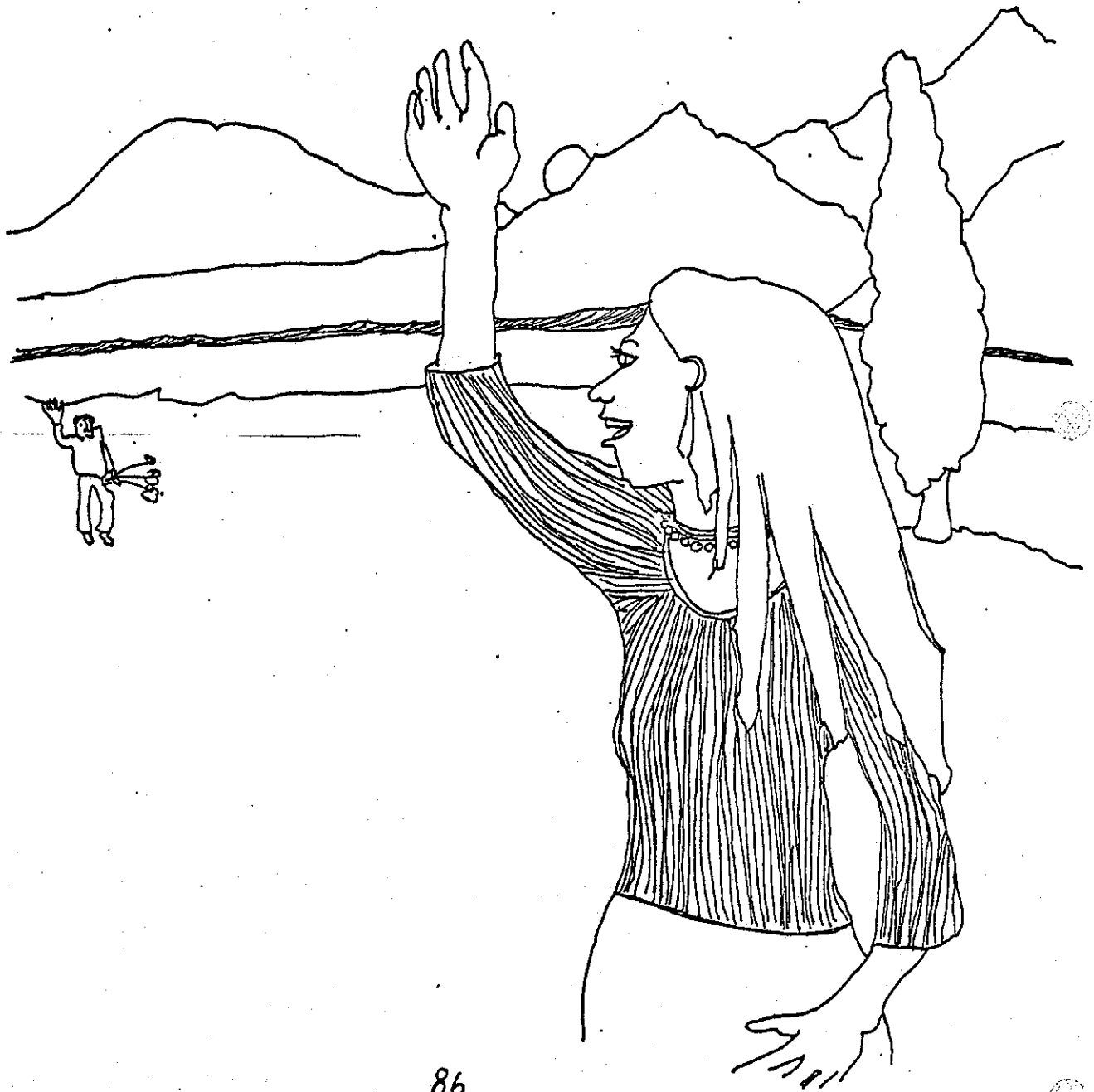
O.F.A. can gradually leave the surroundings and go out on adventures. This brings in more student-initiated vocabulary, as they will want to have Albert do things they like to discuss, like football, cooking, dating and so on. Albert's adventures can be developed through chain stories, or through fold-over stories, as well as through group decisions or by individual contributions.

4. Adapt a reading passage.
 - a. Let students retell a passage just read in their own words.
 - b. If texts are divided into parts to be read over two or three class days, let students end the story themselves before they read the ending conceived by the author.
 - c. Let students write a sequel to a story read in class.

HOW TO WRITING can be initially teacher controlled to build vocabulary and structural control using visual and tactile aids. These exercises can begin with copying or dictation. Eventually, though, the students will acquire the ability to explain how to do different things, like going to their homes, or making a complicated national dish. These exercises build skills in writing in logical progression, explaining thoroughly, and describing actions, results and environments. Operations (see Vocabulary) that have been worked on in class are a good starting point for How To Exercises.

DIALOGUE WRITING deals with logical progression in conversation. Dialogue writing can complement the teaching of dialogues, or of guided conversations. One way to develop dialogue writing skills is to let students memorize a dialogue taught in class, write that dialogue from memory, adapt the dialogue to a different setting or situation, and finally write their own dialogues using the idioms of phrases of their choice from a selection of different dialogues worked on in class. With texts, this skill can be further developed through exercises like: "Write a conversation that might have taken place between Ahab and Moby Dick," or "Write the conversation between Little Red Riding Hood and the Big Bad Wolf in your own words."

Chapter 6



CONVERSATION

On perceiving a student on the street at the end of a program for intermediate EFL:

T: Well, M-----d, did you learn any English this term?
S: Fine, thank you.

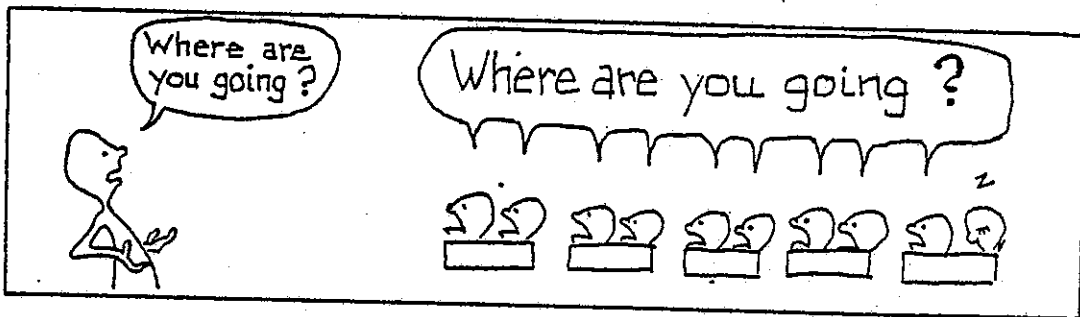
It is true that the practice of conversation, that is the practice of speaking and listening skills, is present in every aspect of language learning to some degree. Often the development of this language skill is incidental in the classroom and is never worked with as a 'primary' subject. It is also frequently true that a student addressed outside the classroom, on a subject not related to the classroom, will be at a loss either to understand the question or to apply his/her carefully learned vocabulary and rules of structure to respond coherently. The ability to converse is not one that comes incidentally or easily to a language learner.

If the objective of the language learner is to be able to converse 'freely' in English and apply his/her language skills to as many situations and subjects as possible, then he/she will need to speak and listen in an environment that is structured for conversation itself.

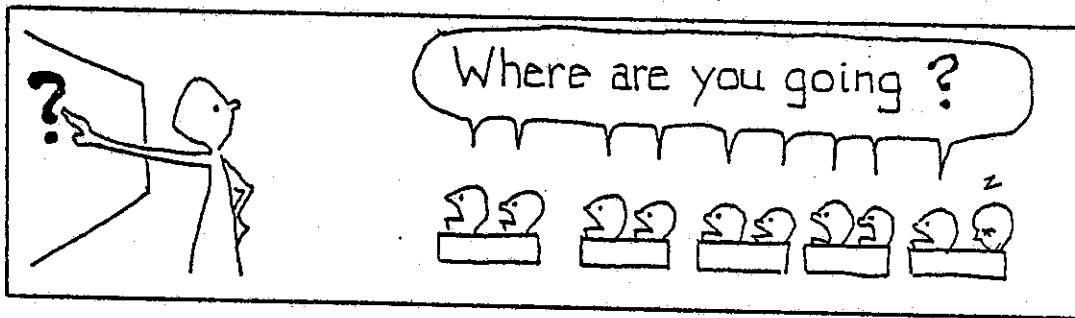
There are a variety of techniques that help language learners develop their ability to converse. Many techniques use a grammar point or a reading passage as a base from which to branch into conversation exercises. Other techniques are designed only for speaking/listening practice.

DIALOGUES

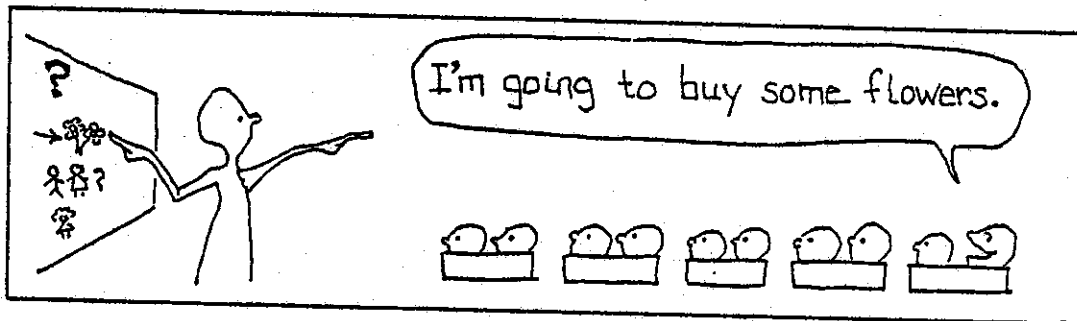
Dialogues are structured situations in which students practice both verbal (How do you do?) and non-verbal (shaking hands) conversation. The situations are introduced by the teacher, who recites/acts out the dialogue for the students at least twice. Dialogue memorization usually follows, with line by line practice guided by the teacher.



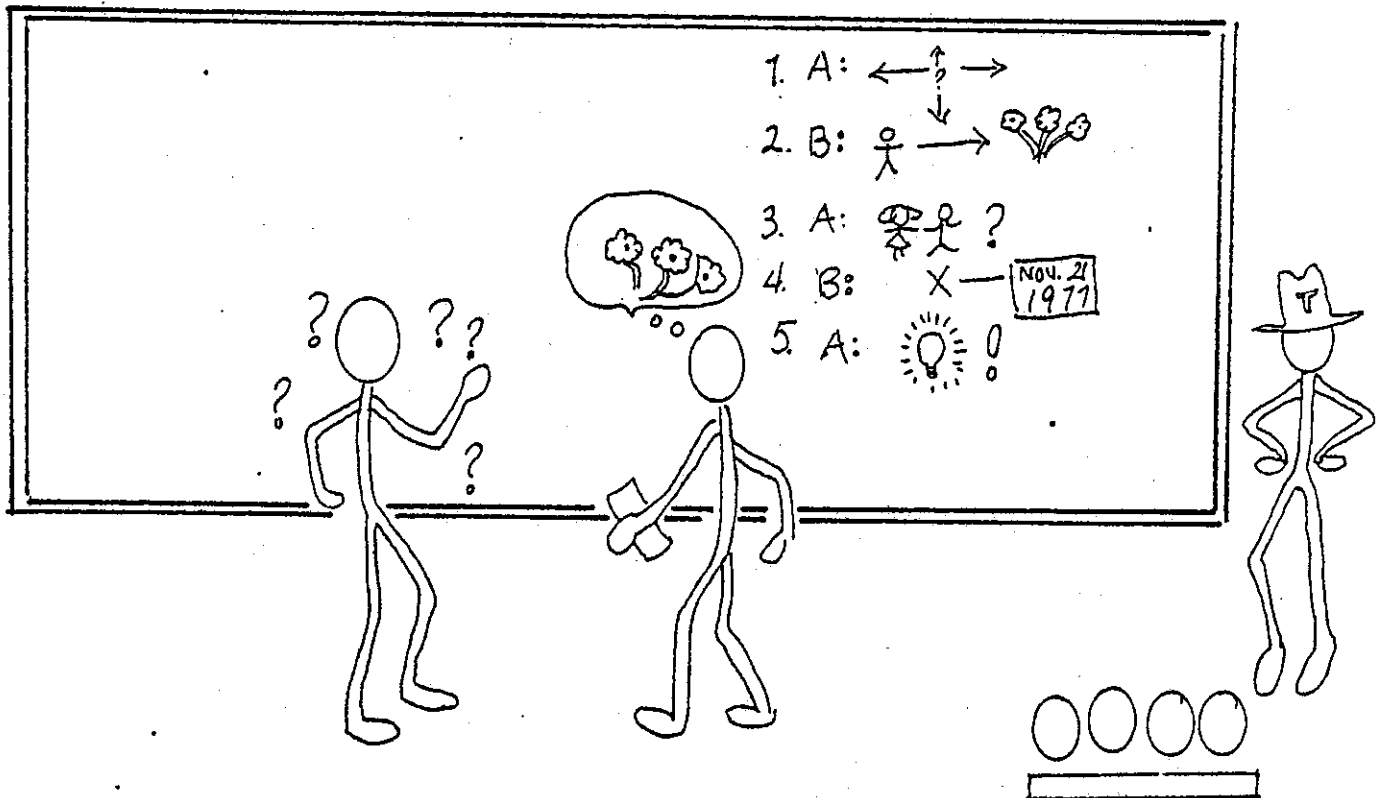
After each line, a visual aid of some sort can be presented, to act as a cue for that line.



Students should be able to present the line when the teacher indicates a particular cue.



When the dialogue has been adequately learned, students can be called upon to come before the class and act it out. Students can practice eye contact and hand and facial gestures. If the role-players falter in their lines, students at their seats can be called on to make the necessary corrections.



If you are teaching dialogues to the class to acquaint students with formal and informal means of communication, a dialogue can be presented, memorized, and then expanded, to develop an awareness in students of appropriate language use in different social situations. The sentences can be written on the blackboard with enough room between them for variations to be written under the appropriate words.

Sample dialogue for presenting a minimal pair /i/ and /iy/:

A: Come in. Please sit down.
B: Thank you. Is Pete home yet?
A: No, he isn't.

Sample dialogue for presenting a grammar point:

A: Where have you been? You've been out for two hours.
B: I went to see a film in town.
A: Really? Which one?
B: Catch 22. Have you seen it yet?
A: No, I haven't.

Sample dialogue for presenting vocabulary:

A: What awful weather!
B: Yes, the rainy season's here again.
How did you get covered by so much mud?
A: My car got stuck four times on my way here.
B: Oh dear! What miserable luck.

Sample dialogue for presenting socio-cultural aspects of English.

A: Hello, Mustapha! Have you seen the new football team yet?
B: No, but I'm going to see them tonight.
A: I am, too. I have two tickets to the match.
B: How are you going to get there?
A: By bus at 6:00. Why?
B: I thought I would go with you.
A: That would be nice. I'll see you at 6:00! Goodbye.
B: Goodbye!

(see variations on following page)

Variation:

A: Hello Mustapha! Have you seen the new football team yet?
Hi! Seen-----
Ya seen-----

B: No, but I'm going to see them tonight.
Uh-uh, gonna---
Nope,

A: I am, too. I have two tickets to the match.
Me too--- I've got a few game.
a couple of

B: How are you going to get there?
re ya gonna----

A: By bus, at 6:00. Why?
What for?

B: I thought I would go with you.
Thought I'd-----
Wanted ta-----

A: That would be nice. I'll see you at 6:00. Goodbye.
Great! See ya----- Bye!
Sure! Catch you--

B: Goodbye!
So long!
See ya later!

DIALOGUES AS CONVERSATION PRACTICE

Jumbled Word Order

Each line of the new dialogue is written on the blackboard in scrambled form, so that the students must unscramble the words in order for the sentences to make sense.

A: you going where are ?
B: to I'm hospital the doctor a get to going

Jumbled Sentences or Pictures

A dialogue is written on the blackboard or pictures are presented to the class in random order. The students' task is to put the lines of the dialogue or the pictures in the right order and thus make a logical sequence.

B: I'm going to the hospital to get a doctor.
A: For your father?
A: Where are you going?

Fill in the Missing Words

Lines of a new dialogue are written on the blackboard with key words left out. The students provide various words or expressions for the sentences of the dialogue. No one answer is correct.

A: Where are you _____ ?
B: I'm _____ at _____ .

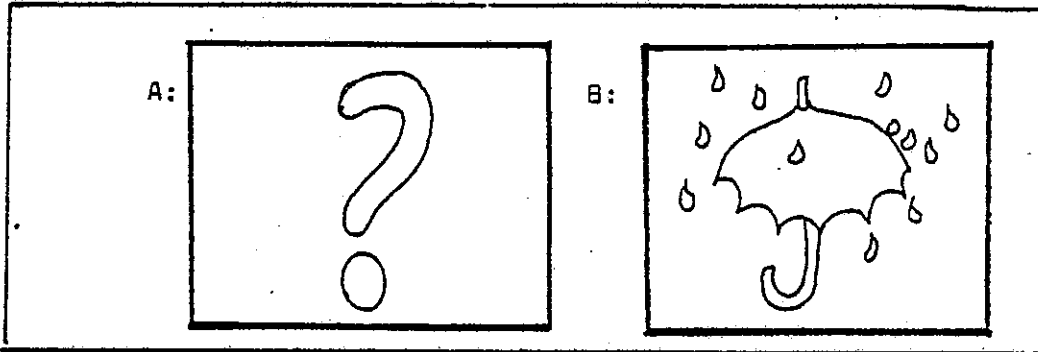
Transformational Dialogues

Change any line of the dialogue, usually the first one. The students will have to make other changes in the dialogue to make the lines conform. For example, the subject can be changed from singular to plural.

A: Where are you going? (change to THEY)

Cues on the Blackboard

Provide the situation by writing various cues on the blackboard or by showing pictures that will suggest lines to the students.



Open-Ended Dialogues

Provide the first line of a dialogue and then have the students complete the dialogue either individually or in groups. These dialogues can later be dramatized by each group in front of the class.

A: Where are you going in such a hurry?
B:
A:
B:
A:
B:

Problem Solving Dialogues

The students write down their own dialogues individually or in groups, basing them on problem situations given to them. These can later be presented before the class.

Problem: You are driving a taxi full of people when you are flagged down by a man on the side of the road who is obviously sick. He needs a ride to the next town. You ask someone to give the man his place, but no one moves.

GUIDED CONVERSATIONS

A guided conversation allows language learners to build creative dialogues from a cue or sentence offered by the teacher. Though the framework for the conversation is set by the teacher, the direction of the conversation is controlled by the students themselves, as is the setting of the conversation and the tone.

Framework: the present perfect

Sentence: (No, thank you.) I've already seen that movie.

Task: Build a conversation from the sentence.

1. What might the preceding sentence/question be?
2. Who might be involved in this type of conversation?
3. Take five minutes and write an eight-line conversation between two people, using this line as part of the conversation. It can be anywhere in the conversation that is appropriate. Take into consideration where you might have the conversation, with whom, and with what feelings (work in pairs).
4. Present the conversation. Use eye contact any any appropriate gestures or non-verbal communication.

INTERVIEWS

Reading

Students interview the main characters of a reading passage, or the central figures in an article or news story. They have the chance to discuss motive and see the story from different angles.

Trial: students have a trial in which they debate the value or the 'rightness' of actions taken by a main character. Witnesses can be other characters. Students act as lawyers, jury and judge.

Grammar

example: Indirect speech

The students interview each other in pairs on any topic of interest. The pairs can interview as 'reporter and famous person,' or as themselves. After one interview is finished, the students switch roles and do a second interview, so that both have the chance to be a 'reporter' and ask questions and to be a 'famous person' and field the questions. After both interviews are finished, the pairs report to the class what each has learned about the other. (The interviews can take place out of class, as homework; with the results of the interviews to be presented orally the next day, the following Monday, or whatever.)

example: Question skills

The class chooses one student to be a famous personality. He is then interviewed by the other members of the class as if it were a press conference.

PLAYS AND ROLE PLAYS

Role plays allow students to adopt the roles of characters other than themselves and act out a conversation in a formalized situation. Role plays can be adapted from reading passages, or developed from actual situations and using well-known personalities.

Reading

Have the students close their books directly after a reading passage and do an impromptu role-play.

Let students pick any of several texts studied and, in small groups, prepare a play or dialogue to demonstrate their comprehension. This usually requires a weekend homework assignment to allow students time to prepare. Three or four groups can present their texts in one class period, or one group can present its text each day at the time normally allotted for reading.

Grammar

example: The present perfect

You have run away from home, and you call your parents to tell them why.

example: Sequencing tenses/Control of appropriate tenses

You are confronted in the market by a neighbor who accuses you of stealing vegetables from his garden. Persuade him that you have always been an honest person.

example: The conditional

The principal of your school invites you for dinner and he serves you some food that you absolutely hate. What do you do?

The Cocktail Party

Role playing a situation (10-15 players)

Cocktail parties are situations in which students have to solve a problem: Find out your relationship with every other character. Be able to explain the 'situation'. Each student is given a character card with his/her name and age. The character and the student don't have to be sex-related. On the character card is also an explanation of the character's relation to one other person at the cocktail party. With this clue in hand, each student goes into the situation, assumes the role of the character, and circulates at this party, talking to the other guests, finding out who they are and who they're related to. After about one-half hour, the students discuss the situation and explain their relation to other members of the 'party'.

Note: Every card contains a piece of information about the situation, but no card contains all the information.

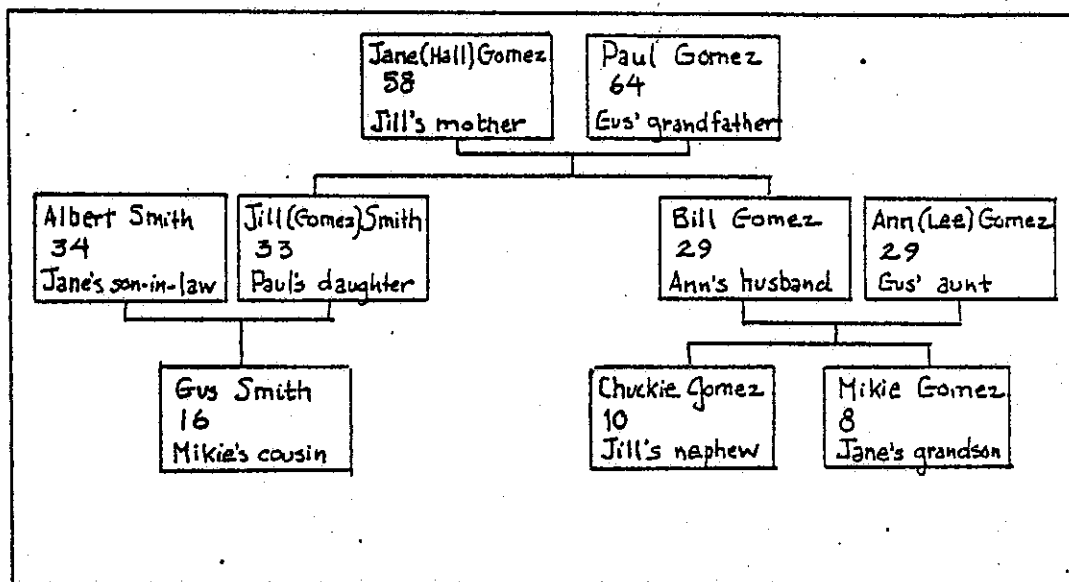
Family Tree

Invent a family of about fifteen members. Take index cards and on each put one name, with that person's age and relationship to one other family member. Include grandparents or uncles on the maternal side. Women's maiden names should be in parentheses. No two family members should be identified by the same clue, e.g., "Joe Smith, Mary Smith's son" and "Mary Smith, Joe Smith's mother", because it closes off the game for those two family members.

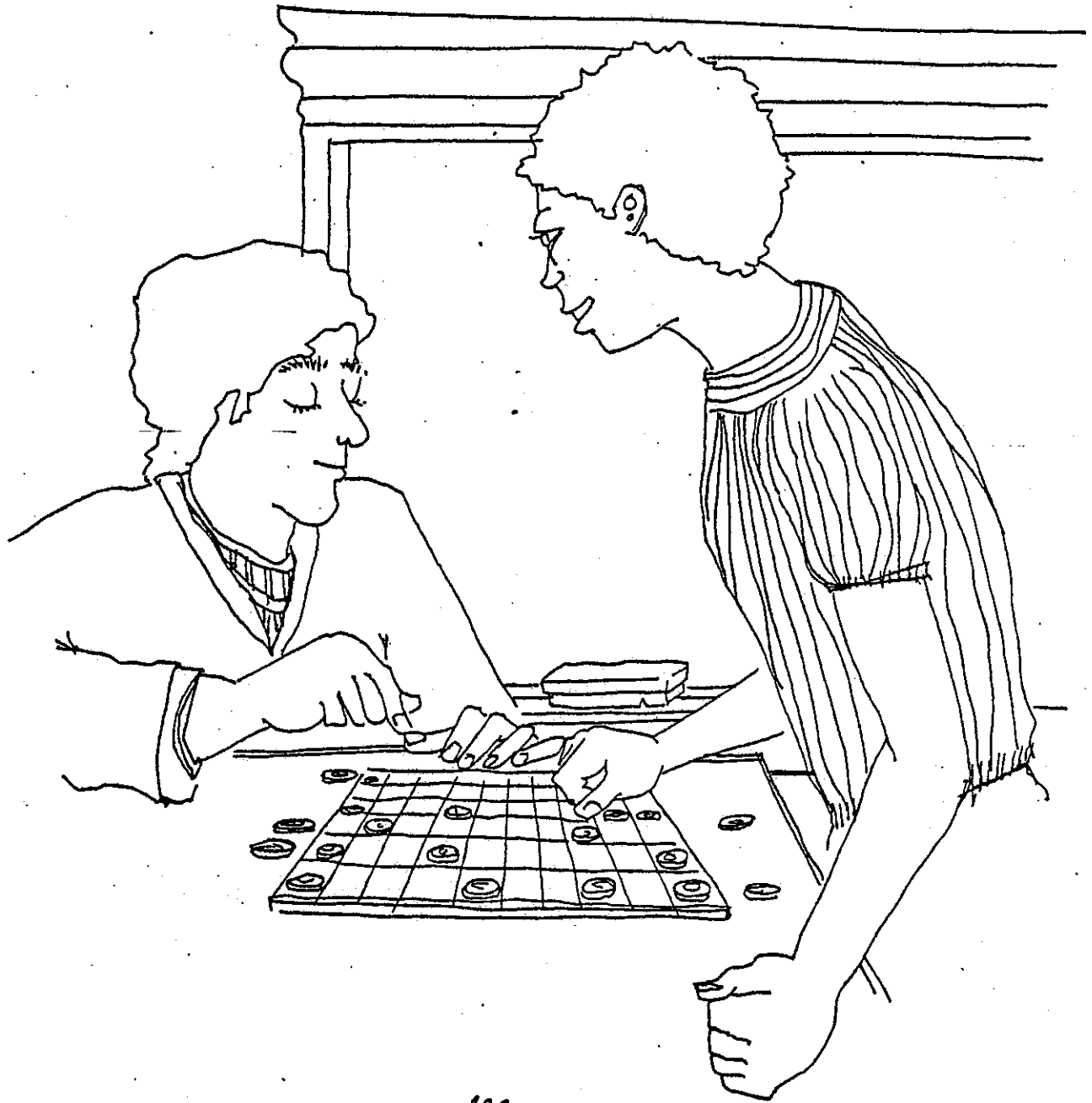
Ann (Lee) Gomez 29 Gus' aunt

Gus Smith 16 Mikie's cousin

Give each student a card with a name, age, and relationship on it. If the class has thirty students, divide them into two groups and prepare two family trees (the same one twice or two different families). If the class has less than fifteen students, reduce the number of family members. Let the students circulate in their group, talking to each other and trying to determine how they are related. When they have determined all the relationships, have them sit, and ask each member to describe his relation to all the other family members. Put up a tree on the board and fill in the names as they are identified by the students. If there were three groups working on the same family, let the three who have the same card explain together and agree or disagree with each other. When all the family members have been identified and their relationships explained, ask the students about their own family trees. They can come up and draw a tree if they want while they explain the relationships that exist in their culture.



Chapter 7



GAMES

The term 'game' is used loosely here to cover several different kinds of stimulating exercises that make a classroom more interesting. They represent things out of the ordinary that can be done in a class. Many of them are not games at all, but situations and problems that involve and interest students. Few are physical. Many require more time than the ten minutes usually allotted to review or class-end activities. Generally speaking, though, the more time it takes to complete one of the longer exercises, the more language skills it demands of those participating. The development of those skills can be worth the extra minutes.

WHEN TO PLAY

Any time the students have sufficiently learned a mass of material that makes a game possible. This entails careful attention to the language level needed for the game and control of the actual content of the game. Keep a list or a file of the content of each game. A game can always be replayed, and as the students become more proficient, the game can be expanded to incorporate their new knowledge and still remain a challenge.

HOW TO PLAY

Set out the rules before beginning any game. There should be two kinds of rule. The first is general class behavior. If students violate the standards of quiet or of respect for the teacher and other students, the game is automatically over. The second involves the individual game. Each competition must have a set of rules by which to evaluate the correctness of an answer. If a word must be spelled correctly or a sentence 100% grammatical, then nothing should affect that requirement. Point acquisition, time limits for answers, cheating penalties cannot be changed in the middle of the game. Students don't appreciate or abide by rules they feel are arbitrarily imposed or inconsistent in application.

Do not use vocabulary or structures that the students have not been exposed to unless that is the specific purpose of the game. It leads to confusion, frustration, and a feeling of unfairness, loss of interest, and for the teacher, loss of control of the class.

Quit the game before the students do. If a game is played too long or too often, students lose interest and the game ceases to be a productive experience. Other games will also suffer.

WHERE TO LOOK

This chapter contains a list of games and explanations of how to play them. It is divided into sections on Pronunciation, Grammar, Vocabulary, Writing, Discussion, Questions, and Directions. The games in each section are not limited to the function of that section. The games serve a variety of skills, and can be adapted to fit other skill areas.

GAMES FOUND IN THIS CHAPTER

PRONUNCIATION
Sound Groups
Telephone
Name That Sound
Good Luck
Concentration
Tongue Twisters
Silent E
Tic-Tac-Toe

GRAMMAR
Make-Do
Concentration
Scrambled Phrases
Scrambled Sentences
Scrambled Stories
Teapot
Simon Says

VOCABULARY
Password
Tic-Tac-Toe
Bingo
Find It!
This Is My Foot
Fast Thinking
Guggenheim
Buzz
Alphabet Soup
Head To Tail
Concentration
Scrambled Words
Think
Pyramid

READING
The Terrible Temper Technique

WRITING
The Egg
Sequence That Story

DISCUSSION
Alibi
Dear Abby

QUESTIONS
Twenty Questions
What Would You Do If...
Interview
Memory

DIRECTIONS
The Box
Right To Left
Box Line-Up
Ugh!
Airport

PRONUNCIATION GAMES

SOUND GROUPS

(non-competitive)

Write a number of words on the board in random order. Divide students into groups of three to five. Each group of students must group the words according to similarity of sound. Tell the class beforehand how many sound groups are present on the board. The game works well with anywhere from two sounds present to five sounds present. As students get more sophisticated, eliminate the step of telling them how many sounds are represented. Always keep the number of words in each group equal.

Leave ten minutes for the game. Then choose one group of students and ask them to write the groups of words on the blackboard. The whole class can look and correct or question. This game should not be done in a class until all the sounds have been taught. Then the game can serve as a good review. (With small classes - under twenty - make card piles for each group, so students can handle the words and move them around more easily.)

example:

then	am	aid	knit	these
said	laugh	table	sick	feel
where	fat	bathe	his	read
many	math	train	live	gasoline
head	pass	game	thin	knee

TELEPHONE

Divide the class into teams of around ten. One member from each team goes out of the room with the teacher. Whisper one word to each student. It can be the same word to all the students, or words of a minimal pair, like at and hat. Everyone returns to the room together, and on the word "GO!" each student races to his team and whispers the word to the last student in line, who must then whisper it to the next person in line and so on in a chain until the word reaches the first student. He must race to the board and write the word. The team that writes its word first, correctly and with correct spelling, gets a point.

NAME THAT SOUND

(non-competitive)

Make several cards with a different word on each. The words should contain pronunciation problems worked on in class. Pass the cards around the class until several students have one. Write on the board the phonetic symbols represented, with a number under each. Explain to the students that each symbol represents a possible sound they will hear. If they hear a sound, they are to call out the number written under it. Without showing the card to anyone, each student must read his word with correct pronunciation. The other students then respond by giving the number of the sound they have heard. If the student has said the word correctly, his classmates will choose the correct symbol. If the class is very large, make the game competitive by dividing the class into teams and have students draw cards from a hat. Each correct word gives the team one point.

GOOD LUCK

(non-competitive)

Bring to class several objects or pictures of objects that students are familiar with. Each two objects should represent a minimal pair, like pin and pen, or mutt and met. Choose one kind of question, like "Where is it?" or "What color is it?" or "Which is more expensive?" Place all the pictures or objects clearly in view of the class. Then ask a series of questions about them. Students' ability to distinguish between sounds will be shown by their answers. For example, to the question "What color is the pen?", if they answer "red", they have recognized the object by the pronunciation. If the class is divided into teams, each correct answer gets a point. For variety, have students ask the questions.

• **CONCENTRATION**

Make a game of 24 to 26 cards (12 or 13 pairs). Tape them on the board with the numbered face showing. The tape should be attached to the top of the card, so it can be flipped easily to show the answer. The cards themselves should be attached upside-down, so they can be read when flipped.

Divide the class into three teams. Each team has a chance to match two cards. They call out two numbers and the teacher flips them. If there is no match, replace the cards and proceed to the second team. If there is a match, remove the cards, mark a point for the team, and the same team gets to try again for a new match.

Rhymes

late - eight
sore - four
free - sea
hair - there
run - son
spend - friend
sew - no
red - dead
cry - I
wait - hate.
brew - through
how - bough
kite - right
etc.

Same Vowel Sounds

then - press
trim - sit
sat - laugh
peach - receive
put - good
door - more
rhyme - bike
thin - symbol
cot - father
knit - kill
say - weight
game - rain
etc.

TONGUE TWISTERS

(non-competitive)

These can be used as spice at the end of a pronunciation lesson teaching the sound or sounds present in the tongue twister.

Tim, the thin twin tinsmith.

She says she saw a sheet.

What kind of noise annoys an oyster?

A noisy noise annoys an oyster.

She sells seashells by the seashore.

Six slimy snakes slithered slowly southward to the sea.

Wood said he would carry the wood through the wood,
And if Wood said he would, Wood would.

Rubber baby-buggy bumpers.

Peter Piper picked a peck of pickled peppers;
If Peter Piper picked a peck of pickled peppers,
how many pickled peppers did Peter Piper the pepper picker pick?

Betty Batter bought a bit of better butter.

I slit a sheet, a sheet I slit,
Upon a slitted sheet I sit.

How much wood would a woodchuck chuck
if a woodchuck could chuck wood?
A woodchuck would chuck as much as he could,
if a woodchuck could chuck wood.

SILENT E

Divide the class into pairs. Each student takes a piece of paper and a pencil. Hand out to one member of each pair a list of words. Each student with a list reads that list word by word to the other student, who writes down what he hears. The words should be unfamiliar to the class, so that only the phonological rules tell the reader how the word should be read and the writer how the word should be written. Then the students compare the written list with the list given out by the teacher. If the words are the same, then the student reading has applied the correct phonological rules to the pronunciation of that word, and the student listening has applied the same rules for hearing and writing what he hears. If there are incorrect words, the students should be able to repeat the word and discuss together what would make the pronunciation and writing reflect the same rules. When a pair has finished one list of words, hand out the second list. The process is reversed. The student who read the first list now practices his ability to hear and write what he hears, and the student that wrote gets to practice his pronunciation.

example:

LIST 1

grim
theme
rote
cruddy
hoping
tipped
wadded
pane
blithe
flake

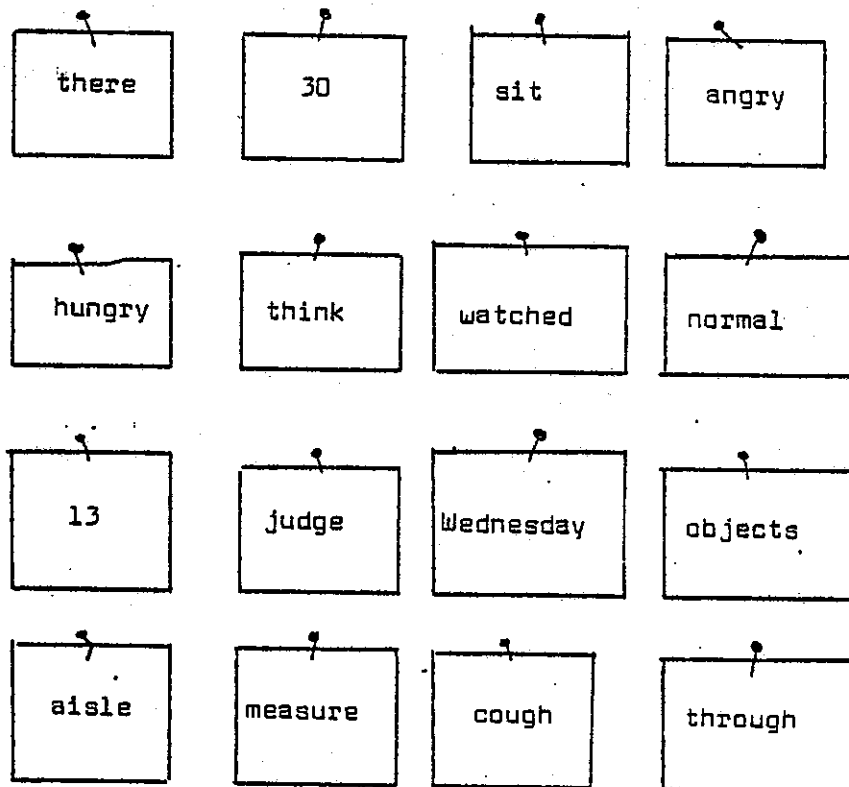
LIST 2

map
sate
dupe
runic
ban
maped
waded
pope
kite
lit

TIC-TAC-TOE

Put a group of sixteen cards on the board, four across, four down. Each card has on it a word that contains a pronunciation problem. Students try to make tic-tac-toe by pronouncing words correctly in a line across, down, or diagonally. Each team has a chance to say one word when its turn arrives. If the word is pronounced correctly, then the square is marked with the name or symbol of that team. If the word is mispronounced, then the word becomes the property of the opposing team and the square is marked with their symbol. The class can be divided into two teams, or more if there are many students. (The teams can rotate on a round robin system with the winners playing the next team.) The teacher, not the students, is the arbiter of correct pronunciation.

example:



GRAMMAR GAMES

MAKE-DO

(non-competitive)

Write a list of words on the board or on small cards. Divide the class into small work groups of four or five people. Ask them to separate the words into two groups: all the words that are used with "make," and all the words that are used with "do." They should write "do" or "make" on the top of a piece of paper and list the appropriate words underneath. If the words are on cards, each group should get a complete set of cards, the same ones that the other groups use. During the exercise, circulate to find out what problems or questions the students are having. At the end, let one group write the list on the blackboard, or let all the students gather around one group of cards. Then as words are written, all the students can discuss what is right and what is not, and make the decisions themselves, according to what they have learned.

MAKE-DO

INFINITIVE-GERUND

MAKE

DO

TO EAT

EATING

a left turn	the dishes
furniture	without
a request	the right thing
the salad	your best
mistakes	the laundry
the bed	good
a speech	your homework
clothes	a job
a living	a favor
jewelry	the cooking
lunch	a painting
a joke	an article
money	your share

decide	enjoy
want	keep on
need	finish
learned	avoid
expect	consider
forgot	can't help
promised	missed
wished	denied
begged	escaped

Other ideas:

FOR-SINCE ten years, four hours, January, yesterday, a long time
 HOW MUCH-HOW MANY time, hours, money, dollars, soap, cheese,
 bars of soap, slices of cheese, milk, glasses of milk

CONCENTRATION

Make a game of 24 to 26 cards, 12 or 13 pairs. Attach them to the blackboard so that they form a rectangle, the same number across in all the rows going down. Attach tape to the bottom of the cards. When they are put on the blackboard, the face of the cards will be against the board so the students cannot see them. Attach the cards with the tape at the top, so the cards will be upside-down. When they are flipped to show the words, the words will be right-side up.

The class is divided into three teams that take turns picking two cards, trying to match a pair of words. If the team makes a match, they receive a point and the cards are removed. If the team doesn't receive a match, the cards are dropped again and the turn moves to the next team. To facilitate the calling of two cards, number the cards once they are on the board, so students can call out the numbers of the cards they wish to select.

PRESENT/PAST PARTICIPLE

fly-flown
buy-bought
choose-chosen
do-done
eat-eaten
go-gone
sleep-slept
give-given
write-written
blow-blown
take-taken
wear-worn
throw-thrown
speak-spoken
begin-begun
drink-drunk
be-been

TWO WORD VERBS

put out-extinguish
get to-arrive at
go out-cease burning
call off-cancel
put off-postpone
keep on-continue
count on-depend on
throw away-discard
give back-return
take off-leave
pass out-faint
hand out-distribute
show off-display

SCRAMBLED PHRASES

(non-competitive)

Write on the blackboard a series of short phrases with the words mixed up. Students work alone or in groups to find the correct word order.

example:

balloon red big
man old little
woman young pretty
shoes old my
books some new

SCRAMBLED SENTENCES

(non-competitive)

Write on the blackboard, or hand out cards, one word to a card, several sentences with mixed word order. The sentences should all concern the same grammar point. Students work in small groups to determine correct word order. If the sentences are on cards, when students have finished with one sentence, they can trade card sets and work on another, or each can have more than one sentence apiece. When they have finished the sentences, the students can circulate and look at the sentences the others have done, and discuss the problems they had with the sentences. Scrambled sentences can be used for work of complex tenses, two-word verbs, modals, adverb or adverbial placement. As the sentences get longer and more complex, the punctuation should be included to give students an idea of where the sentence begins and ends. A capital and a period usually give all the information students need.

example:

off. off He his took took plane shirt the after (two-word verb)
had of to Man the dreamed Russians going before for Sputnik. the launched moon centuries (past perfect)
always Sundays gone I church on have to morning 11:00. at in the (present perfect, or adverb placement)

SCRAMBLED STORIES

Each student receives a strip of paper with a sentence on it. All the sentences together make up a story. The students must decide together what order the story goes in. How they do this is up to them. Set a time limit of around fifteen minutes for them to discover the order in which the sentences come in the story. At the end of the fifteen minutes, when they have decided, the class reads the story together, each student contributing his line in sequence. The complete story can be written on the board as they read, to see if they are right. There can be discussion if wanted. With shorter stories, the class can be divided into smaller groups.

example:

I stopped my car and he asked me for a ride.

After I had left a small village, I began to drive to the next town.

Neither of us spoke during the journey.

As I soon learned, he was an American too.

Except for these words, I do not know any French at all.

I had an amusing experience last year.

As soon as he had gotten into the car, I said good morning.

As I was driving, I saw a young man hitchhiking.

I had almost reached the next town, when he said slowly, "Do you speak English?"

TEAPOT

This is a guessing game. One student selects a verb, preferably an active one. The other students take turns asking him questions about the verb, using the verb substitute 'teapot' to replace the verb in the question. For example:

Do you teapot in the morning?
Can you teapot alone?
Are you teapotting now?
Do you teapot at home?
Do you teapot on a team?
Do you teapot on particular days?

The student who guesses the verb gets to choose the next one.

SIMON SAYS

This is a game of "follow the directions if and only if they are prefaced by 'Simon says'." When the teacher prefaces a command with 'Simon says,' the students obey the command. If the teacher doesn't say 'Simon says,' the students do not do the action. Those that do are out of the game and have to sit down. The last player to remain standing wins. Do the action while saying the command. Then, students who are not alert will continue to follow the movements without realizing that 'Simon says' has been dropped.

VOCABULARY GAMES

PASSWORD

Divide the class into teams. One student from each team leaves the room, and then a word is written on the board so the teams can see it. The students return to the room after the word has been erased, and stand facing their teams. The first member of Team One gives a synonym (one word) of the word from the board, e.g., if the word were banana, he might say "fruit." The student from his team has ten seconds to guess the word. If his guess is not correct, move to Team Two, where a member gives a second one-word clue, e.g., "yellow," and the student from that team has an opportunity to guess. If he misses, move to Team Three, and then to Team One again, where the second member gets to give the clue. When a team guesses correctly, the three students go back to their seats and the winning team gets a point. Then the first member of each team goes out and the game starts again.

TIC-TAC-TOE

Draw nine squares on the board and fill each space with a word from the new vocabulary that the students have been studying. Then cover the spaces with pieces of paper. Divide the class into teams. Each team in turn sends a student to the board. The student chooses a square, removes the paper, and then has fifteen seconds to make up a sentence using the vocabulary word. If the sentence is not correct in every detail, the other team gets the square. If it is correct, the team gets its mark in the square. The game continues until one team gets Tic-Tac-Toe.

BINGO

Each student makes a four by four grid on a piece of paper, so he has sixteen boxes to fill. Then the teacher names a category, e.g., fruit, or liquids, or school supplies. The students fill in as many of the boxes as they can with words they know in that category. Only one word is permitted per box. After the students finish filling in their boxes, the teacher reads a master list of words in the category. As soon as a student gets a line across, down, or diagonally on his grid, he calls "Bingo!" Then the teacher names a different category, and the students play again.

FIND IT!

Divide the blackboard in half. Write in each half a series of numbers, in random order. The numbers on both sides should be the same. The class is divided into teams. Each team stands in a line in front of its section of the blackboard. One member stands with the chalk in his hand facing the team. Call out a number; the students immediately turn around and try to locate that number on the blackboard in their section. The teammates can help by calling out advice, in English. As soon as one student finds the number, read another number from a list prepared in advance, so the game moves quickly. The students who find the numbers 'x' them out immediately and run to the next student in their team, passing the chalk for him to find the new number.

The board can be divided into three or four sections as well.

THIS IS MY FOOT

Divide the class in half and let only one half play at a time. The maximum number of players is about twenty. The students get in a circle. One student is IT and stands in the middle. IT goes up to one student and points to a part of his body or an article of his clothing and says, "This is my _____." What he points to and what he says should be different. For example, he may point to his nose and say, "This is my foot." The student addressed must immediately do the reverse, point to his foot and say, "This is my nose." Any player who makes a mistake becomes IT.

FAST THINKING

One student comes to the front of the room and thinks of a word. He chooses a student from the class, says his word, and quickly counts to ten. The other student has to think of one word for each letter in the test word. Keep the number of letters permitted in a test word to three or four. If the student misses, he takes the place at the front of the class. If he does not miss, the first student stays.

example:

test word:	dog
student:	dumb, over, get

GUGGENHEIM

Each student makes a rectangle five squares across and four squares down. Down the side write four different categories, like fruits, countries, capitals, or articles of clothing. Across the top write a five-letter word, one that has no repeating letters; one letter goes above each of the box columns. Students are given five minutes to fill in the squares. There may be blanks that cannot be filled. One word goes in each square. The word must be part of the category and start with the letter represented at the head of the column. To score, have students read their words for a particular square. If the word is correct, it counts five points. If no one else in the class has used that word, it counts ten points. If there is no word or the word written is wrong, it is a zero. The student with the most points wins.

BUZZ

The simple form is to have the students count in order. For every occurrence of 7 or a number that is a multiple of 7 (21, 49, 63) or that has the number 7 in it (27, 67, 72), the student whose turn it is says "Buzz!" in the place of the number. A student who misses sits down and no longer plays. The game begins again from zero. Stop the game at 100, or before.

ALPHABET SOUP

Divide the class into two or three teams. Make 23 cards with one letter of the alphabet on each card, except 'x', 'y' and 'z'. Make a second series of cards with one number to a card, until the number equals the number of students in the class. Select a number and a letter at random. The student who hears his number stands and recites as many words as he can think of that begin with that letter, in ten seconds. Each word counts one point.

HEAD TO TAIL

One student says a word and spells it. The next student in line must think of a word that begins with the last letter of the previous word.

SCRAMBLED WORDS

(non-competitive)

Write a list of ten to twenty words on the board, the letters scrambled. Give students ten minutes to unscramble the words. At the end of ten minutes, students read their answers and write the possible combinations on the blackboard. Word Scramble Two is a longer exercise, as there are around sixty words that can be made from each.

WORD SCRAMBLE 1

1. pacm
2. Alek
3. plac
4. sirt
5. dora
6. neop
7. pleh
8. ocem
9. dore
10. elki

WORD SCRAMBLE 1, TOO

1. acme (came, mace)
2. arts (star, rats)
3. battle (tablet)
4. bowl (blow)
5. flow (wolf)
6. earth (heart)
7. lamp (palm)
8. horse (shore)
9. nerve (never)
10. least (steal, tales, stale)

WORD SCRAMBLE 2

How many words can you make?

BIRTHDAY
(INDEPENDENCE)
(HEADMASTER)
(HAPPY NEW YEAR)

THINK

On a tray, put about fifteen objects for which students have learned English names, and take the tray around the room. Students are allowed one minute for observation. Then they must write down from memory the names of as many objects as they can remember.

Adaptations:

Show a collage of photographs of objects.

Show a series of drawings.

Let students volunteer to list orally what they remember.

Show a list of fifteen words; set a time limit; ask students to write the words in order.

PYRAMID

This game gets its name from a television game show. Prepare several sets of cards. Each set contains nine cards. Each card has a different category, and the six words on the card pertain to that category in some way. Divide the class into three teams. Write the nine categories on the board, but keep the cards. Set a time limit, one minute, for each team to guess all the words in the category it chooses. Each word on the list is worth one point, so whether the team finishes guessing all six words or not, it will get the points for the words it does guess. Team One selects a category from the list on the board. One student from that team goes to the front of the class and gets the card with the list of words to his team, using any means at his disposal: description, gestures, props (no drawing), but he cannot use the word itself in the explanation. At the end of one minute, stop the student, give the points won, and continue to Team Two. This game is very fast moving, and depends on briskness for maximum success.

example:

Category: Verbs Starting With "S"

see	I use my eyes to _____.
speak	I can _____ English.
stand	When I comprehend something, I under _____.
sit	Stand up and _____ down.
shake	When you meet someone, you _____ hands.
stop	Don't go! _____!

PYRAMID (continued)

Suggestions for categories:

Things in a Class: blackboard, students, teacher, books, pens,
ceiling

Things in a Tarzan Movie: vine, safari, jungle, Jane, lion,
monkey

Things That Are Round: football, doughnut, plate, Earth, aspirin,
a penny

Things To Eat: hamburger, onions, sundae, coke, ice cream, bread

Things in a Store: shampoo, Colgate, cigarettes, soap, beer, aspirin

Things That Are Green: tree, grass, lettuce, money, peas, envy

Groups: party, Congress, band, tribe, herd, stampede

Things That Are Hot: peppers, the sun, an oven, curry, fire, an iron

Where Women Gather: market, kitchen, garden, store, maternity ward,
beauty salon

Things You See Through: window, camera, periscope, keyhole, glasses,
a lie

Verbs That Have To Do With Animals: feed, ride, shoot, bite, sting,
tame

READING GAMES

THE TERRIBLE TEMPER TECHNIQUE

One student is chosen as narrator, and five others as the characters in the passage. Each student picks a gesture to indicate his character each time the character is mentioned in the story. Then divide the class into five groups, one for each character in the passage. Each group is responsible for making the sound effects each time its character is mentioned. The stories usually have to be thought up by the teacher or by a group of native speakers who enjoy inventing stories together.

example: THE KING WITH THE TERRIBLE TEMPER

CHARACTERS	SOUNDS
The king with the terrible temper.	Grrrrrrrrrrrr
The short fat daughter	Ohhhhhhhhhhh
The tall thin daughter	(whistle)
The beautiful young daughter	Hubba-Hubba
The handsome young prince	Ahhhhhhhhhhh
The fiery steed	(pat knees)
(Everyone takes the part of the fiery steed)	

There once was a KING WITH A TERRIBLE TEMPER. He lived in his kingdom with his three daughters, a SHORT FAT DAUGHTER, a TALL THIN DAUGHTER, and a BEAUTIFUL YOUNG DAUGHTER.

In a nearby country there lived a HANDSOME YOUNG PRINCE. One bright Spring day this HANDSOME YOUNG PRINCE rode his FIERY STEED to the castle of the KING WITH THE TERRIBLE TEMPER. Said the HANDSOME YOUNG PRINCE to the KING WITH THE TERRIBLE TEMPER, "I have come to seek a wife from among your three daughters."

WRITING GAMES

THE EGG

(non-competitive)

Divide students into groups of three. Each group selects an object that has at least three separate parts. An egg, for instance, has a yolk, an egg white, and a shell. A watch has a band, a face, and hands. Each member of the team chooses one part of that object and then by himself writes a paragraph describing that object in either the first person ("I am small. I am the shape of the sun...") or in the third person ("It is small. It is in the shape of the sun..."). The whole selection and writing process should take about ten minutes. After everyone has finished, the first team of three reads their paragraphs. The rest of the class tries to guess what their object is.

SEQUENCE THAT STORY

(non-competitive)

Draw or bring individual pictures of a story. The pictures should follow one another logically, so when arranged the story line can be guessed. Mix up the pictures, and ask the students to decide what order they think the pictures come in and write a story from the sequence they decide is correct. The students can work in small groups. After fifteen minutes, ask the groups to read their stories, then analyze what clues led them to the conclusions that they made.

DISCUSSION GAMES

ALIBI

(non-competitive)

An unknown crime is committed, and two student 'suspects' go out of the class together to plan their alibi. They have to think of all the things they did during the two hours of the night that the crime was committed, and all the details about each activity that they can imagine. When they have finished reviewing their activities together, ONE of them returns to the classroom. The other stays outside of the class where he cannot hear the questions being asked or the answers given. The class acts as the grand jury. Then ask the first student about all the activities he was doing during the time of the crime: what he did, with whom, how he got there, who else was seen, where he ate, what he ate, what his friend ate, if his friend put salt on his food. He has to answer as best he can, without the help of the other student. Then, when the class has finished questioning him, the second student comes in. The class asks him the same questions. If the answers are relatively similar, they are innocent. If the answers are extremely different, they are guilty.

DEAR ABBY

(non-competitive)

Collect some Dear Abby columns, or make up a few letters to Dear Abby. Give these letters to the class as a text, without the responses. After reading the letter, discuss what kind of person the students think wrote the letter, if the writer seemed seriously concerned, and if the students would be equally concerned by the subject. Then ask them to write a response to the Dear Abby letter, advice that they think would ameliorate any critical situation of this sort. After collecting the responses, discuss the cultural qualities that make this kind of letter possible. Would the students ever write to a newspaper for help? How would their problems be different? What kind of problems might they ask a columnist about? Ask them to write letters to Dear Abby (Fatima, Sajia, Dembo) about a 'problem.' After they have written the letters, have them exchange the letters among themselves. Each student then writes a response to the letter he has received. This exercise can go on for three to four class sessions.

QUESTION GAMES

TWENTY QUESTIONS

One student chooses a well-known person, and the class takes turns asking questions, yes/no or WH-questions, to find out who he is. The student who guesses correctly gets to choose the next person.

WHAT WOULD YOU DO IF...

Divide the class into two or four teams. Have half the class write questions with "What would you do if...?" and the other half write "I would..." Collect the slips, put them in two hats, and read the results. Some variations are:

"How do you...?"	"By..."
"What do you...with?"	"I...."
"Why do you....?"	"Because...."

INTERVIEW

(non-competitive)

One student becomes a famous personality. The rest of the class asks him questions for the local newspaper. Then the students must 'report back' what they asked, and what the famous person responded.

MEMORY

Divide the class into two teams. Give each team some pictures, the same number for each team. Four or five students from each team are responsible for a picture, one picture to a group. Give the groups five minutes to study the pictures in detail. At the end of five minutes, collect the pictures and give them to the other team. The teams take turns asking the other teams questions about their pictures. If one team can stump the other, they get a point. Limit the number of questions to between five and ten per picture. Only one picture gets tested at a time. Examples of the kinds of questions that can be asked are:

What was on the sink?
What was reflected in the mirror?
Did the man have a ring on?
Was there a book in the picture?

DIRECTION GAMES

THE BOX

(non-competitive)

Make a box with nine squares, three across and three down. Teach the meanings of upper, lower, middle, center, left, and right. Ask the students which boxes are the upper left one, the lower left, the middle box, etc. They can put a number (one) in the upper left box, a 'two' in the upper middle box, etc. Then erase the box on the board and begin to give directions: "Put the word 'button' in the lower left box." Compare results.

RIGHT TO LEFT

(non-competitive)

Make a series of columns in a row on the board. Teach far right, second from the right, two back from the center, etc. The next day ask them to take a piece of paper and make a series of boxes in a row horizontally. Be sure to give the specific number of boxes to make. Then give directions: "Put the letter 'f' in the box on the far left."

BOX LINE UP

(non-competitive)

Give nine students each a different place ("you're second from the left," "you're next to last"). The other students should not hear the place of any student. Then, without talking, the students must line up in order. How they determine that order without the spoken or written word is up to them.

UGH!

(non-competitive)

Make a set of blocks, out of wood or cardboard. The blocks should be large enough for the whole class to see. Each pair of blocks has the same shape and no two pairs have the same shape. The shapes should be odd and difficult to describe. The color should be uniform. Choose two students from the class and seat them back to back in front of the class where they are clearly visible. Give each student one half of each pair, so they have exactly the same blocks in number and shape. One student can talk. The other student cannot. The talking student makes a construction, explaining to the other what he is doing. The other student follows these directions, doing the same thing himself. When they finish, they compare results. Ugh!

AIRPORT

(non-competitive)

There has been a terrible storm. The airport is shrouded in fog and a wind has blown large and dangerous pieces of debris all over the runway. An airplane radios that it wants to land but can see nothing, so the control tower must guide the plane to the ground.

Blindfold one student. All the other students line up in two rows facing each other, about ten feet apart. They are the 'runway.' Choose several students to get into the middle in different places and become 'debris' in the path of the oncoming 'plane.' The blindfolded student is then put at one end of the 'runway' with a second student who must guide him by giving directions orally around all the debris, without touching them. When one 'control tower' has guided one 'plane' successfully down the runway, change the two students, and let the 'debris' shift around to present a different hazardous course.

THE APPENDICES

A COMPARISON OF FOUR PHONETIC ALPHABETS

Consonants (Symbols follow the I.P.A.; exceptions are indicated) ⁴⁾

Sounds	Representations			Native Language(s)?	
	I.P.A. 1)	T.S. 2)	Dict. 3)	CLAD	Present Word Examples
may	/m /				
bay	/b /				
pay	/p /				
way	/w /				
whey	/m /		/hw /		
vee	/v /				
fee	/f /				
thee	/θ /		/th /		
thigh	/θ /		/th /		
new	/n /				
dew	/d /				
too	/t /				
Lou	/l /				
zoo	/z /				
Sue	/s /				
you	/j /	/y /	/y /		
rue	/r /				
measure	/ʒ /	/ž /	/zh /		
show	/ʃ /	/š /	/sh /		
joke	/dʒ /	/j /	/j /		
choo	/tʃ /	/č /	/ch /		
bang	/ŋ /				
bag	/g /				
back	/k /				
hi	/h /				

1) International Phonetic Alphabet

2) Trager-Smith System

3) Sound system from Merriam-Webster dictionary.

4) To mark potential pronunciation difficulties, it may be helpful to indicate a sound already present in the students' language background.

Vowels (All vowel sounds in each system are represented)

Sounds	Representations				Native Language(s)?	
	I.P.A.	T.S.	Dict.	CLAD	Present	Word Examples
beat	/i/	/iy/	/ē/	/i:/		
bit	/ɪ/	/i/	/i/	/i/		
bait	/e/	/ey/	/ā/	/ei/		
bet	/ɛ/	/e/	/e/	/e/		
bat	/æ/	/æ/	/a/	/æ/		
but	/ʌ/	/ə/	/ə/	/ʌ/		
<u>a</u> lone	/ə/	/ə/	/ə/	/ə/		
boot	/u/	/uw/	/ü/	/u:/		
put	/ʊ/	/u/	/ü/	/u/		
boat	/o/	/ow/	/ō/	/ou/		
bought	/ɔ/	/ɔ/	/ò/	/ɔ:/		
father	/ɑ/	/ɑ/	/ä/	/ɔ/		
how	/aw/	/aw/ /æw/	/au/	/au/		
I	/aj/	/ay/	/ɪ/	/ai/		
boy	/ɔj/	/oy/	/oi/	/ɔj/		
ear		/ɪr/		/iə/		
air		/er/				
<u>ma</u> rry		/ær/				
fa <u>th</u> er		/ər/				
<u>f</u> ur		/ər/	/ər/			
<u>po</u> or		/ur/		/uə/		
<u>o</u> r		/or/				
are		/ər/				
hour				/auə/		

EXAMPLES OF MINIMAL PAIRS

Vowels *

<i>/i:/</i>	<i>/ɪ/</i>	<i>/ɪy/</i>	<i>/ey/</i>	<i>/iy/</i>	<i>/e/</i>
sheep	ship	eat	ate	meet	met
leave	live	see	say	mean	men
seat	sit	week	wake	seeks	sex
green	grin	creep	crepe	beast	best
<i>/i/</i>	<i>/ey/</i>	<i>/i/</i>	<i>/e/</i>	<i>/i/</i>	<i>/æ/</i>
it	ate	pick	peck	big	bag
kick	cake	did	dead	it	at
chin	chain	sit	set	sit	sat
give	gave	knit	net	zig	zag
<i>/i/</i>	<i>/ə/</i>	<i>/ey/</i>	<i>/e/</i>	<i>/ey/</i>	<i>/æ/</i>
big	bug	wait	wat	snake	snack
live	love	date	debt	ate	at
sick	suck	pain	pen	made	mad
rib	rub			hate	hat
<i>/ey/</i>	<i>/ə/</i>	<i>/ey/</i>	<i>/ow/</i>	<i>/e/</i>	<i>/æ/</i>
ape	up	taste	toast	dead	dad
lake	luck	say	so	said	sad
rain	run	break	broke	men	man
came	come	wake	woke	bed	bad
<i>/e/</i>	<i>/ə/</i>	<i>/e/</i>	<i>/a/</i>	<i>/æ/</i>	<i>/ə/</i>
beg	bug	get	got	grab	grub
ten	ton	step	stop	swam	swum
many	money	red	rod	mad	mud
net	nut	net	not	cap	cup
<i>/æ/</i>	<i>/a/</i>	<i>/æ/</i>	<i>/ay/</i>	<i>/ə/</i>	<i>/a/</i>
an	on	am	I'm	hug	hog
map	mop	sad	side	cup	cop
cat	cot	dad	died	luck	lock
lack	lock	back	bike	nut	not

* Trager-Smith System

Vowels (cont'd.)

/ə/

/ʌ/

luck	look
buck	book
stud	stood
tuck	took

/ə/

/oʊ/

cut	coat
must	most
came	comb
but	boat

/ə/

/ɔ/

gun	gone
cut	caught
bus	bass
dug	dog

/ə/

/ʌ/

lock	look
put	put
cod	could
shock	shook

/ə/

/oʊ/

hop	hope
got	goat
want	won't
rod	road

/ə/

/ɔ/

cot	caught
sod	sawed
are	or
tock	talk

/ɑ/

/aʊ/

are	hour
shot	shout
dot	doubt
got	gout

/ə/

/ɔɪ/

all	oil
jaw	joy
ball	boil
bald	boiled

/ʌ/

/ʌw/

full	fool
pull	pool
soot	suit
could	cooed

/ʌ/

/oʊ/

bull	bowl
cook	coke
should	showed
break	broke

/oʊ/

/ɔɪ/

toe	toy
old	oiled
bold	boiled
cone	coin

/aʊ/

/aɪ/

mouse	mice
tower	tire
proud	pride
found	find

/aʊ/

/ɔɪ/

owl	oil
vowed	void
sow	soy
bough	boy

/ɔɪ/

/aɪ/

toy	tie
boy	buy
voice	vice
alloy	ally

Consonants

/p/	/b/	/b/	/v/	/l/	/r/
<p>pig cap pie rapid</p>	<p>big cab buy rabid</p>	<p>boat best curb cupboard</p>	<p>vote vest curve covered</p>	<p>light bill collect lead</p>	<p>right beer correct read</p>
/tʃ/	/ʃ/	/dʒ/	/ʒ/	/dʒ/	/tʃ/
<p>cheap catch watch cheese</p>	<p>sheep cash wash she's</p>	<p>jeep jade jack gyp</p>	<p>sheep shade shack ship</p>	<p>gin joke jeer junk</p>	<p>chin choke cheer chunk</p>
/j/	/y/	/g/	/k/	/θ/	/ð/
<p>juice jet jam wage</p>	<p>use yet yam weigh</p>	<p>bag grape glass gap</p>	<p>back crepe class cap</p>	<p>death thigh thin three</p>	<p>debt tie tin tree</p>
/θ/	/s/	/ð/	/d/		
<p>think thing mouth thin</p>	<p>sink sing mouse sin</p>	<p>they lather their breathe</p>	<p>day ladder -dare breed</p>		

GLOSSARY OF GRAMMATICAL TERMS

Absolute Construction - A word or phrase which modifies the sentence as a whole, not any single element in it.

The game over, the players left the field.
The cattle having been branded, the cowboys saddled up and rode off.

Active - See Voice.

Adjective - A word which modifies a noun or a pronoun.

The old man walked across that narrow street.

Adjective Clause - A dependent clause serving an adjective function. See Relative Clause.

The woman who performed lives next door to me.

Adjective Phrase - A word or a group of words that functions as an adjective.

dull, exceedingly dull, so very dull,
the men who are dull

Adverb - A word which modifies a verb, an adjective, or another adverb.

The car moved slowly in the very heavy traffic.

Adverbial - A word or a group of words which function as adverbs.

He works in a large university.
It rained very hard.
He was happy when his friend arrived.

Adverbial Clause - A dependent clause serving an adverb function. Common adverbial clauses include:

-comparison (as...as, as...than)

I can't run as fast as I used to.

-concession (though, although, even if...)

Although I had a good time, I was happy to leave.

-condition - See Conditional Sentences.

Adverbial
Clause
(cont'd.)

-purpose (so as to, in order to, so that,
in order that)

We are going to France to learn French.

-reason (because, as, since...)

They turned on the lights because it was too dark.

-result (so...that, such...that)

He spoke so fast that no one understood a thing.

-time (when, as, while, until, as soon as...)

As soon as he lit his cigar, people began to leave the room.

Agreement

- Correspondence between grammatically related elements. Agreement in number and person between a subject and its verb. (The children play. The child plays.) Agreement in gender, number and person between a pronoun and its antecedent. (The girl washed her face.)

Antecedent

- The word to which a pronoun refers.

Aunt Mary fainted when she heard the news.

Appositive

- A word, phrase, or clause used as a noun and placed next to another noun to modify it.

George Washington, the president, slept here.

Article

- A and an are indefinite articles. The is the definite article.

Auxiliary

- Functional verbs which help other verbs indicate tense, mood, or voice (be, do, have, go). Modal auxiliaries (can, may, might, must, should, etc.) serve also as structural signals and have a meaning of their own (ability, obligation, possibility).

Case

- English has remnants of three cases: subjective, possessive, and objective. Nouns are inflected for case in the possessive (John's). Some pronouns and the relative pronoun who are inflected
(subjective: I, he, she, we, they, who;
possessive: my (mine), your (yours), his, her (hers), its, our (ours), their (theirs), whose;
objective: me, him, her, us, them, whom).

Clause - A group of words containing a subject and a predicate. See Independent Clause and Dependent Clause.

Collective Noun - A noun singular in appearance which indicates a class or a group of persons or things. (a committee of citizens, an army)

Comparative - The form of adjectives and adverbs which is used to indicate relative superiority.

tall	<u>taller</u>	<u>less tall</u>
important	<u>more important</u>	<u>less important</u>
slowly	<u>more slowly</u>	<u>less slowly</u>

Complement - A word or group of words used to complete a predicate. Predicate nominatives, predicate adjectives, direct objects, and indirect objects are complements.

Compound Sentence - A sentence which combines two or more independent clauses.

He whistled, and she worked.

Complex Sentence - A sentence which contains one or more dependent clauses.

He whistled while she worked.

Compound-Complex Sentence - A sentence which contains two or more independent clauses and one or more dependent clauses.

He whistled and she worked until they both got tired.

Conditional Sentences - Conditional sentences have two parts, the conditional clause and the main clause. There are three types.

- 1) Real condition:
If you bother the cat, it will scratch you.
- 2) Unreal, contrary-to-fact condition (present):
If I were you, I would keep the money.
If you took a trip, where would you go?
- 3) Unreal, contrary-to-fact condition (past):
If I had known you were coming, I would have baked you a cake.
If I had been Lincoln, I wouldn't have gone to the theater that night.

- C
- Conjunction - A word used to connect sentences or sentence parts. See also Coordinating Conjunctions, Subordinating Conjunctions.
- Connective - See Conjunction.
- Conjunctive Adverbs - Adverbs used to relate two independent clauses separated by a semicolon: then, consequently, however, moreover, therefore, etc.
- Coordinating Conjunctions - The simple conjunctions that connect sentences and sentence parts of equal rank: and, but, or, nor, for, yet, so.
- Correlative Conjunctions - Pairs of conjunctions which join sentence parts: either...or, neither...nor, not only...but also, both...and.
- Count-noun - A noun that can be made plural usually by adding -s.
- Demonstrative Adjectives and Pronouns - Words used to point out someone or something: this, that, these, those. Also called demonstrative determiners.
- Dependent (Subordinate) Clause - A group of words which contains both a subject and a predicate but which does not stand alone as a sentence. A dependent clause always serves a noun, adverb, or adjective function. See Noun Clause, Adjective Clause, Adverbial Clause, Relative Clause.
- Determiners - A class of modifiers which includes articles (a, an, the), possessives (my, John's, his), demonstratives (this, that) interrogatives (which, what), indefinite (some, any), numerals, and each, every.
- Diphthong - Two vowel sounds joined in one syllable to form one speech sound: ou oi I
- Direct Object - A noun, pronoun, or other substantive which receives the action of the verb.
- Jack climbed the beanstalk into the sky.
- Direct Speech - Repeats the speaker's exact words, enclosing them in quotation marks.
- He said, "I've lost my umbrella."

- C
- Elliptical Clause - A clause in which one or more words necessary for the full subject-predicate structure are omitted but "understood."
- The manager admired no one else as much as (he admired) her.
"understood"
- Expletive - The it or there which serves to fill the subject slot in it is, there is, and there are sentences.
- It is easy to understand.
There is a fly in my soup.
- Finite Verb - A verb in the present or past form. E.g., the finite forms of the verb be are is, am, are, was and were. The non-finite forms of be are be, being, and been.
- Function Words - Words which establish grammatical relationships within a sentence: articles, auxiliaries, conjunctions, prepositions, pronouns, determiners, intensifiers, interjections.
- Future - I will work, etc.
- Gender - The quality of nouns and pronouns that determines a choice between masculine, feminine, or neuter (he, she, it).
- Gerund - See Verbal.
- Idiom - An expression that does not conform to general grammatical patterns but is established through usage as the way of conveying a given meaning.
- hold up, hold down, be beside oneself
kick the bucket
- Indefinite Pronouns - Pronouns not pointing out a particular person, thing, or definite quantity. Some, any, each, every, everyone, everybody, nobody, anyone, anybody, one, neither, are among the most common.
- Independent Clause - A group of words which contains a subject and a predicate and which can stand alone as a sentence.
- Indirect Object - A word which indirectly receives the action of the verb.
- The witch gave the pretty girl a poisoned apple.

- Indirect Speech - Paraphrases the speaker's words.
He said he had lost his umbrella.
- Infinitive - See Verbal.
- Inflection - Changes in the form of words to reflect changes in grammatical relationships: the cabins; he walks, she's talking, quickest.
- Intensifier - Words that modify adjectives or adverbs and express degree: very beautiful, quite young, rather old
- Intensive Pronoun - A reflexive pronoun ending in -self, -selves and used for emphasis.
I'd rather do it myself.
- Interjection - A word used to exclaim or to express emotion:
ah, oh, ouch.
- Interrogative Pronouns - Who, whose, whom, what, which, when used in questions.
- Intonation - The rising and falling of the pitch of the voice in speech.
- Intransitive Verb - A verb which has no direct object.
The tide turned at noon.
- Linking Verb - A verb which does not express action but links the subject to another word which names or describes it. Be, become, seem, appear, look, are common linking verbs.
- Mass Noun (Non-count Noun) - A noun that refers to a quantity and cannot be preceded by a cardinal number (one, two, etc.): sugar, milk, hunger.
- Modifier - A word, phrase, or clause which limit or describe other sentence elements or the sentence as a whole.
- Mood - The classification of verb forms as indicative (plain or factual: I am ready); imperative (request or command: Be ready at six); and subjunctive (hypothetical or contrary to fact: I wish you were ready).
- Nominal - Any structure that functions as a noun.

- Nominative Case - See Case, subjective.
- Non-Restrictive-Relative Clause - A clause which provides further information not essential to identification of the subject or complement and is set off usually with commas.
- John Jones, who spends a lot of money, has many friends.
- Noun - A word which names and classifies people, animals, things, ideas.
- Thomas Jefferson lemon religion alligator
Paris worm justice school
people
committee
- Noun Clause - A dependent clause serving a nominal function.
- Everyone agreed that the play was a success.
- Noun Phrase - The element in the sentence which functions as subject, object, or complement.
- The pretty girl standing in the corner is my sister. She and her friends never dance.
- Number - Choice of appropriate forms to indicate singular or plural.
- Object of a Preposition - Completes the idea of time, position, direction, etc., begun by a preposition.
- at his desk towards the door
- Objective Complement - A complement after the direct object that provides another name for the object or otherwise amplifies it.
- They elected him president.
The war made many women widows.
Everyone believed him crazy.
- Participle - See Verbal.
- Parts of Speech - Noun, pronoun, adjective, adverb, conjunction, interjection, preposition, article.
- Passive - See Voice.
- Past - I worked, etc.

- Phoneme - A basic unit of sound in a language (/i/, /p/, /iy/).
- Perfect - I have worked, I had worked, I will have worked, etc.
- Person - Choice of the appropriate forms to express the person speaking (first person: I, we; second person: you; third person: he).
- Possessive Adjectives - My, your, his, her, its, our, their.
- Predicate - The verb in a clause (simple predicate) or the verb and its modifiers, complements, and objects (complete predicate).
- Predicate Adjective - An adjective following a linking verb and describing the subject.

The flowers look artificial.
- Predicate Nominative - A word or group of words which follows a linking verb and identifies the subject.

This book is a best-selling science-fiction novel.
- Preposition - A connective which joins a noun or a pronoun to the rest of the sentence. A prepositional phrase may serve either an adverb or an adjective function.

adjective - Jack is a master of many trades.
adverb - The guide lead us into the forest.
- Present - I work, etc.
- Progressive (Continuous) Tense - I am working, I was working, I have been working, etc.
- Pronouns - Words which stand for nouns, classified as:
personal (I, you, he, etc.)
possessive (my, his, mine, yours)
reflexive or intensive (myself, himself, ourselves, etc.)
demonstrative (this, that, those, etc.)
relative (who, which, what, that, whose)
interrogative (who, which, what, etc.)
indefinite (one, anyone, everyone)

- Quantifiers - Words denoting how much (some, any, most, few, one, two, three, etc.)
- Reciprocal Pronouns - Each other, one another.
- Relative Clause - A dependent clause related to the main clause by a relative pronoun.

The book that he recommended is on sale.
- Restrictive Relative Clause - A clause that contributes to the identification of the noun it modifies, not separated by a comma from that noun. See Non-Restrictive Relative Clause.

The man who called me up was a complete stranger.
- Sentence - A grammatically complete unit of thought or expression, containing at least a subject and a predicate.
- Simple Sentence - A sentence consisting of only one independent clause.
- Stress - Pronouncing a syllable or a word in such a way that makes it more prominent in a word or sentence respectively.

conductor Let's go.
- Substantive - See Nominal.
- Subject - A word or group of words about which the sentence or clause makes a statement.

The dog jumped into the car.
- Subjective Complement - See Predicate Nominative; Predicate Adjective.
- Subjunctive - See Mood.
- Subordinating Conjunctions - Conjunctions which join sentence parts of unequal rank. Usually they begin dependent clauses. Some of the most common ones are because, since, though, although, if, when, while, before, after, as, until, so that, as long as, as if, where, unless, as soon as, whereas, in order that.

Superlative - The form of adjectives and adverbs used to express absolute superiority.

tall	<u>the tallest</u>	<u>the least tall</u>
important	<u>the most important</u>	<u>the least important</u>
slowly	<u>the most slowly</u>	<u>the least slowly</u>

Syntax - The rules of sentence formation.

Tag Questions - Short yes/no questions added to statements.

It's a beautiful day, <u>isn't it?</u>
You haven't seen the film, <u>have you?</u>

Tense - The system of verb forms expressing primarily different relationships in time.

Transitive Verb - A verb which normally requires an object.

Monkeys <u>love</u> bananas.

Two-Word Verbs - A combination of verb and a preposition or an adverb which forms a new vocabulary item. Two-part verbs are classified as intransitive, separable, and non-separable.

<u>intransitive:</u>	John <u>got up</u> early this morning.
<u>separable:</u>	John <u>calls up</u> his wife from the office.
	John <u>calls</u> his wife <u>up</u> from the office.
	John <u>calls</u> her <u>up</u> from the office.
<u>non-separable:</u>	Everybody <u>picks on</u> fat people.

Verb - A word or group of words expressing action, being, or state of being.

I <u>swallowed</u> a fly.
What <u>is</u> man?
The table <u>has been</u> set.

Verbal - A word or phrase derived from a verb and used as a noun, an adjective, or an adverb. Verbals consist of infinitives, gerunds, or participles.

<u>infinitive:</u>	begins with <u>to</u> (sometimes understood) and is used as a noun, an adverb, or an adjective.
<u>noun:</u>	<u>To do such a thing</u> would be disastrous.
<u>adverb:</u>	Many people <u>jog to</u> keep physically fit.
<u>adjective:</u>	I'm ready <u>to testify</u> , your Honor.

Verbal
(cont'd.)

- gerund: ends in -ing and is used as a noun.

Playing with matches is a favorite
pastime among children.

participle: ends in -ing, -ed, and is used as an
adjective.

I can't live without running water.
Accompanied by his faithful dog, Daniel
roamed the woods.

Verb Phrase

- Consists of the main verb and one or more auxiliaries.

It is beginning to rain.

It has been raining for a long time.

Modern grammarians use the term verb phrase to
indicate the verb and all that goes with it
(predicate) or the verb and its modifiers.

The old man and the boy had quietly taken the
book from the library.

The old man and the boy had quietly taken the
book from the library.

Voice

- A distinction in verb forms between active (the
subject is acting) and passive (the subject is
acted upon).

active: Elmer fed the chickens.

passive: The chickens were fed by Elmer.

IRREGULAR VERBS

Simple

Past

Past Participle

IRREGULAR VERBS that do not change:

bet	bet	bet
bid	bid	bid
burst	burst	burst
cost	cost	cost
cut	cut	cut
hit	hit	hit
hurt	hurt	hurt
let	let	let
put	put	put
quit	quit	quit
rid	rid	rid
set	set	set
shut	shut	shut
spread	spread	spread
wet	wet	wet

IRREGULAR VERBS that change to D:

flee	fled	fled
have	had	had
hear	heard	heard
lay	laid	laid
make	made	made
pay	paid	paid
say	said	said
sell	sold	sold
tell	told	told

IRREGULAR VERBS that change to T:

bring	brought	brought
buy	bought	bought
catch	caught	caught
creep	crept	crept
deal	dealt	dealt
fight	fought	fought
feel	felt	felt
keep	kept	kept
kneel	kneelt	kneelt

SimplePastPast Participle

IRREGULAR VERBS that change to T (cont'd.)

leave	left	left
lose	lost	lost
mean	meant	meant
seek	sought	sought
sleep	slept	slept
sweep	swept	swept
teach	taught	taught
think	thought	thought
weep	wept	wept

IRREGULAR VERBS that change from D to T:

bend	bent	bent
build	built	built
lend	lent	lent
send	sent	sent
spend	spent	spent

IRREGULAR VERBS that change the PAST PARTICIPLE to N:

be	was/were	been
beat	beat	beaten
bite	bit	bitten
blow	blew	blown
break	broke	broken
choose	chose	chosen
do	did	done
draw	drew	drawn
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forget	forgot	forgotten
forgive	forgave	forgiven
freeze	froze	frozen
get	got	gotten
give	gave	given
go	went	gone
grow	grew	grown
hide	hid	hidden
know	knew	known
lie	lay	lain
ride	rode	ridden
rise	rose	risen

D

Simple

Past

Past Participle

IRREGULAR VERBS that change the PAST PARTICIPLE to N (cont'd.):

see	saw	seen
shake	shook	shaken
speak	spoke	spoken
steal	stole	stolen
swear	swore	sworn
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
write	wrote	written

VERBS with a VOWEL CHANGE ONLY:

become	became	become
bleed	bled	bled
come	came	come
dig	dug	dug
feed	fed	fed
fight	fought	fought
find	found	found
grind	ground	ground
hang	hung	hung
hold	held	held
lead	led	led
light	lit	lit
meet	met	met
read	read	read
run	ran	run
shine	shone	shone
shoot	shot	shot
sit	sat	sat
slide	slid	slid
stand	stood	stood
stick	stuck	stuck
strike	struck	struck
understand	understood	understood
win	won	won
wind	wound	wound

SimplePastPast Participle

VERBS with a VOWEL CHANGE from I to A to U:

begin	began	begun
drink	drank	drunk
ring	rang	rung
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
spring	sprang	sprung
stink	stank	stunk
swim	swam	swum

VERB TENSES

PERFECT
PROGRESSIVE

We will have been walking.
Will we have been walking?
We won't have been walking.

I have) been.
He has) walking.
Have I) been
Has he) walking?
I have) not been
He has) walking.

I had been walking.
Had I been walking?
I hadn't been walking.

PERFECT

She will have walked.
Will she have walked?
She won't have walked.

I have) walked.
He has)
Have I) walked?
Has he)
I have) not walked.
He has)

I had walked.
Had I walked?
I had not walked.

PROGRESSIVE

You will be walking.
Will you be walking?
You won't be walking.

I am) walking.
You are)
He is)
Am I) walking?
Are you)
Is he)
I am) not walking.
You are)
He is)

I was) walking.
You were)
Was I) walking?
Were you)
I was) not walking.
You were)

SIMPLE

I will walk.
Will I walk?
I won't walk.

I walk.
He walks.
Do I) walk?
Does he)
I do) not walk.
He does)

I walked.
Did I walk?
I didn't walk.

+ }
? }
- }
FUTURE

+ }
? }
- }
PRESENT

+ }
? }
- }
PAST

EXPRESSING THE FUTURE IN ENGLISH

1. Be going to - future intention; near future; expectation

Is he going to lecture in Spanish?
I am going to meet him at 6:00.
She's going to have a baby.

2. Present progressive - a future happening anticipated in the present

The doctor is coming soon.
He's moving to Pittsburgh.

3. Simple present - planned future action(s) of certainty

The bus leaves tonight from Atlanta.
Helen arrives tomorrow morning.

4. Be about to - near future; imminent fulfillment

The train is here and we are about to leave.
Hurry! The plane is about to take off.

5. Modals - though 'will' is the accepted modal for forming the future, all modals can be used to express future time

<u>will</u>	- I will arrive before 10:30 tomorrow morning.
<u>would</u>	- Would you bring your own lunch when you come?
<u>shall</u>	- Shall I meet you at the bus station?
<u>should</u>	- Should we come early tomorrow?
<u>can</u>	- We can talk to him again later.
<u>could</u>	- He could be in New York by this time tomorrow.
<u>may</u>	- They may play tennis this weekend if it doesn't rain.
<u>might</u>	- She might call back tonight.
<u>must</u>	- You must drive more slowly next time.
<u>ought to</u>	- They ought to be here before dark.
<u>had better</u>	- She had better study well tonight.

G

TROUBLESOME VERBS

1. lie (lay, lain) - intransitive

- to recline or to remain in a given position

The church lies north of town.
The lion lay waiting for the zebra.
She lies on the couch all day long.

lay (laid, laid) - transitive

- to place or put in a position

The delivery boy lays our packages on the porch.
The goose laid a golden egg.

2. set (set, set) - transitive

- to fix or place in position

He set his books on the desk.
John set the table.

sit (sat, sat) - intransitive

- to assume or hold a sitting position

She sat in a chair.
He sits at a typewriter all day.

3. raise (raised, raised) - transitive

- to lift or increase

Raise your hand if you want to leave the room.
When they raise the flag, we all stand.

rise (rose, risen) - intransitive

- to get up or move up

She rises early every morning.
When the sun rises, the birds sing.

4. do (did, done)

- to perform, accomplish or finish

He does his job competently.
We did many things this week.

Expressions with do:

do the right thing	do a favor
do one's best	do the dishes
do good	do without
do the cooking	do away with

make (made, made)

- to construct, build, or create

She makes her own clothes.
They made a house from matchsticks.

Expressions with make:

make fun of	make a speech
make money	make progress
make a living	make a request
make a (good, bad) impression	make a mistake
make the bed	make sense
make furniture	make certain

MODAL AUXILIARIES

Meaning	Modal	Pres. Fut.	Past	Similar Expression	Examples
Obligation	unavoidable	x	had to	need to, have to	We must pay our taxes by the 15th of April. You must be at school and in your desks before the bell rings.
	necessity	x	had to	need have to	We had to drink brackish water in order to survive. The crops must have water soon or they will die.
	prohibition	x	it was prohibited	be forbidden	You must not smoke in the arsenal. You must not play in the street.
	no obligation	x	didn't have to		She doesn't have to be at home before 10:00 p.m. They don't have to come to class.
Advisability	avoidable obligation	x	should have	be supposed to	You should do your homework every day. We should return these books to the library-today.
		x	ought to have		You look terrible; you should see a doctor.
		x	ought to have		She ought to have knocked before entering.
	obligation w/ implied consequences	x	had better		You had better pay me back before I leave. She'd better watch her language.
Preference	strong advisability, recommendation	x	-	should not	You musn't go out alone. It's dangerous. She musn't drive so fast. She'll have an accident.
		x	would rather have	prefer, would sooner	I'd rather do it myself. He'd rather have read the book.

'x' indicates that the modal is used in this time reference with no change in its form
'-' indicates that the modal is not found in this time reference in any form
where the modal changes its form, the new form is indicated

Similar Expression Examples

Meaning	Model	Pres. Fut.	Past	Similar Expression	Examples
Ability	ability	x	could	be able to, know how to	I can speak Russian. He couldn't understand a word.
	former ability	-	could	used to be able to	He could run a four-minute mile in those days. I couldn't express myself then.
Possibility	theoretical	x	can have	it is possible	Any citizen can become a senator.
	factual	x	could have	maybe, perhaps	Could man have descended from apes?
		x	may have		We could go to the movies tonight.
		x	might have		The road may be blocked. He may buy a new car next year.
Probability	expectation	x	should have	expect	He should be here any minute now.
	inference	x	ought to have		They ought to have finished by now.
		x	must have	have to, have got to	It's very muddy; it must have rained a lot. He's not here yet; he must be on his way.
		x	can't have	it is not possible	She can't be hungry; she just ate.
		x	couldn't have		He couldn't have flown a plane; he died in 1512.
Willingness		-	not mind	Stay there; I'll do the dishes.	

Meaning	Modal			Pres. Fut.			Past	Similar Expression	Examples
		could	would	may	could	would	could		
Invitation	you	could	x	x	-			would like can will	Could you go to the dance with me? Would you come to dinner tonight?
		would	x	x	-				
Request	he, she we, they I	may	x	x	-			can might	May I leave the room? Could Johnny stay overnight?
		could	x	x	-				
		would	x	x	-			can will	Would you open the window? Could you please lower your voice?
Permission	you	could	x	x	-				
		may	x	x	-			be allowed to, be permitted to	You may leave the room. She may marry whomever she likes. Johnny cannot stay overnight.
		can	x	x	-		was allowed to, was permitted to		

The above chart has been adapted from work done by Mary Clark.

TWO-WORD VERBS

Separable

<u>blow out</u>	(extinguish)	The children wanted to blow out the candles.
<u>bring up</u>	(raise children)	Those parents brought their children up to respect the law.
<u>call off</u>	(cancel)	The umpire called the game off.
<u>call up</u>	(telephone)	Call me up tomorrow.
<u>do over</u>	(do again)	The teacher asked us to do the assignment over.
<u>fill out</u>	(complete)	Fill out these forms and send back tomorrow.
<u>find out</u>	(discover)	I found out what was bothering her.
<u>give back</u>	(return)	The teacher gave the papers back.
<u>give up</u>	(surrender)	We had to give up smoking.
<u>hand in</u>	(submit)	The students handed their papers in late.
<u>hang up</u>	(place on back)	He always hangs the phone up when I'm speaking.
<u>keep up</u>	(maintain)	It costs a lot to keep that car up.
<u>leave out</u>	(omit)	I've published it; don't leave that out of your resume.
<u>let down</u>	(lower)	Let your arms down.
<u>look over</u>	(review, examine)	Look the test over before beginning.
<u>look up</u>	(search for)	I spend hours looking up words.
<u>make out</u>	(distinguish clearly)	The handwriting made it impossible to make out the address.
<u>make up</u>	(compose, invent)	They made up a list of names willing to contribute money.
<u>make up</u>	(use cosmetics)	She made up her daughter's face for the party.
<u>pass out</u>	(distribute)	The captain passed out aspirin tablets.
<u>pick out</u>	(choose)	He picked out a tie to go with his shirt.
<u>pick up</u>	(lift, collect)	Someone picks the garbage up on Tuesdays.
<u>put away</u>	(put in the customary place)	Put your toys away when you're done.
<u>put off</u>	(postpone)	Another starting? I'll be right off.
<u>put on</u>	(don)	It's better to put your shoes on before your shoes!

Separable (cont'd.)

<u>put out</u>	(extinguish)	The fireman put the blaze out.
<u>take back</u>	(return)	This new radio doesn't work; I'm taking it back to the store.
<u>take off</u>	(remove)	They took their coats off when they entered.
<u>take up</u>	(raise, discuss)	Take that issue up with the manager.
<u>talk over</u>	(discuss)	The defendant talked his case over with lawyers.
<u>throw away</u>	(discard)	Don't throw those old magazines away.
<u>try on</u>	(test the fit, appearance)	She never tries on clothes when she shops.
<u>try out</u>	(test)	They tried the car out and decided not to buy it.
<u>turn down</u>	(reject, lower volume)	The boss turned down my request for a raise.
<u>turn in</u>	(deliver, submit)	The hub-cap thief turned himself in to the police.
<u>turn off</u>	(stop power, shut off)	Turn off the lights when you leave.
<u>turn on</u>	(start power, put on)	I turned the lights on to see better.
<u>use up</u>	(finish)	We've used all our sugar up.

Non-Separable

<u>call on</u>	(ask to recite)	That teacher enjoys calling on sleeping pupils.
<u>come back</u>	(return)	She never comes back from school on time.
<u>come over</u>	(pay a casual visit)	Come over for lunch sometime.
<u>come to</u>	(regain consciousness)	She fainted from fright, but she soon came to.
	(total)	The purchase comes to twenty dollars.
<u>get along with</u>	(have a friendly relationship with)	That fellow seems to get along with everyone.
<u>get by</u>	(succeed with a minimum effort)	Do enough just to get by; that's his motto.

Non-Separable (cont'd.)

<u>get over</u>	(recover)	It took him weeks to get over the mumps.
<u>get through</u>	(finish)	I can never get through his exams in time.
<u>go away</u>	(leave)	Please go away; I'm busy now.
<u>go over</u>	(review)	Let's go over the battle plans again.
<u>get up</u>	(arise)	He gets up early.
<u>keep on</u>	(continue)	He keeps on talking until everyone leaves.
<u>look for</u>	(search for)	They looked everywhere for the lost child.
<u>look into</u>	(investigate)	Detectives are looking into the mysterious death.
<u>look like</u>	(resemble)	She looks like her grandmother.
<u>look out</u>	(beware)	Look out! The roof's caving in.
<u>look up to</u>	(respect)	Young boys often look up to famous athletes.
<u>pass out</u>	(faint)	The heat was so intense that many people passed out.
<u>put up with</u>	(tolerate)	He can't put up with dishonesty.
<u>run into/</u> <u>across</u>	(meet accidentally)	Two old friends ran into each other on the street.
<u>run out of</u>	(exhaust a supply)	They ran out of gas in the middle of the Bay Bridge.
<u>run over</u>	(hit by a car)	The driver lost control and ran over an old man.
<u>show up</u>	(appear)	His ex-wife showed up at the marriage ceremony.
<u>take after</u>	(resemble)	He takes after his father in everything he does.
<u>take off</u>	(leave)	I can't stand this concert; let's take off.
<u>talk back</u> <u>to</u>	(answer rudely)	My children never talk back to me.
<u>wait on</u>	(serve)	He waits on tables for a living.

J

PREFIXES AND SUFFIXES

PREFIXES

<u>Prefix</u>	<u>Meaning</u>	<u>Example</u>
<u>a</u>	not	amoral, atypical, amorphous
<u>ab</u>	away from	abnormal, abrupt, abstain
<u>ante</u>	before, in front of	anteroom, antecedent, antedate
<u>anti</u>	against, opposite	antidote, antipathy, antiseptic
<u>arch</u>	chief, prime	archbishop, archangel, archenemy
<u>bene</u>	well	benefactor, benefit, benevolent
<u>bi</u>	two	bisect, bifocal, bigamy
<u>circum</u>	around, on all sides	circumscribe, circumnavigate, circumvent
<u>con</u>		conversation, confound, convoy
<u>col</u>	with	collage, collateral, collapse
<u>cor</u>		correlate, correspond, correct
<u>co</u>		co-worker, co-exist, co-author
<u>contra</u>	against, opposite	contradict, contraband, contravene
<u>de</u>	not, away from, down from	descend, deflate, deviate
<u>dis</u>	apart, away, not	distrust, disinterested, disorder
<u>ex, e</u>	out from, former	exit, excavate, ex-governor, egress
<u>extra</u>	outside, beyond	extraordinary, extrasensory, extravagant
<u>in</u>		inhale, inept, innocent
<u>im</u>	into, not	imbalance, immoral, impel
<u>il</u>		illiterate, illegal, illegible
<u>ir</u>		irregular, irresponsible, irresolute
<u>inter</u>	between, at intervals	intersperse, intermittent, intervene
<u>intra</u>	within	intrastate, intramural, intracellular
<u>mal</u>	ill, badly, bad, wrong	malfunction, malnutrition, malevolent

<u>Prefix</u>	<u>Meaning</u>	<u>Example</u>
<u>mis</u>	wrong, wrongly, not	misunderstanding, misuse, mistrust
<u>non</u>	not	nonexistent, nonpayment, nonconformist
<u>peri</u>	around, about, enclosing	perimeter, periscope, periphery
<u>post</u>	behind, after	posterity, posthumous, postscript
<u>pre</u>	before, earlier, in front of	preconceive, premonition, predict
<u>pro</u>	forward, before	propulsion, prologue, project
<u>re</u>	back, again	reappear, recapture, reclaim
<u>retro</u>	backwards	retrospect, retroactive, retroflex
<u>se</u>	aside, apart	seclusion, secede, seduce
<u>semi</u>	half, partly	semiannual, semicircle, semiprecious
<u>sub</u>	under, below	submarine, subnormal, submerge
<u>super</u>	over, above, extra	superimpose, supernatural, superfluous
<u>syn</u> , <u>sym</u>	together with	synchronize, synthesis, sympathy
<u>trans</u>	across, over, through, beyond	transition, transcend, transgress
<u>ultra</u>	beyond, excessively	ultraconservative, ultramodern, ultraviolet
<u>uni</u>	one	uniform, unicameral, unique
<u>vice</u>	one who takes the place of another	vice-president, viceroy, vice-consul

SUFFIXES

Noun Suffixes

<u>Suffix</u>	<u>Meaning</u>	<u>Example</u>
<u>ance</u> , <u>ence</u> <u>ancy</u> , <u>ency</u>	act of, state of	attendance, precedence, reliance, hesitancy, presidency, consistency
<u>ation</u>	state, action, institution	fixation, exploration, starvation, foundation; organization
<u>dom</u>	domain, condition of	freedom, wisdom, kingdom

J

<u>Suffix</u>	<u>Meaning</u>	<u>Example</u>
<u>er</u> <u>or</u> <u>ar</u> <u>eer</u> <u>ist</u> <u>ess</u>	one who	painter, receiver, baker actor, governor, inspector bursar, liar, beggar profiteer, racketeer, pamphleteer segregationist, realist, cyclist actress, poetess, lioness
<u>hood</u>	state of	boyhood, falsehood, manhood
<u>ism</u>	doctrine, point of view	mannerism, idealism, realism
<u>ity</u>	state, quality	sanity, rapidity, elasticity
<u>ment</u>	state, quality, act of	amazement, payment, embodiment
<u>ness</u>	state of	fullness, shyness, sickness
<u>ocracy</u>	system of government	democracy, autocracy, plutocracy
<u>ship</u>	state, condition	friendship, dictatorship, membership

Adjective Suffixes

<u>Suffix</u>	<u>Meaning</u>	<u>Example</u>
<u>able,</u> <u>ible</u>	capable of	capable, edible, visible
<u>al</u>	like, pertaining to	criminal, practical, musical
<u>ful</u>	full of, having	useful, hopeful, successful
<u>ish</u> <u>ic</u> <u>ive</u>	like, pertaining to	foolish, childish, selfish democratic, heroic, specific active, explosive, sensitive
<u>less</u>	without	speechless, childless, harmless
<u>like</u>	having the qualities of	childlike, cowlike, statesmanlike
<u>ly</u>	having the qualities of	bestly, manly, worldly
<u>ous</u>	pertaining to, like	courageous, ambitious, grievous

Adverb Suffixes

<u>Suffix</u>	<u>Meaning</u>	<u>Example</u>
<u>ly</u>	in a...manner	happily, strangely, comically
<u>ward(s)</u>	manner and direction of movement	backward(s), earthward, homeward
<u>wise</u>	in the manner of as far as....is is concerned	crabwise, clockwise, corkscrew-wise education-wise, weather-wise

Verb Suffixes

<u>Suffix</u>	<u>Meaning</u>	<u>Example</u>
<u>en</u>	to become, make	deafen, ripen, widen
<u>ify</u>	to cause, make	beautify, diversify, simplify
<u>ize</u>	to cause, make	symbolize, hospitalize, publicize

ROOTS

LATIN

<u>Root</u>	<u>Meaning</u>	<u>Example</u>
<u>agr</u>	field, farm	agriculture, agronomy
<u>aud</u>	hear	auditorium, audience
<u>aqua</u>	water	aquatic, aqueduct
<u>cid</u>	kill	suicide, genocide
<u>celer</u>	speed, hasten	accelerate, celerity
<u>clud, clus</u>	close, shut	seclusion, include
<u>cur, curr</u>	run	incur, current
<u>dict</u>	say	diction, contradict
<u>duct</u>	lead	induce, abduct
<u>fact,</u>	make, do	manufacture, factory
<u>flect</u>	bend	inflection, deflect
<u>frater</u>	brother	fraternal, fratricide
<u>fund, fus</u>	pour	refund, effusive
<u>gress, grad</u>	go, step	progress, gradual
<u>jud</u>	judgement	judicial, judicious
<u>lect, leg</u>	read, choose	collect, legend
<u>loq, loc</u>	speak	eloquent, locution
<u>manu</u>	hand	manuscript, manicure
<u>mar</u>	sea	maritime, submarine
<u>mater</u>	mother	maternal, matriarch
<u>med</u>	middle	intermediary, medium
<u>min</u>	smaller, inferior	diminish, minute
<u>mort</u>	death	mortician, mortal
<u>nom</u>	name	nomenclature, nominal
<u>pater</u>	father	paternal, patriotic
<u>ped, pod</u>	foot	pedal, tripod
<u>pend</u>	hang, weigh	depend, ponderous

LATIN (cont'd.)

<u>Root</u>	<u>Meaning</u>	<u>Example</u>
<u>plic</u>	fold	complicate, duplicate
<u>port</u>	carry	portable, import
<u>pos, pon</u>	place, put	postpone, position
<u>reg, rect</u>	rule, manage	direct, regulate
<u>rupt</u>	break	rupture, disrupt
<u>scrib, scrip</u>	write	inscribe, conscription
<u>tact, tang</u>	touch	tactile, tangible
<u>vacu</u>	empty	vacuum, evacuate
<u>voca</u>	call	vocal, invocation
<u>vora</u>	devour	voracious, carnivorous

GREEK

<u>anthro</u>	man	anthropoid, misanthrope
<u>astro</u>	star	astrology, astronaut
<u>auto</u>	self	automatic, automobile
<u>biblio</u>	book	bibliography, bibliophile
<u>bio</u>	life	biology, biography
<u>chronos</u>	time	chronicle, chronology
<u>demo</u>	people	democrat, demography
<u>geo</u>	earth	geology, geography
<u>glot</u>	tongue	polyglot, glottal
<u>gram</u>	something written	telegram, grammar
<u>graph</u>	write	autograph, biography
<u>hetero</u>	different	heterogeneous
<u>homo</u>	same	homogeneous, homosexual
<u>hydra</u>	water	dehydrate, hydrant
<u>kosmo</u>	world	cosmopolitan, cosmonaut

K

GREEK (cont'd.)

<u>Root</u>	<u>Meaning</u>	<u>Example</u>
<u>krat</u>	power	democrat, autocrat
<u>logo</u>	study	anthropology, chronology
<u>mega</u>	big	megaphone, megaton
<u>micro</u>	small	microscope, microphone
<u>naut</u>	sailor	astronaut, nautical
<u>necro</u>	death	necromancer
<u>neo</u>	new	neophyte, neoclassical
<u>neuro</u>	nerve	neurology, neurotic
<u>nomo</u>	knowledge, law	autonomy, astronomy
<u>patho</u>	suffering, disease	pathetic, pathology
<u>philo</u>	love	philosophy, philanthropist
<u>phobo</u>	fear	hydrophobia, phobia
<u>phone</u>	sound, voice	phonology, telephone
<u>photo</u>	light	photography, photosynthesis
<u>poli</u>	city	cosmopolitan, politician
<u>poly</u>	many	polyglot, monopoly
<u>psych</u>	of the mind	psychic, psychology
<u>scop</u>	examine	scope, telescope
<u>soph</u>	wise	sophisticated, philosophy
<u>tele</u>	distant	telegraph, telepathy
<u>typo</u>	image	typical, typewriter

SOME VOCABULARY CATEGORIES

Family Relationships: mother, son, brother, cousin, to marry,
to divorce

Colors: red, blue, dark, light, to paint

Numbers: ten, four hundred, to count, how many, first

Days, Months: Monday, January, week, the 13th of March

Weather, Seasons: sunny, cold, to rain, storm, summer

Parts of the Body: face, hand, to touch, thin, heavy

Time: o'clock, half-past, in the morning, now

Clothing: shirt, belt, to put on, to wear, wrinkled, neat

Geography: hill, forest, lake, field, north, south

Emotions: to love, jealousy, to want, generous, friendly

Transportation: to travel, bus, plane, to drive, slow

Professions: mechanic, teacher, What do you do?, garage

Sport: football, to play, checkers, to win

L
Animals: dog, cat, to bark, tame

Lodging: to live, house, hut, room

Parts of House: kitchen, room, furniture, to sleep

Places: country, city, home, office, stadium

Food: to eat, fruits, vegetables, restaurant, market

Money: to cost, change, to buy

Biographical Information: to be born, age, nationality, single

C
Entertainment: movies, to enjoy, game, to dance, party

COMMONLY USED WORDS

Nouns

- a action afternoon age amount animal answer arm art
article
- b baby back bag ball bank beauty bed bird blood
boat body box boy brother building business
- c car (in any)case cause center century chair chance
child(ren) church circle city class clothes cloud
college color company condition corner cost country
(of)course crowd cup
- d day date daughter deal death difference dinner
direction distance doctor dog dollar door doubt
dream dress drink
- e ear earth east edge effort egg end evening eye
- f face fact fall family farm father favor fellow
field finger fire fish floor flower fly food
foot(feet) forest friend front fruit future
- g game garden girl glass gold government grass guess
- h hair hall hand hat head health heart hill history
hole home horse hour house husband
- i ice idea inch interest island
- j job joy
- k kitchen knee
- l lady land law leg letter life light line lip
(a)lot(of) love man(men) matter meat meeting member
- m middle mile milk minute Miss moment money month
moon morning mother mountain mouth music Mr. Mrs.
- n name nation nature neck neighbor news night north
nose note number
- o object ocean office oil opinion
- p page pain pair pants paper part pastry past peace
people person picture piece place plant pleasure
pound power price president problem public purpose
- q quarter question

Nouns (cont'd.)

R race rain reason report result river road rock
room rule

S salt school sea season seat shade shape ship shoe
shop shoulder side sight sign sir size skin sky
snow song soul south space spirit spot spring star
stone storm story street subject success sugar summer
supply surprise system

T table tear thing thought time today tomorrow top
town tree trip trouble truth

U uncle

V view voice

W wall war watch water way weather week west wind
window winter woman(women) wood word

Y yard year

Verbs

Irregular (with past forms)

b be (was, were) beat (beat) become (became) begin (began)
break (broke) bring (brought) build (built) but (bought)

c catch (caught) come (came) cost (cost) cut (cut)

d do (did) draw (drew) drink (drank) drive (drove)

e eat (ate)

f fall (fell) feed (fed) feel (felt) fight (fought)
find (found) fly (flew) forget (forgot) forgive (forgave)

g get (got) give (gave) go (went) grow (grew)

h hang (hung) have (had) hear (heard) hold (held) hurt (hurt)

k keep (kept) know (knew)

l lay (laid) lead (led) leave (left) let (let) lie (lay)
lose (lost)

Irregular Verbs (cont'd.)

M make (made) mean (meant) meet (met)
P pay (paid) put (put)
R read (read) ride (rode) rise (rose) run (ran)
S say (said) see (saw) send (sent) set (set) sing (sang)
sleep (slept) speak (spoke) spend (spent) spread (spread)
stand (stood)
T take (took) teach (taught) tell (told) think (thought)
U understand (understood)
W wear (wore) write (wrote)

Regular

A accept act add admit agree allow appear arrive ask
B belong believe burn
C call care carry catch change close command consider
contain continue cook count cover cross cry
D dance dare decide demand destroy discover doubt
dream drop
E enjoy enter escape expect explain express
F fail fill finish force
H happen help hope hurry
I increase include
J join
K kill kiss
L laugh learn like listen live look love
M marry matter measure mind move
N need notice

Regular Verbs (cont'd.)

O offer order open
P pass pick plan plant play point prepare promise
prove pill
R rain reach realize remain remember reply return
ring run rush
S save serve share shout show smoke sound start
stay step stop study suppose
T talk taste thank touch travel try turn
U use
W wait walk want watch wish wonder work

Adjectives

a able alone afraid
b bad beautiful better best big black blue (be)born
bright brown bury
c certain chief clean clear cold common complete cool
d dark dead deep different dry
e easy
f fair famous fast fine foreign free fresh full
g glad good gray great green
h happy hard heavy hot human hundred
i ill important
l large last late little long low
m million modern
n national natural new next nice

Adjectives (cont'd.)

O old only
P plain pleasant poor possible pretty
Q quiet
R ready real red rich right round
S safe several short sick simple small soft special
square straight strong sure sweet
T tall thin tired true
V various
W warm wet white whole wide wild wise wonderful wrong
Y yellow young

Adverbs

a again ago almost already also always away
b before better best
c certainly
e early else especially even ever
f far finally forward
h here how
i instead
j just
m more
n nearly necessary never no not now
o often once out outside
P probably
q quickly quite

M

Adverbs (cont'd.)

r rather really
S so sometimes strange suddenly
t then there today tomorrow
u up usually
V very
Y yes yet

Conjunctions

a although and as
b because both...and but
e either...or
h however
i if
n neither...nor
o or
S since
t therefore though thus
u until
W when where whether while
Y yet

Prepositions

a above about across after against along among around
at
b behind beside between by
d down during
e except
f for from
i in into
l less like
o of off on over
t through to towards
u under until up upon
w with without within

Pronouns

e everything
h he her herself him himself his
i I it itself
m my myself mine
n nothing none
o one other our ours
s she
t their them themselves they
u us
w we who whom whose what which
y you your yourself

M

Auxiliaries

can could must ought shall should

Quantifiers

a all any

b (a little) bit (of)

d (a great) deal (of)

e eight either

f first five four

n neither nine

o one

s second seven six

t third thirty thousand three twelve twenty two

Determiners

a a an

e each every

t that the these this those

w which what

QUESTION TYPES

The question system in English can be divided, for the purpose of teaching EFL, into two components: the type of question asked, and the type of answer required.

Three types of questions can be asked: about the content of the lesson, about what inference or judgments can be made from that content, and about a student's life in relation to a lesson, e.g.:

"Philip was amazed. He had just seen an elephant in the road, for the first time in his life. He couldn't wait to get to school to tell all his friends, though perhaps they wouldn't believe him. If only he could think of a way to prove it!"

CONTENT is the easiest of the questions for a language learner. The answer to a content question is found directly in a passage. The task for a student is to find it. Examples might be:

1. What did Philip see?
2. Was he amazed?
3. Had he ever seen an elephant before?

INFERENCE represents a big step in a language learner's ability to work with a passage: the ability to deduce information not actually found in the text. The language learner must learn to infer from information that is given, to acquire a facility for extracting relevant information and forming an opinion about it. The range of inference is considerable. Questions can be posed about the characters in a passage--their moods, their physical characteristics, their relation to others; about the physical environment of the characters; about the time--the year, the day, the season, the point in the lives of the characters, and its effect on the people or the events; about the events themselves--their possible results, the different ways they might affect different people, whether they're relatively normal.

1. Do you think Philip's friends will believe him or not?
2. Why might his friends not believe him?
3. Do you think Philip could find a way to prove that he saw an elephant?
4. What kind of boy is Philip?
5. Does he live in the country or the city?

N

LIFE questions offer a language learner the opportunity to speak about himself in free conversation, without direct reference to a text. Life questions deal directly with a language learner's life. A teacher can ask two kinds of Life questions:

about the student himself:

1. Have you ever seen an elephant?
2. Would you prefer seeing an elephant or a lion?

or about the culture of the student:

1. In your village do you hunt elephants or let them run free?
2. Do you know any fables or stories about elephants?
3. What is the most significant animal in your village or tribe or country? Why?

The questions can take three forms, requiring three types of responses: a simple yes-no answer, a selection or choice between two alternatives, or a more detailed response telling who, why, where, how, what or when (WH-questions, or question-word questions).

All of these types of questions can be put together in the form of a chart, which serves as a check to assure that the questions are moving from content to meaningful application to the student's life. The questions (and answers) move from easy to difficult in two ways: from content to life, and from yes-no to WH-questions.

	Content	Inference	Life
yes/no	Was Philip amazed?	Do you think Philip could find a way to prove he saw an elephant?	Have you ever seen an elephant? — Are there many elephants in your region?
either/or	Had he seen an elephant or a lion?	Do you suppose Philip's friends will believe him or not? — Does Philip live in the country or in a city?	Would you rather see an elephant or a lion? — Within your tribe, do you hunt elephants or leave them alone?
WH-questions	Why was Philip in a hurry to get to school?	What time of day was it? — What kind of boy was Philip? — Why might his friends not believe him?	Why? — What problems can elephants cause? — What problems can the lack of elephants cause?

A GUIDE TO PUNCTUATION

Apostrophe

Use an apostrophe

- to indicate omissions in contractions doesn't, won't
- to indicate possession Mary's p's and q's

Brackets

Use brackets

- to indicate comment or question into quoted material, or...
- within parentheses

"He [Lincoln] was assassinated by a mad actor."

"Shakespeare died in April 1616 [?]"
(Allende killed himself [was assassinated?] in 1975.)

Colon

Use a colon

- in writing clock time
- to introduce a list
- after the names of speakers in a dialogue
- after salutations in formal or business letters

9:25 12:01

We need the following items:
soap, toothpaste and hand lotion

The speaker observed: "Four score and twenty years ago..."

Dear Sir:
Dear Mr. Landsdowne:

Comma

Use a comma

- after yes or no in a response
- before the conjunction in a compound sentence
- to separate elements in addresses
- to separate equivalent elements in a series
- to separate a speaker's words from the introductory statement.

Yes, we have bananas.

The oldest boy is going to school and the youngest is going to work.

New Orleans, Louisiana

The barn was dark, warm, and damp.

John asked, "May I leave?"

Comma (cont'd.)

- to group large numbers into thousands 9,231 1,268,421
- to set off addressee in direct speech "Mary, take this ring."
- to separate an introductory clause from the sentence When the party was over, I went home.
- after a mild exclamation Well, it's none of your business.
- before and after an appositive George, a famous poet, spoke to our class.
- to separate a tag question from the rest of the sentence It's cold, isn't it?
- before and after a non-restrictive adjective clause Punctuation, which is essential for writing, seems very complicated.

Dash

Use a dash

- to indicate an interruption or an after-thought We'll arrive in New York - at last - in two hours.
I can explain - at least, I think I can.
- to indicate special emphasis in place of a comma Give people what they want - money, fame, and power.

Exclamation Point

Use an exclamation point

- to indicate strong feeling or emotion or for emphasis Help!
Watch out!
She said she'd jump and she did!

Hyphen

Use a hyphen

- in certain fixed expressions person-to-person matter-of-fact
station-to-station

;

Semicolon

Use a semicolon

- in a compound sentence without a connective
- in a sentence with two main clauses joined by a conjunctive adverb

The singular form is mouse;
the plural form is mice.

The teacher was sick; therefore,
classes were called off.
Mary ran a good race; however,
she failed to qualify for the
finals.

Underlining

Underline

- titles of magazines, newspapers, and books in handwriting and typing
- foreign phrases and words in handwriting or type-writing
- words emphasized
- the names of ships, trains and airplanes

Newsweek The New York Times
A Farewell To Arms

alors que le vaya bien

I wanted three tickets, not four.

The Titanic Orient Express
Constellation

USEFUL SPELLING RULES

- A) if a word ends in y preceded by a consonant, change the y to an i before every suffix except -ing.

salary	salaries
marry	married
lonely	loneliness
worry	worries

copy	copying
try	trying
fly	flying
worry	worrying

- B) Write i before e, except after c, or when rounded like a, as in neighbor and weigh.

<u>i</u> before <u>e</u> :	brief, piece, chief, yield
<u>e</u> before <u>i</u> :	receive, deceive, ceiling, freight, sleigh
Exceptions:	either, neither, seize, leisure, weird, species, financier

- C) If a word ends with a single consonant preceded by a single vowel (hop, bat) and you add a suffix beginning with a vowel (-er, -ed, -ing), double the final consonant when

- 1) the word has only one syllable

stop	stopped
bat	batter
rub	rubbing

trip	tripped
drop	dropping
spin	spinning

- 2) the word is accented on the last syllable

occur	occurring
admit	admitted

confer	conferred
omit	omitting

- D) If a word ends with a silent e and you add a suffix,

- drop the e if the suffix begins with a vowel

love	lovable
desire	desirable

move	moving
use	usable

- keep the e if the suffix begins with a consonant

use	useful
love	lovely

engage	engagement
move	movement

- Exceptions: words ending in ee never drop the final ee.

agree	agreement
-------	-----------

flee	fleeing
------	---------

DIFFERENCES between BRITISH and AMERICAN SPELLING

American

-e

anesthesia
encyclopedia

-ection

connection
reflection

-ed

burned
learned
spelled

-ense

license
defense

-er

center
meter

-ization

civilization
naturalization

-ize

criticize
memorize

-ll

fulfill
skillful

-ment

judgment
argument

-or

color
neighbor

British

-ae

anaesthesia
encyclopaedia

-exion

connexion
reflexion

-t

burnt
learnt
spelt

-ence

licence
defence

-re

centre
metre

-isation

civilisation
naturalisation

-ise

criticise
memorise

-l

fulfil
skilful

-ement

judgement
arguement

-our

colour
neighbour

Q

Note: In British usage, words ending in an l preceded by a single vowel usually double the l.

quarrel	quarrelling
travel	travelled

model	modelled
signal	signalling

In American usage, the consonant is doubled only if the last syllable is accented.

signal	signaling
travel	traveling

excel	excellent
propel	propeller

TABLE OF WEIGHTS, MEASURES, AND DISTANCES, AND THEIR METRIC EQUIVALENTS

WEIGHTS, MEASURES AND METRIC EQUIVALENTS

English/U.S.A.

Metric

Distance

1 mile (mi) = 5,280 feet (ft) = 1,609.3 km.
 1 yard (yd) = 3 ft = .914 m
 1 foot = 12 inches (in) = 30.48 cm
 1 inch = 2.54 cm.

1 kilometer (km) = 1,000 meters (m) = .621 mi
 1 meter = 100 centimeters (cm) = 39.37 in
 1 centimeter = 10 millimeters (mm) = .3937 in

Weight

1 short ton = 2,000 pounds = 9,072 M T.
 (s.t.) (lb.) = 907.2 kg
 1 pound = 16 ounces (oz) = .454 kg
 1 ounce = 16 drams (dr) = 28.35 g

1 metric ton = 1,000 kilograms = 2,204.6 lb
 (M.T.)
 1 kilogram (kg) = 1,000 grams = 2.2 lb.
 1 gram (g) = 100 centigrams (cg)

Area

1 square mile (sq. mi) = 640 acres (A) = 259 ha
 = 2.59 km²
 1 acre = 4,840 sq yd = .41 ha.
 1 sq yd = 9 sq ft = .863 m²
 1 sq ft = 144 sq in = .09 m²
 1 sq in = 6.45 cm²

1 square kilometer (km²) = 100 hectares (ha) = 247.1 A
 = .386 sq. mi.
 1 hectare = 100 arc (a) = 2.47 A
 1 arc = 100 centiarc (ca.) = 119 sq. yd.

Capacity

1 barrel = 31.5 gallons = 119.24 l.
 (bbl) (gal)
 1 gallon = 4 quarts (qt) = 3.79 l.
 1 quart = 2 pints (pt) = .95 l.
 1 pint = 2 cups = .47 l.
 1 cup = 8 fluid oz

1 kiloliter = 1,000 liters (l) = 264.18 gal.
 (kl)
 1 liter = 100 centiliters (cl) = 1.06 qt.

Other

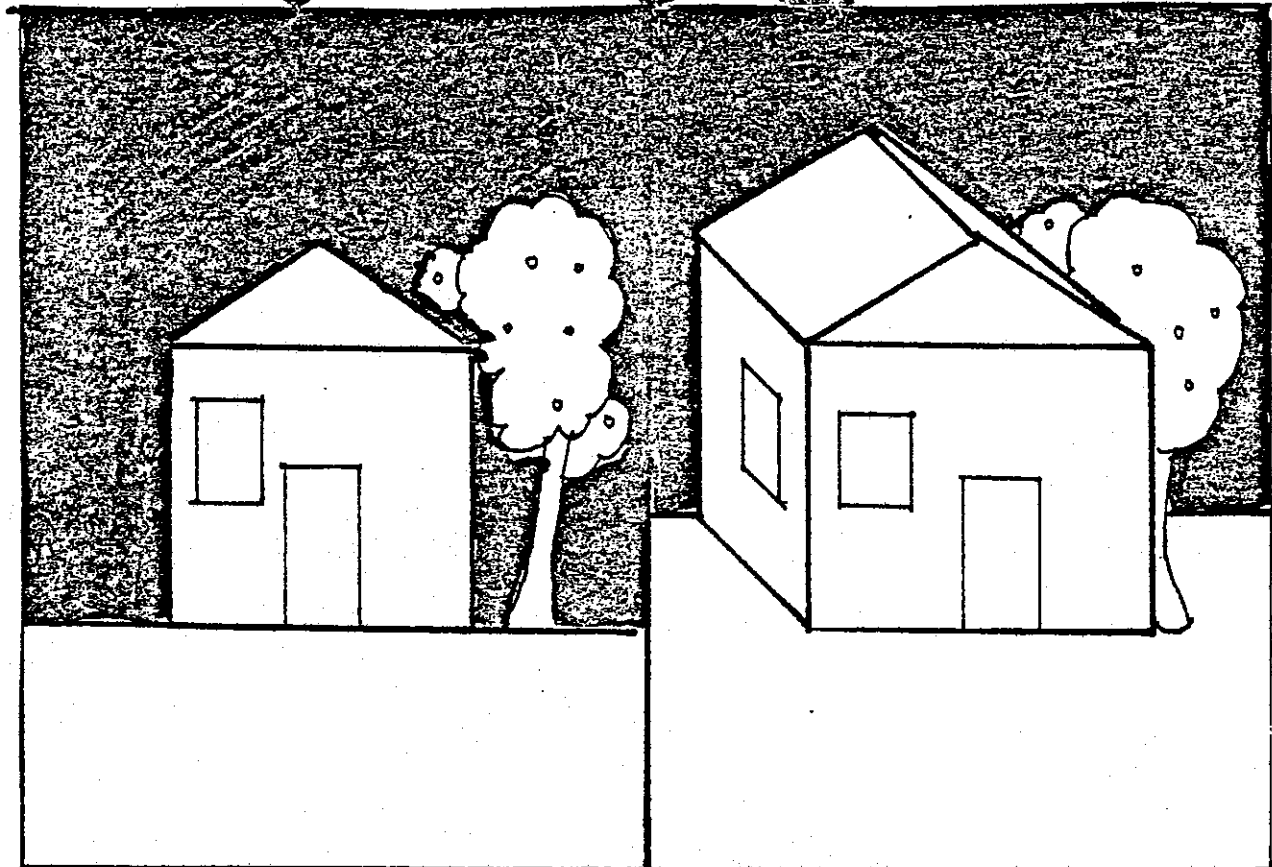
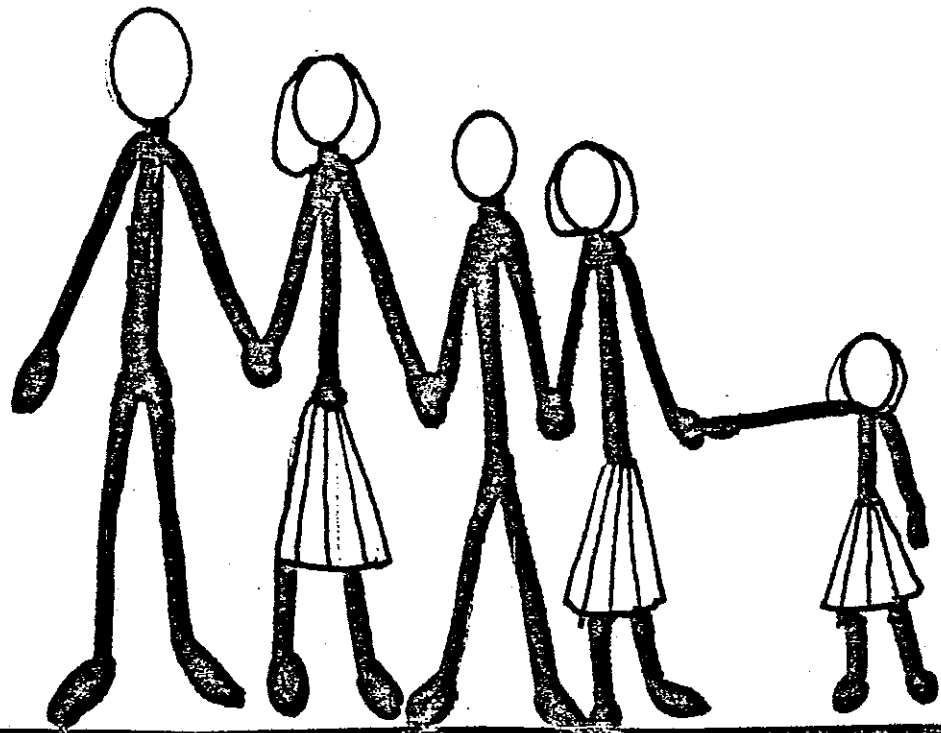
1 furlong = 220 yds 1 imperial gallon =
 1 rod = 16½ ft 1.2 U.S. gal.
 1 stone = 14 lbs 1 imperial quart =
 1.2 U.S. qt.

Temperature

98° Fahrenheit = Body Temperature = 37° Celsius
 212° F = Boiling Point of Water = 100° C
 32° F = Freezing Point of Water = 0° C
 Conversion Formula = $F - 32 = 1.8 \times C$
 ex. 68° F $\frac{68 - 32}{1.8} = C$
 $36 \div 1.8 = C = 20$

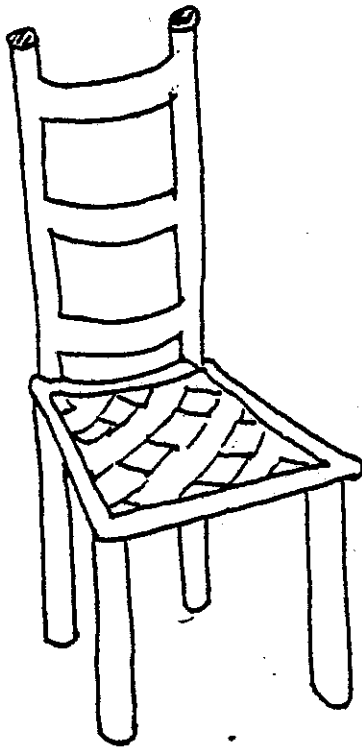
DRAWING VISUAL AIDS

THE FAMILY

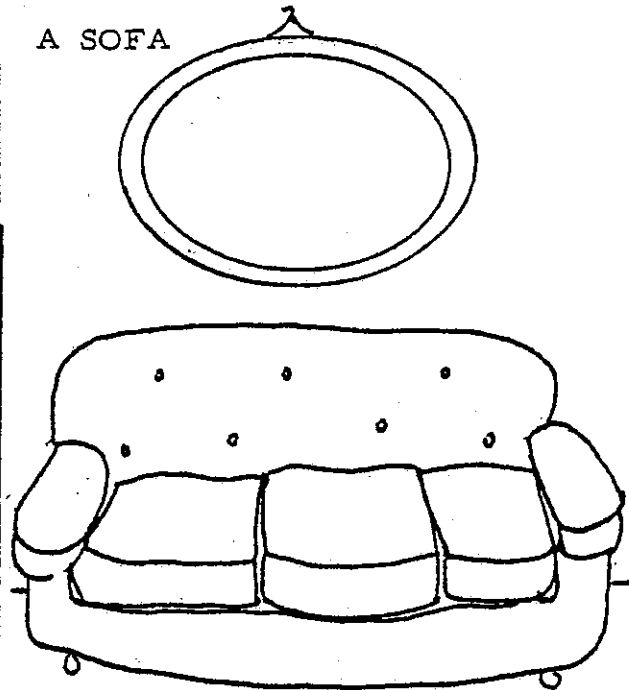


DRAWING HOUSEHOLD ITEMS

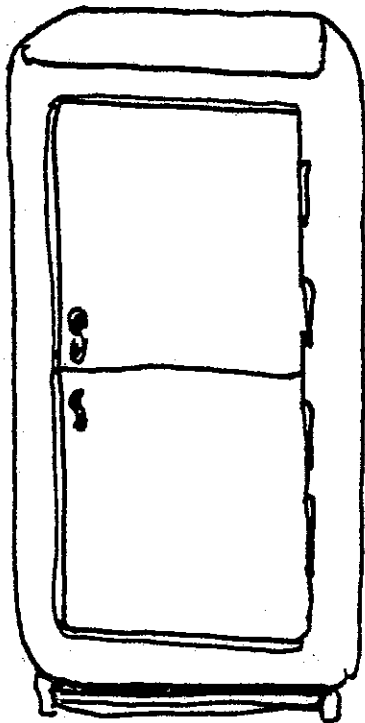
A CHAIR



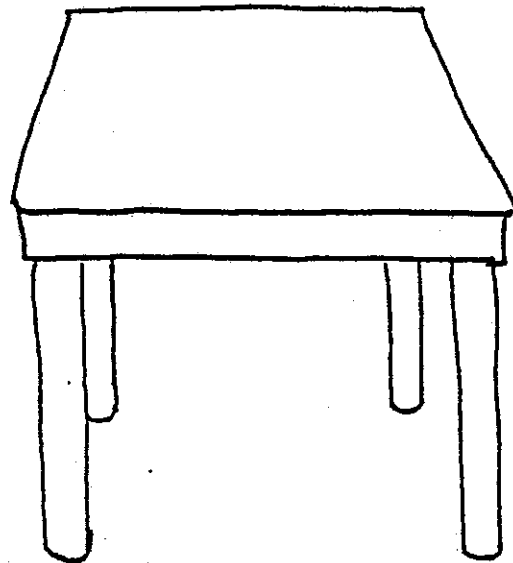
A SOFA



A REFRIGERATOR
AN ICEBOX

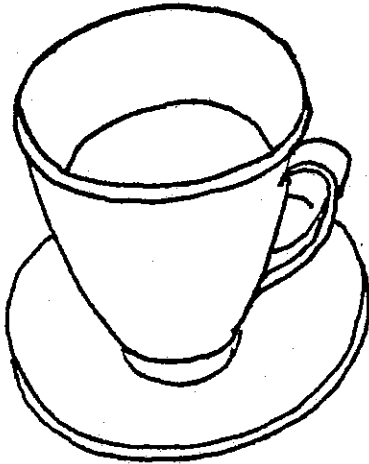


A TABLE

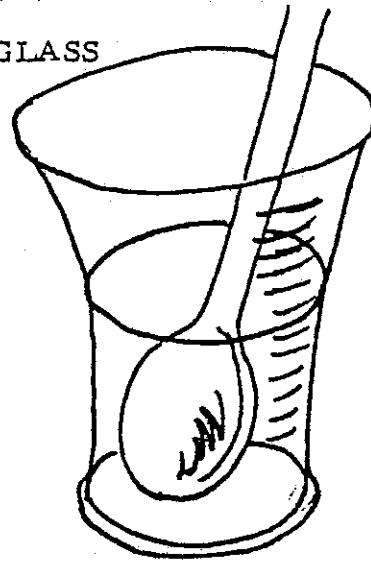


DRAWING HOUSEHOLD ITEMS

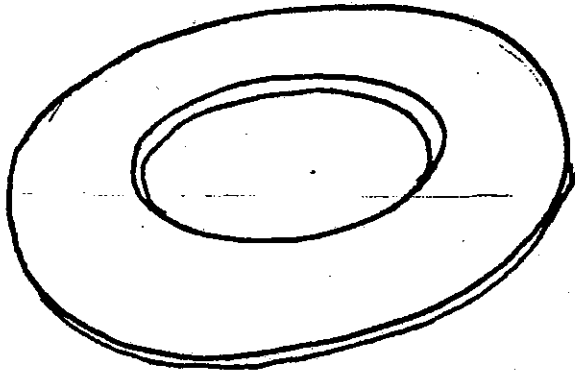
A CUP



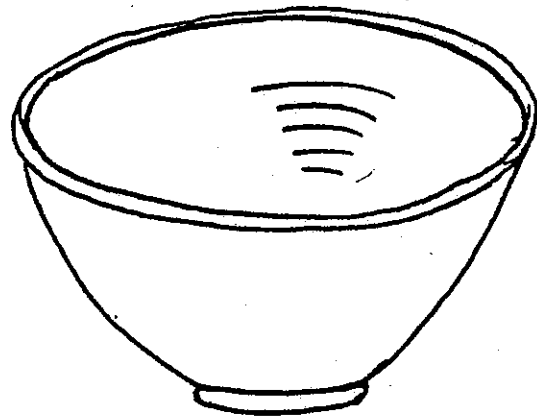
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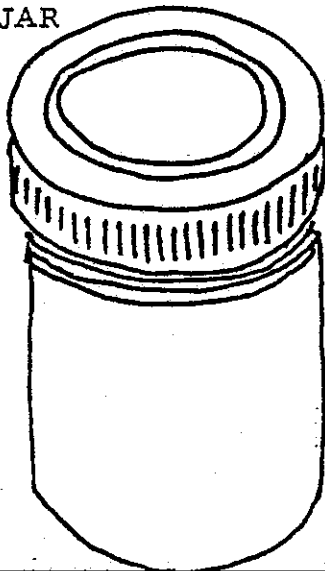
A PLATE



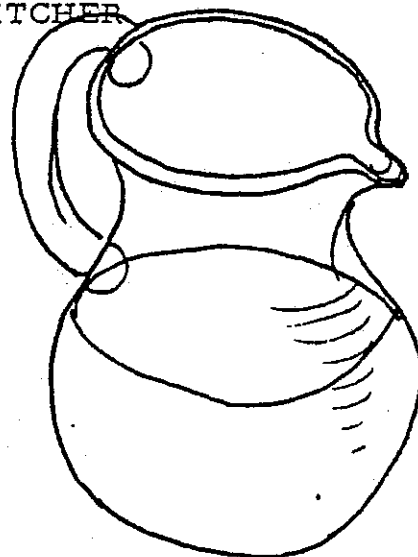
A BOWL



A JAR

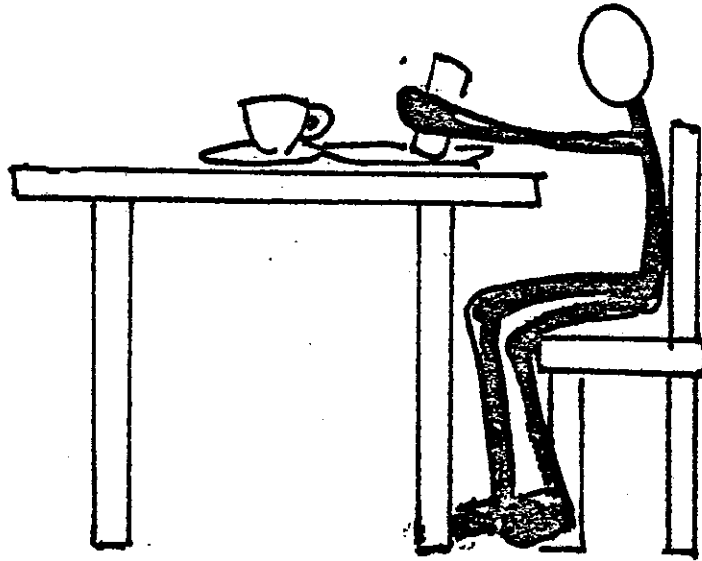


A PITCHER

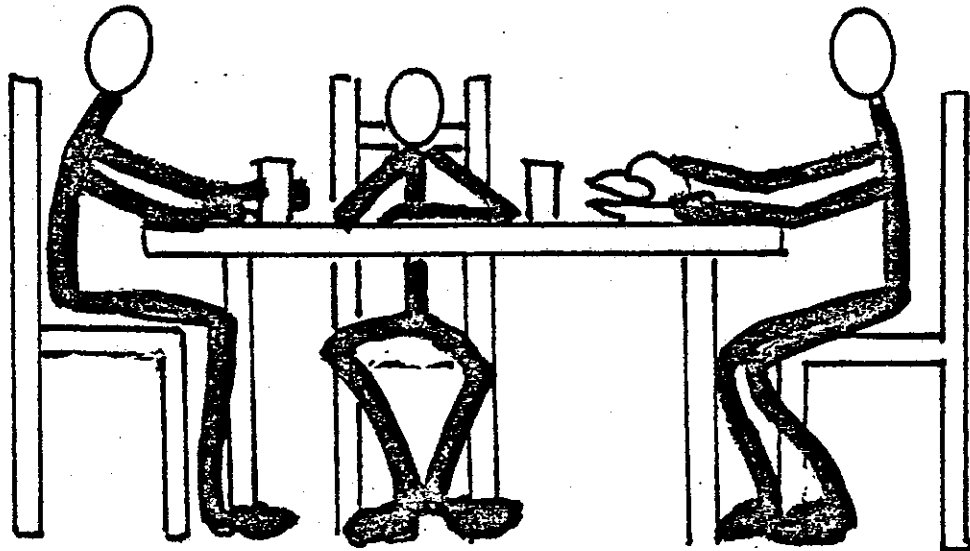


DRAWING ACTIONS

EATING



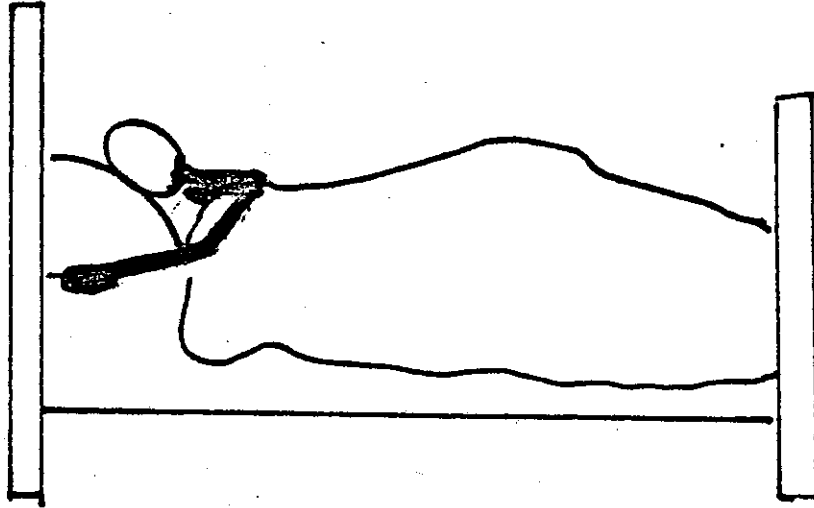
EATING



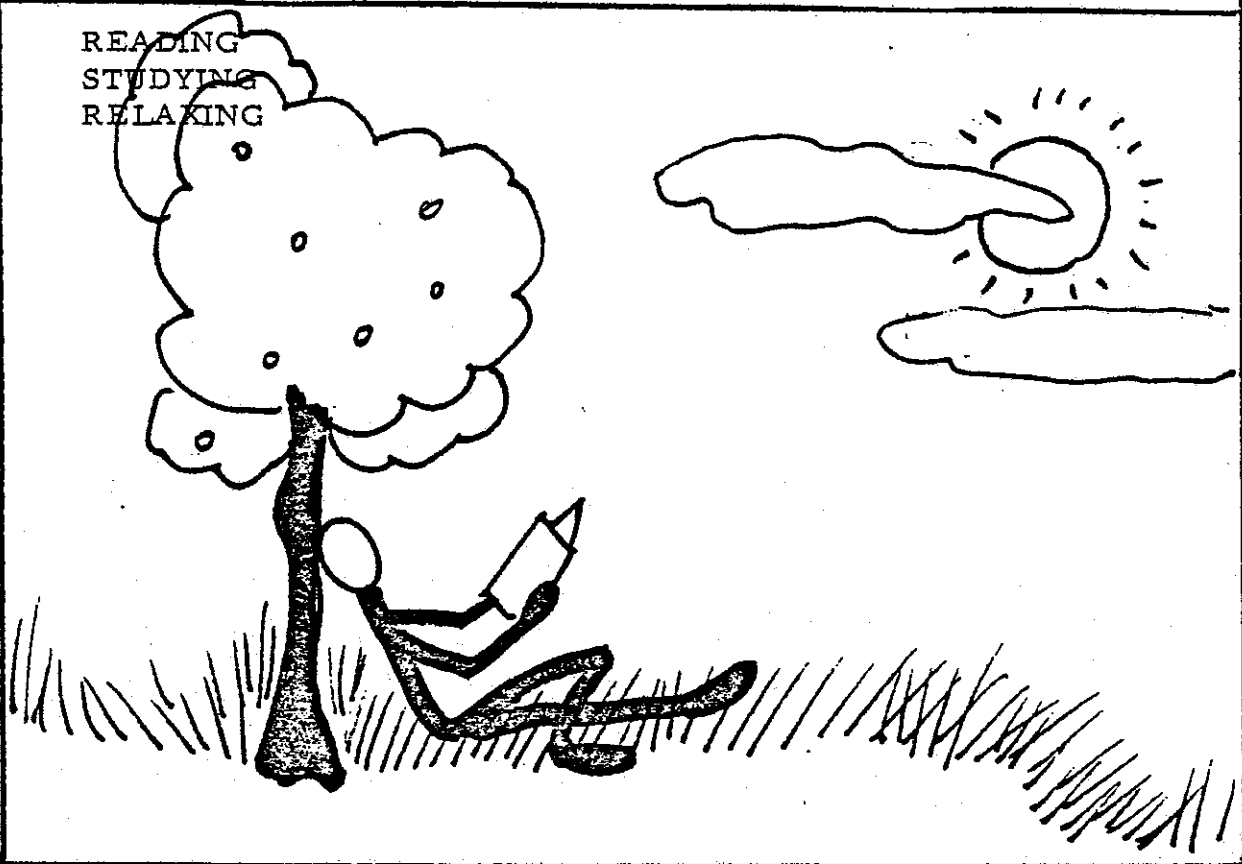
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DRAWING ACTIONS

SLEEPING
RESTING
NAPPING

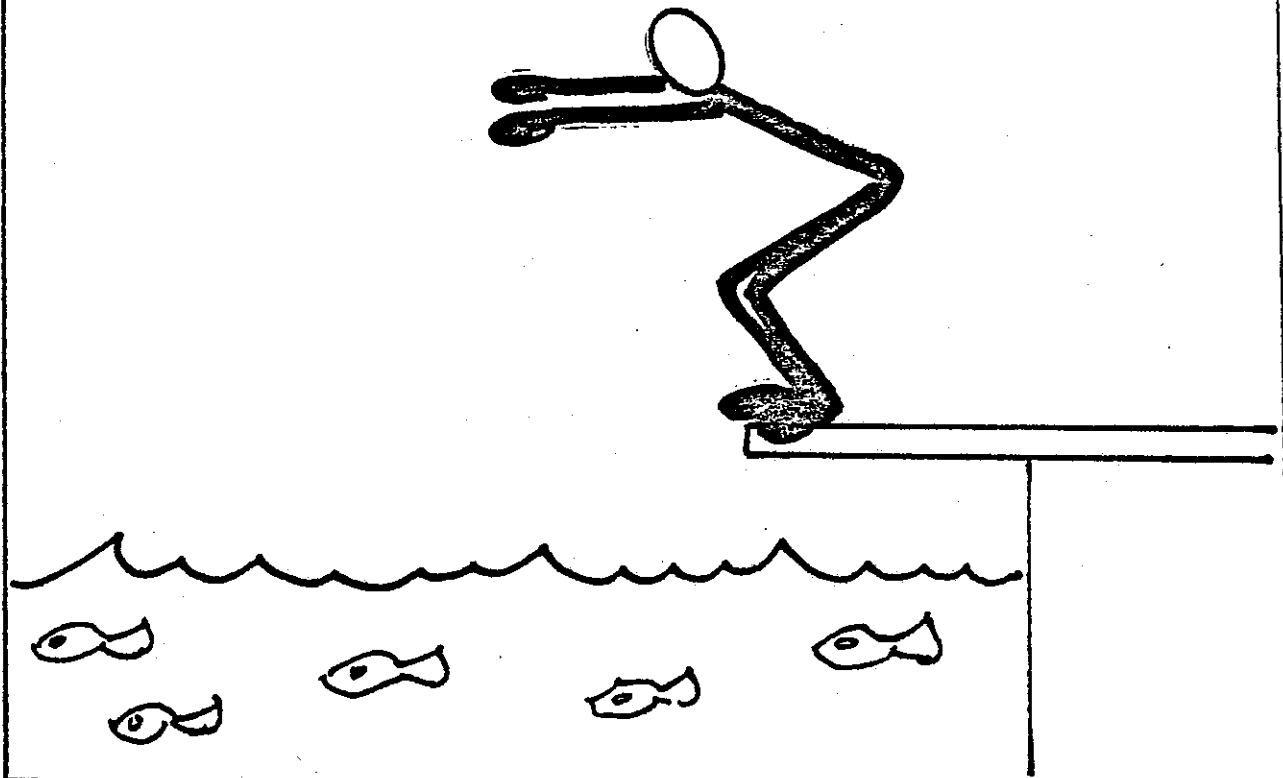


READING
STUDYING
RELAXING

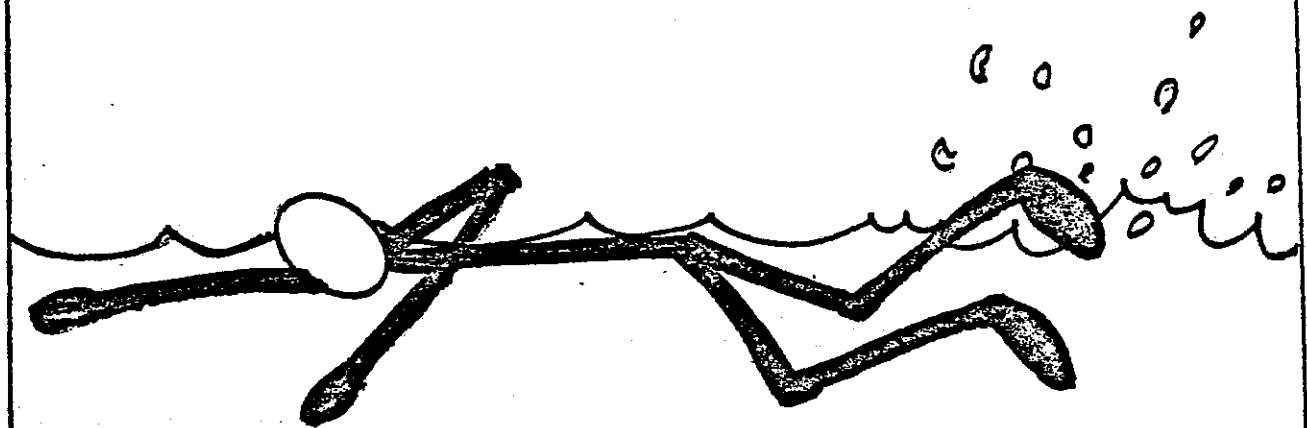


DRAWING ACTIONS

DIVING

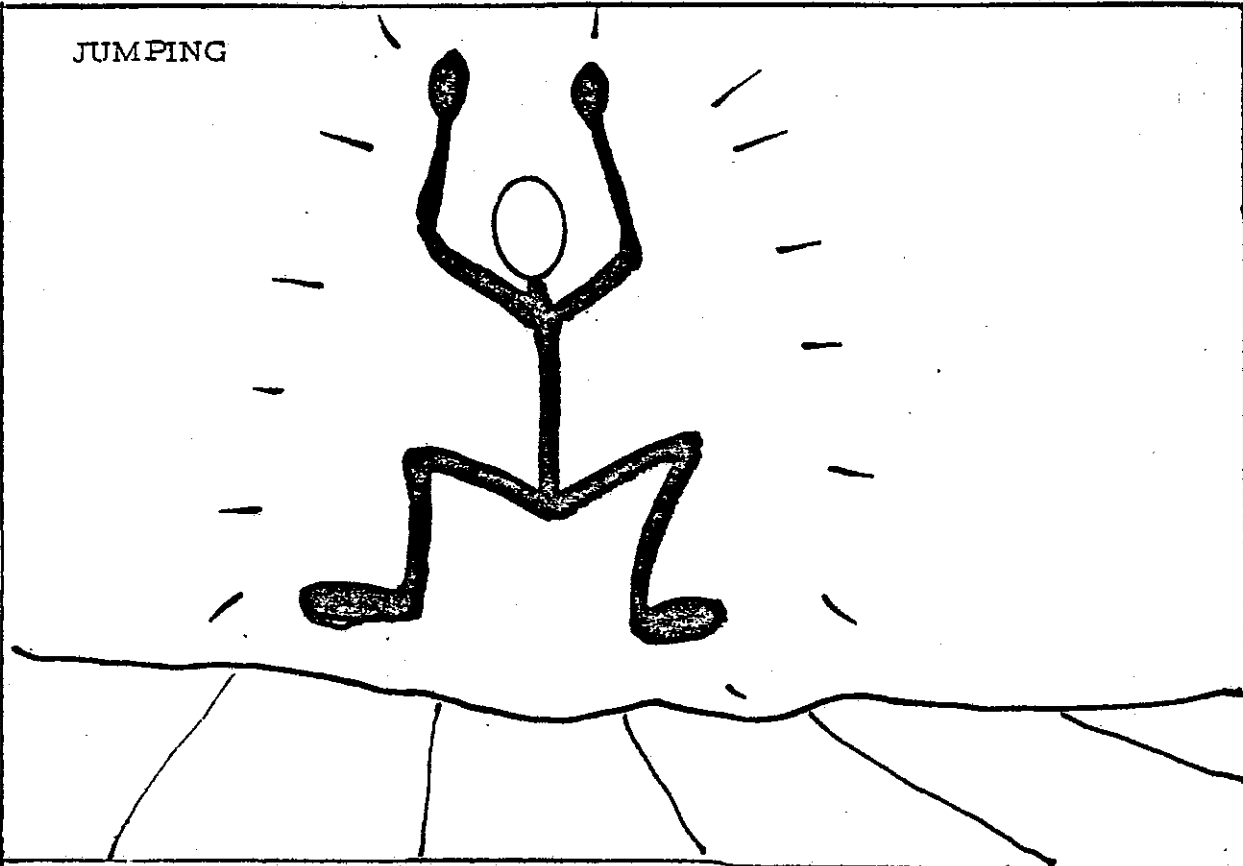


SWIMMING

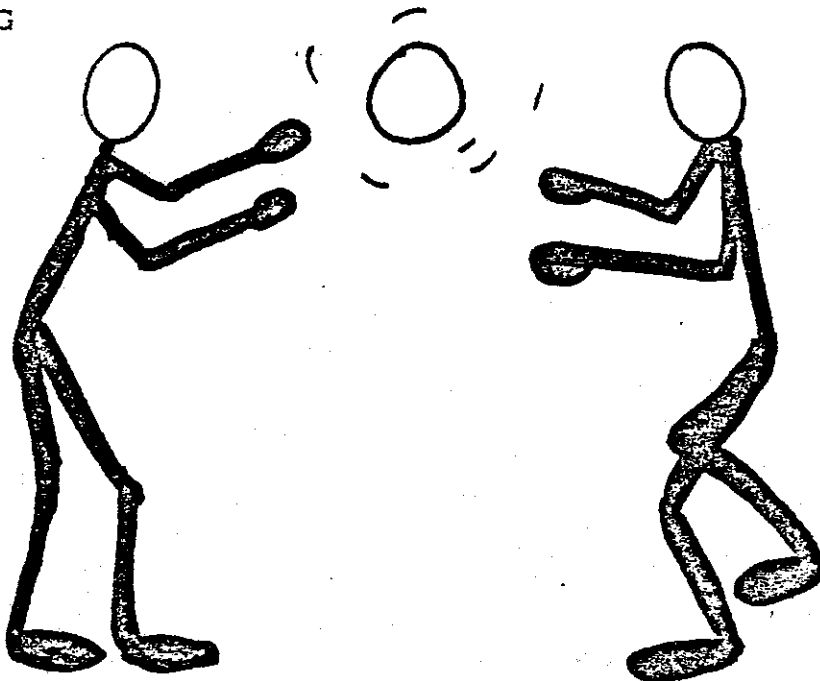


DRAWING ACTIONS

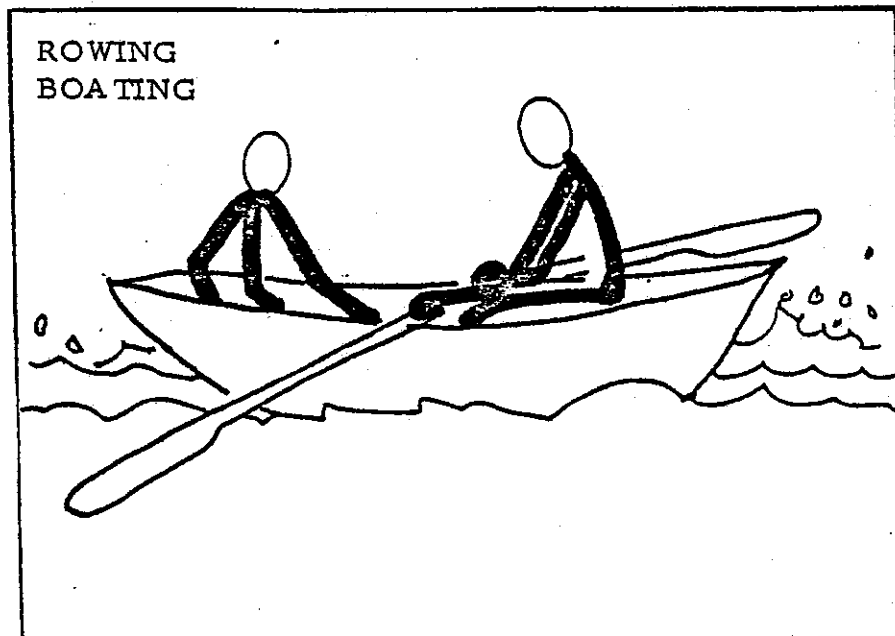
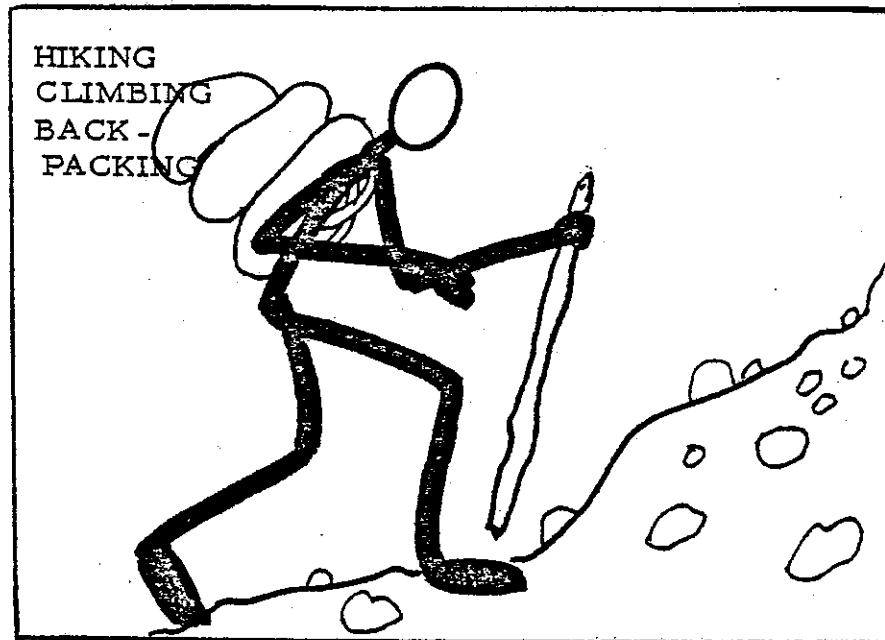
JUMPING



PLAYING
TOSSING
THROWING
CATCHING



DRAWING TRANSPORTATION WITH PEOPLE

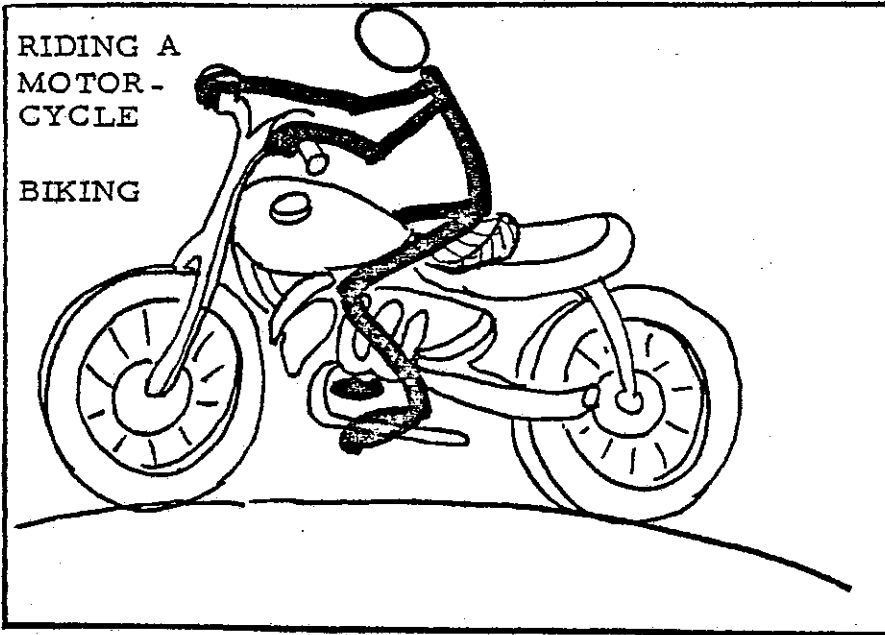


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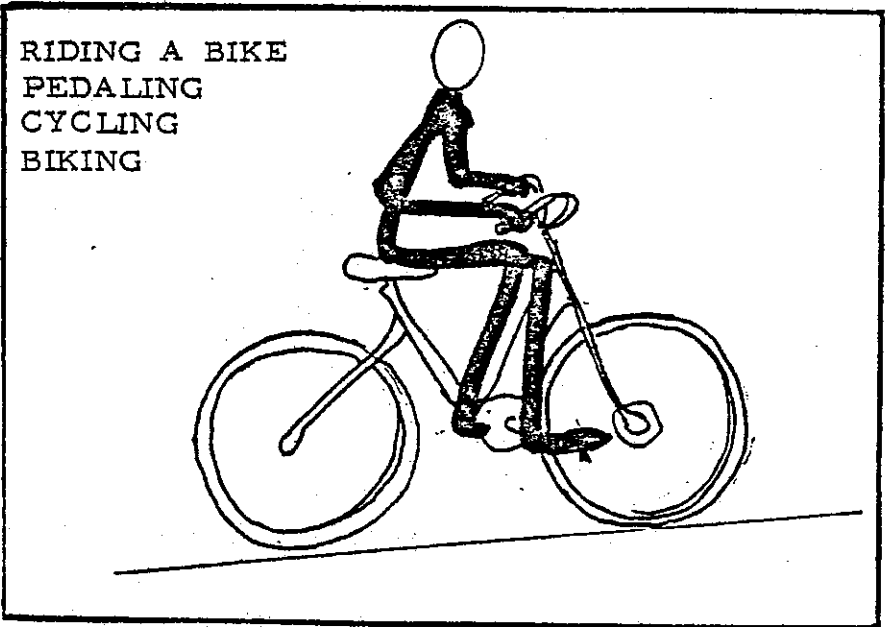
DRAWING TRANSPORTATION WITH PEOPLE

RIDING A
MOTOR-
CYCLE

BIKING

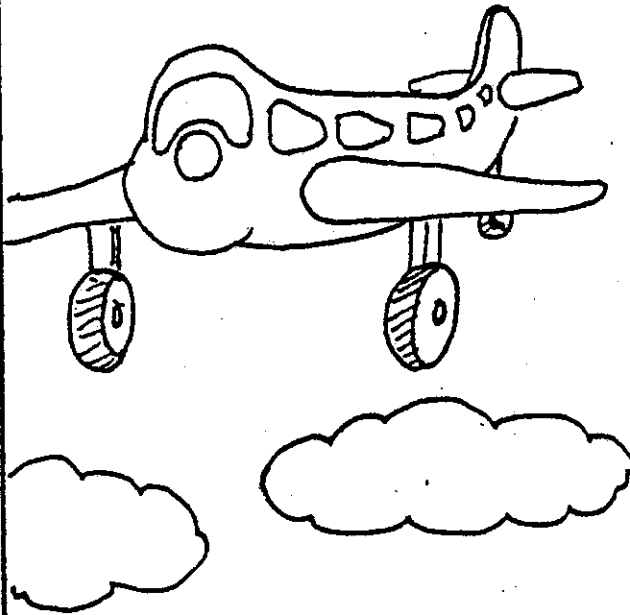


RIDING A BIKE
PEDALING
CYCLING
BIKING

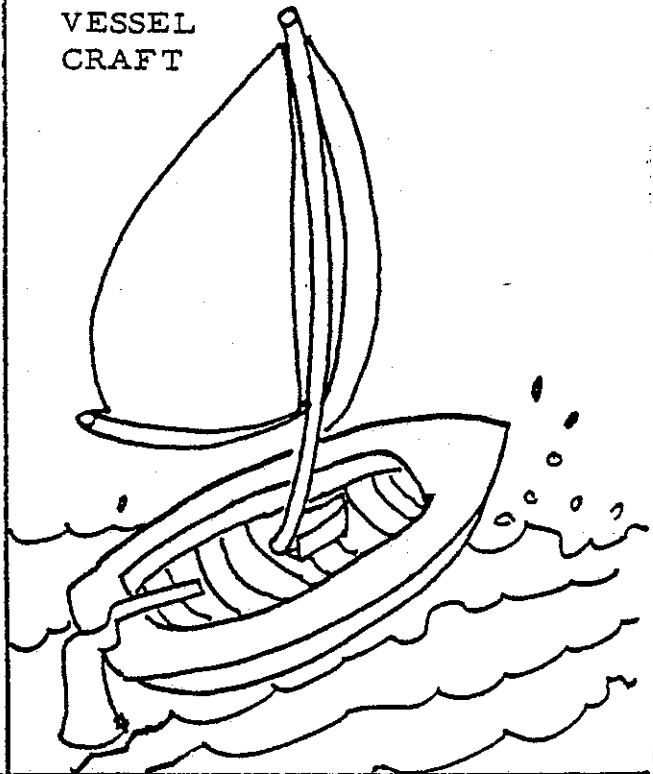


DRAWING TRANSPORTATION

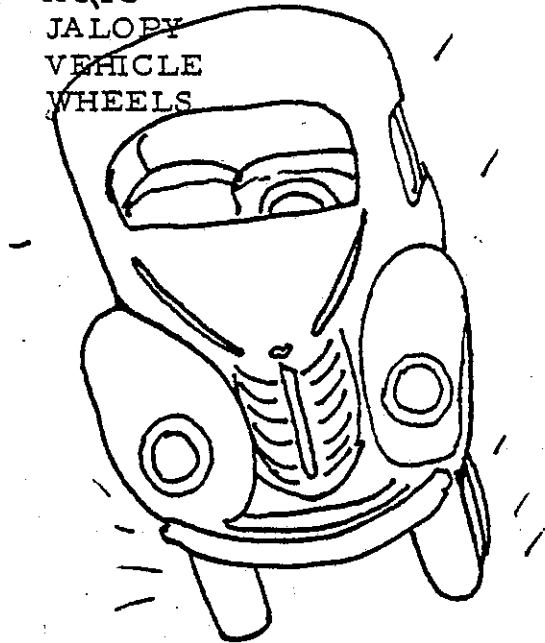
AIRPLANE
PLANE
JET



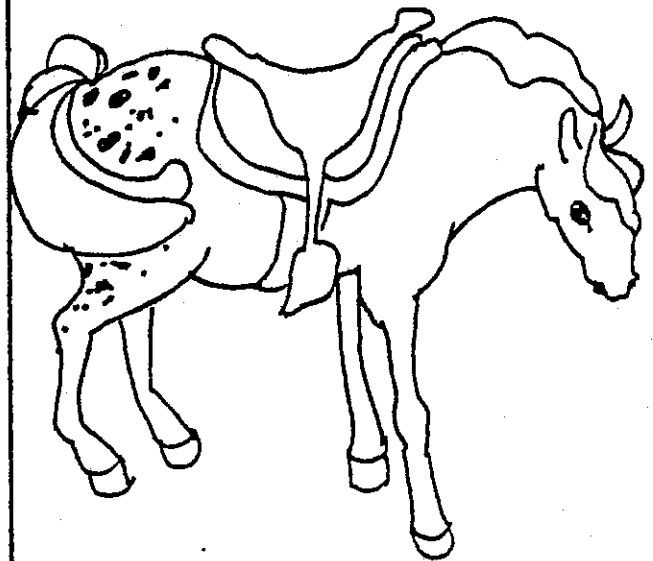
BOAT
SAILBOAT
VESSEL
CRAFT



CAR
AUTO
JALOPY
VEHICLE
WHEELS

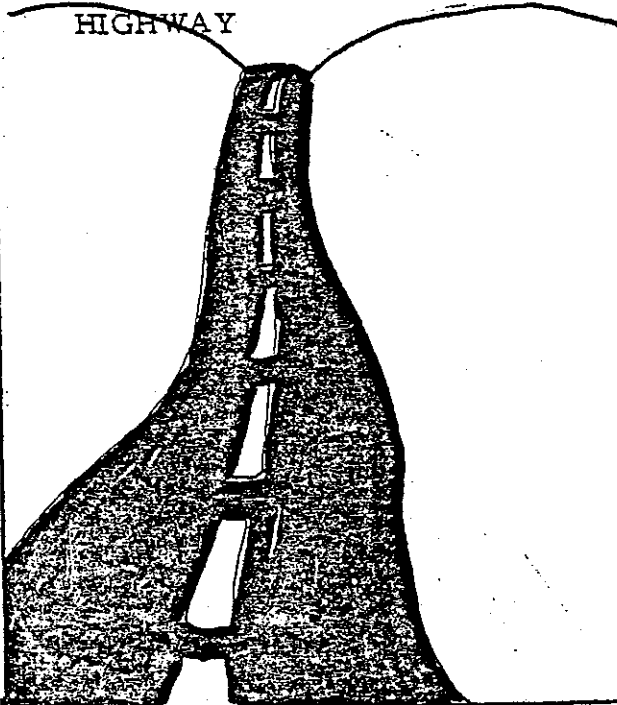


HORSE
PONY
STEED

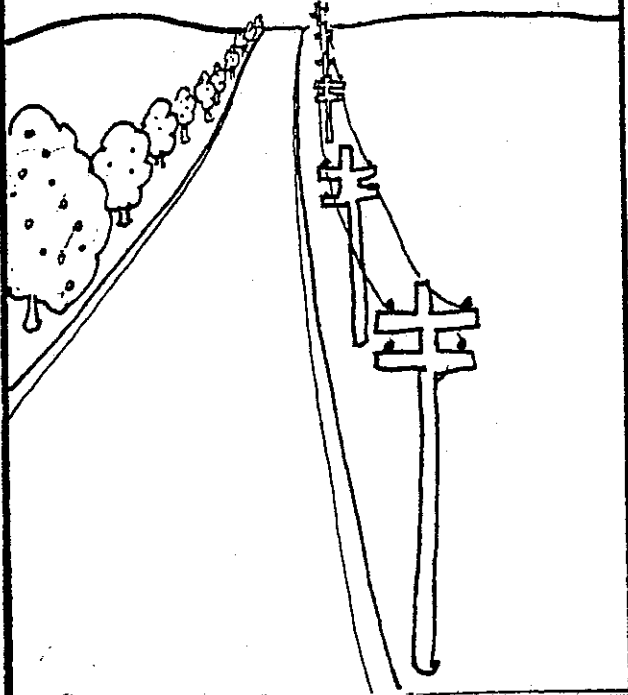


DRAWING TRANSPORTATION SETTINGS

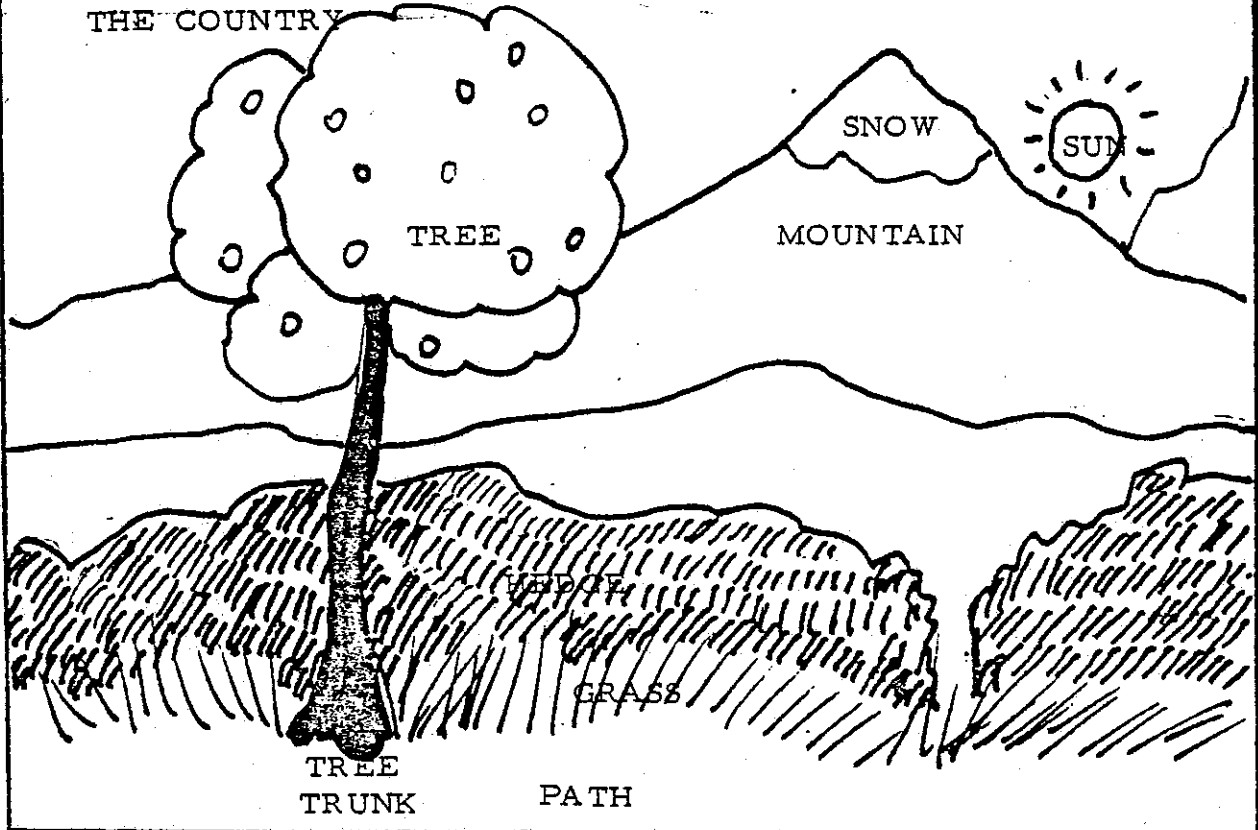
PAVED ROAD
ASPHALT
TARMAC
MACADAM
HIGHWAY



COUNTRY ROAD
DIRT ROAD



THE COUNTRY



TREE

SNOW

SUN

MOUNTAIN

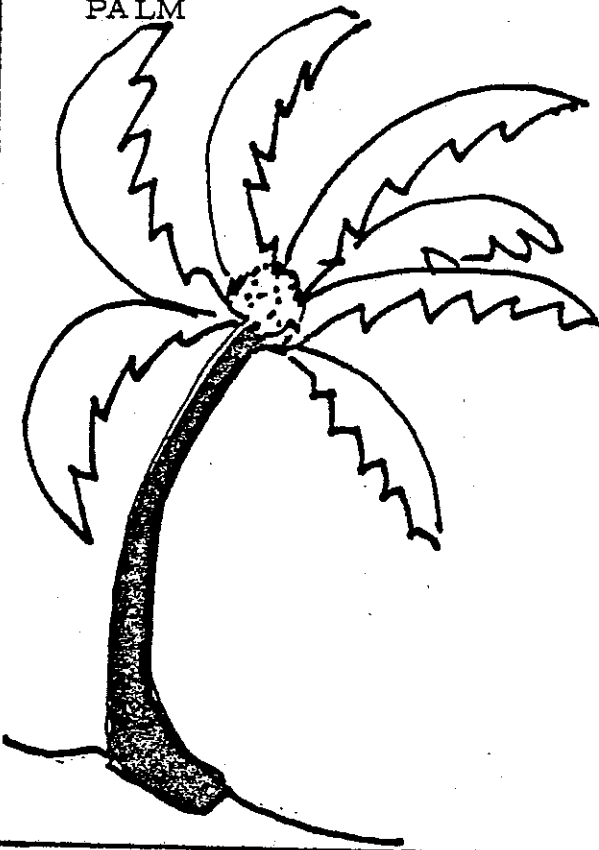
GRASS

TREE TRUNK

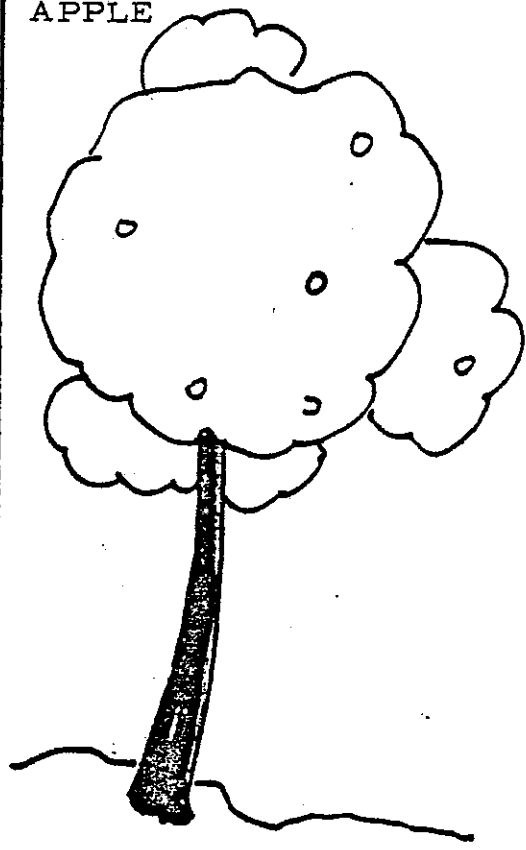
PATH

DRAWING TREES

PALM



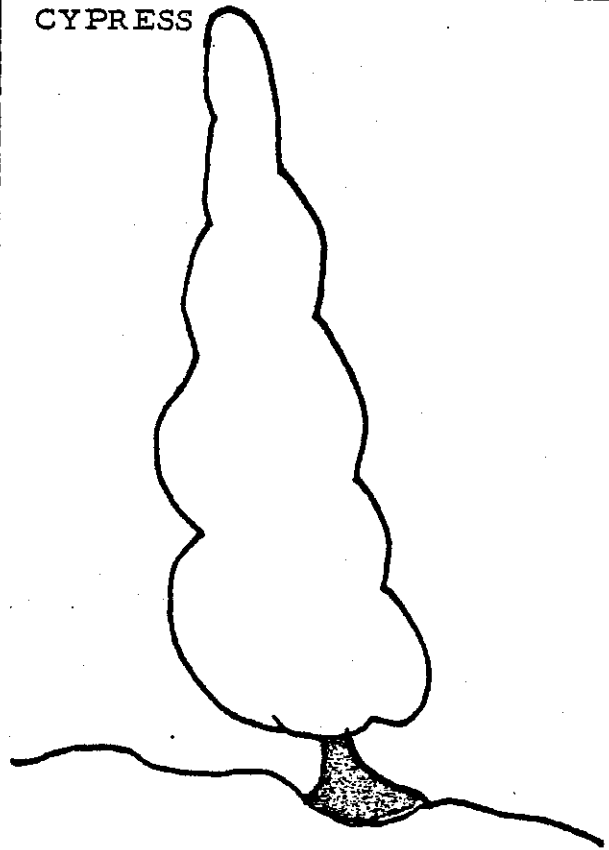
APPLE



FIR

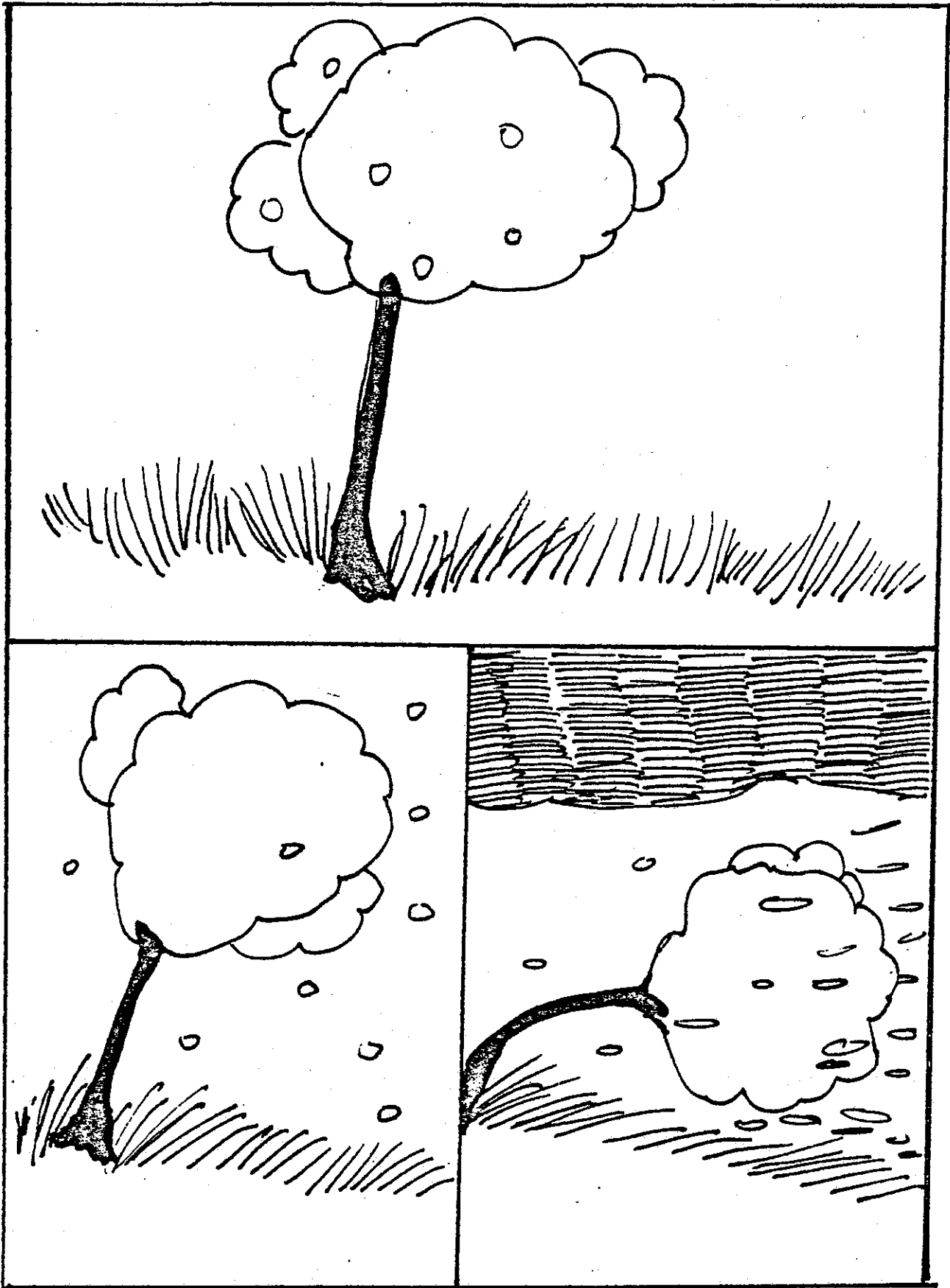


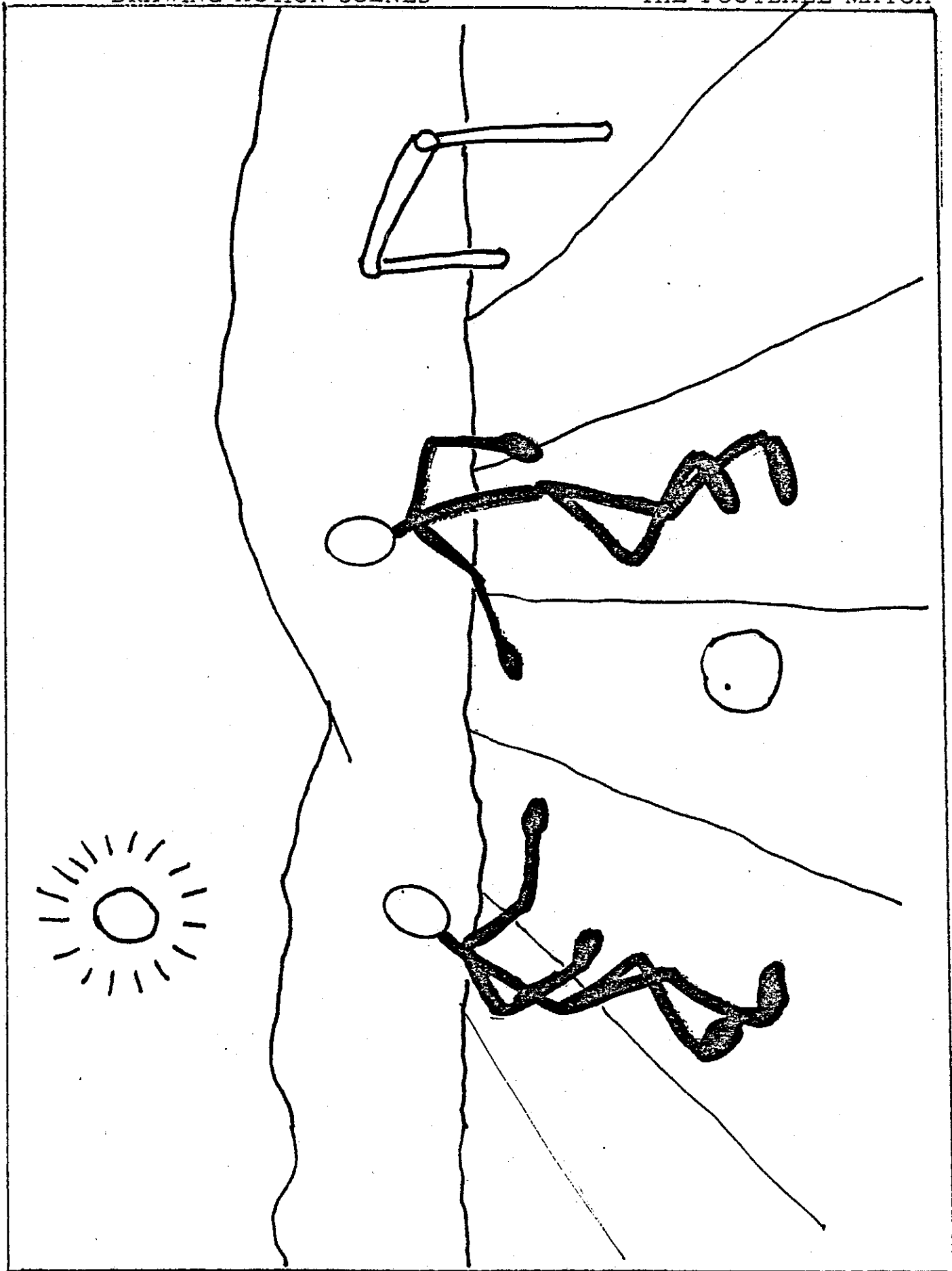
CYPRESS

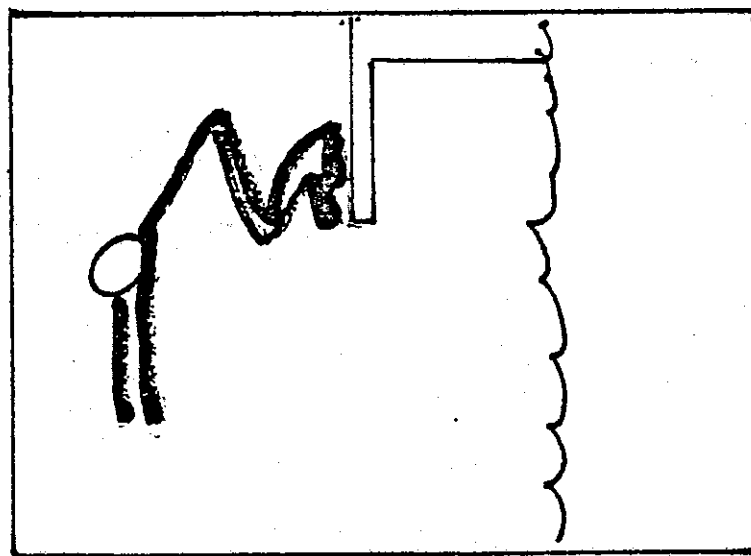
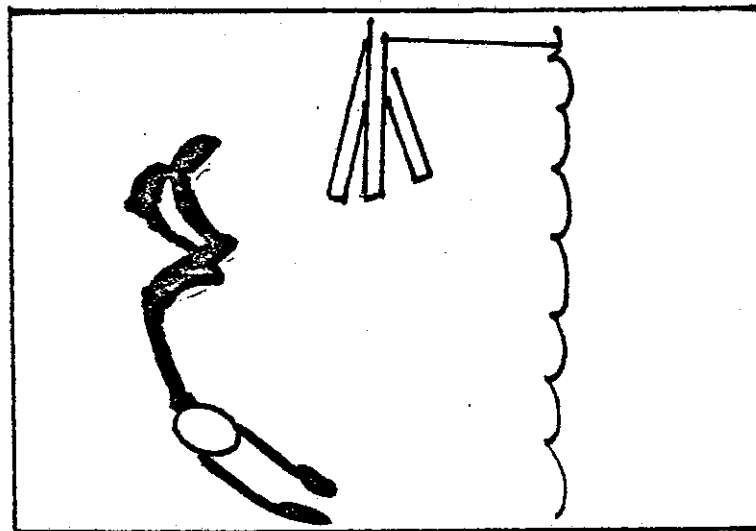
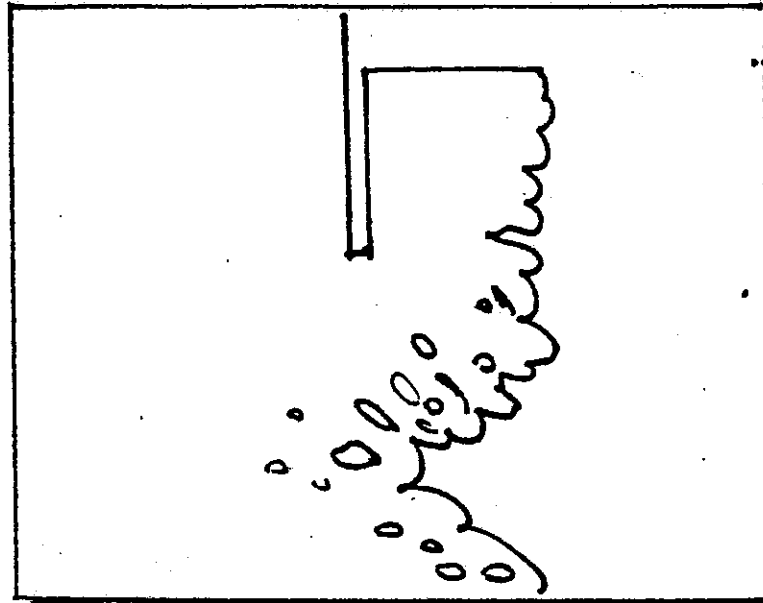


DRAWING A STORY SEQUENCE

"THE STORM"







ANNOTATED BIBLIOGRAPHY

SOME USEFUL BOOKS AND MATERIALS FOR ESL/EFL

Note: Almost all of these items are used by teachers here at SIT.

I. SEQUENCING PRESENTATION OF STRUCTURES (for teachers only)

An ESL Curriculum, prepared by C. Evans, L. Kunz, J. Withrow (New York, LINC, Inc.). Only 14 pages, but very concisely illustrates how to organize a course. Three elements: student behavioral objectives, possible structures, and possible contexts, are the basis of organization. There is a list of 175 basic to advanced structures, and basic information questions, and also the 100 most frequently used irregular verbs. In addition, included are proposals for a Silent Way sequence.

English Sentence Structure, by Robert Krohn, et al (Ann Arbor, The University of Michigan Press, 1971). A simple, easy to follow arrangement, with the structure laid out in boxes. New structures are based on previous patterns, so there is a logical flow. Good place to start, especially for the beginning teacher. Can also be used as a check if you write your own sequence. At the advanced level it is rather incomplete. (Note: Oldtimers refer to this book as "Lado-Fries.")

II. GRAMMAR REFERENCE (for teacher or advanced students)

Index to Modern English, by Thomas Lee Crowell, Jr. (New York: McGraw-Hill Book Company, 1964). An alphabetical listing with many details about grammar and usage. One needs to become familiar with grammatical terms to know where to find things. Traditional analysis, with lots of examples.

Modern English: A Practical Reference Guide, by Marcella Frank (Englewood Cliffs, New Jersey, Prentiss-Hall Inc., 1972). Also very thorough, answers nearly all the questions even the most advanced student could bug you with.

III. GRAMMAR REFERENCE WITH EXERCISES (equally useful for teachers and students)

Mastering American English: A Handbook-Workbook of Essentials, by R. Hayden, D. Pilgrim. A.Q. Haggard (Englewood Cliffs, New Jersey, Prentiss-Hall, Inc., 1956). A good reference with lots of exercises, clear explanations, but not always completely accurate in, for example, the use of the present perfect.

Rapid Review of English Grammar, by Jean Praninskas (Englewood Cliffs, New Jersey, Prentiss-Hall, Inc., 1975). Some prefer this to Mastering, while others..... Some teachers prefer the older edition of Praninskas. Not all the structures presented are practiced in exercises. A good "other place" to look.

IV. GRAMMAR EXERCISES WITH BRIEF EXPLANATIONS (though prepared for ESL students, it is equally useful for teachers)

English Sentence Structure, by Robert Krohn (see above, under I.). Oral exercises with simple procedures. Very mechanical, a kind of linguistic "calisthenics."

Modern English: Exercises for Non-native Speakers; by Marcella Frank (Englewood Cliffs, New Jersey, Prentiss-Hall, 1972). A two volume set: Volume I: Parts of Speech; Volume II: Sentences and Complex Structures. Very thorough. The best set of exercise books for advanced students, especially those preparing for the obscurities of the TOEFL. Some exercises are useful for low-level students, too. Gets into the subtleties much more thoroughly than any of the above-named books.

Graded Exercises in English, by Robert Dixon (New York, Regents Publishing Company, Inc., 1971). Probably the most widely published and pirated ESL book around. It's cheap, and the exercises are straightforward. It has clear, brief explanations. Students can use it on their own easily, although the mechanicalness gets pretty boring.

English Structure in Focus, by Polly Davis (Rowley, Massachusetts, Newbury House, 1977). An intermediate grammar review book intended for adult foreign language learners. There are "explications" in boxes and a wide variety of situational-type exercises. Handles many complexities and subtleties (as for example modals) in a much more complete way than many other texts. Book does suffer somewhat from the Newbury House "look" - small margins, densely printed pages.

V. COMPOSITION REFERENCE (Ideas for Teachers)

A Way With Words, by Edna Gilbert (available from Educational Solutions). Lots of creative composition ideas for sentences, paragraphs, long compositions. Some examples: writing a sentence with three letter words, finishing a story, etc., etc., etc. Ideas can be used with any class level.

VI. COMPOSITION TEXTS

A First Book in Comprehension, Precis and Composition, by L.G. Alexander (London, Longman, Ltd., 1965). The student reads a paragraph and answers questions to reconstruct a summary of it. Appropriate connectors are supplied. Easy to use, but like most composition texts, can become tedious.

Ten Steps: A Course in Controlled Composition for Beginners and Intermediate ESL Students, by G. Brooks and J Withrow (New York LINC, Inc., 1974).

Twenty-six Steps: A Course in Controlled Composition for Intermediate and Advanced Students, by L. Kunz (New York, LINC, Inc., 1972).

Write Me a Ream: A Course in Controlled Composition for Job Training and Adult Education, by L. Kunz and R. Viscount (New York, Teachers College Press, 1973).

These three texts are very similar. All use numbered steps which indicate the difficulty of the assignment. Simplest steps ask students to change pronouns, tense, etc. More difficult involve using passive, combining sentences, etc. This approach, like Alexander's, is easy to follow and seems to work. Moreover, since at the beginning stages students are doing little more than copying the text, it impresses on them the importance of little things they tend to overlook -- capitalization, punctuation, spelling, paragraph indentation. The printed texts relate to city life, adult problems, current events.

Reading, Thinking Writing, by Mary Lawrence (Ann Arbor: University of Michigan Press, 1975). Teaches logical organization: making inferences, using generalizations and examples, chronological order, describing spatial relationships, using cause and result, comparison and contrast, separating relevant and irrelevant information, showing logical relationships, making hypotheses. This is obviously an advanced composition text! Very clearly written and creatively designed, so that it can be used at an intermediate level; the thinking is more demanding than the language level. (It could probably be used successfully with native speakers.)

VII. READING TEXTS -- HOW TO READ

Reader's Choice, a Reading Skills Textbook for Students of English as a Second Language, by E. Margaret Baudoin, et al. (Ann Arbor: University of Michigan Press, 1977). An intermediate to advanced workbook for adults. Perhaps the most innovative reading text. Approaches reading as a problem-solving skill. Offers ideas for what to look for in a reading and offers a variety of non-prose readings: menus, newspaper ads, questionnaires, poetry, schedules, maps. It also offers short readings for the main idea, exercises for finding meaning from context, exercises for restatement and inference, exercises in using the dictionary, and exercises in morphology (roots, prefixes, suffixes). There are longer readings (up to 2,000-4,000 words).

American Topics: A Reading Vocabulary Text for Speakers of English as a Second Language, by Robert C. Lugton (Englewood Cliffs, New Jersey, Prentiss-Hall 1978). For advanced students. Although called a reading text, this book offers many interesting discussion possibilities as well as roleplays, skits, dictations, composition exercises, the expected vocabulary exercises (fill in the blanks, synonyms and antonyms, word-forms, prepositions, idioms) and reading comprehension exercises. Readings are on topics of interest to foreign students interested in the U.S., particularly those who might be living here. Topic range across food, jazz, divorce, family finances, ecology. Fifteen readings. Well illustrated.

How to Read and Write in College, by R. Dodge (New York: Harper and Row, 1962). Has exercises on usage -- agreement, dangling modifiers, and all the other fine things seen on the TOEFL. Writing exercises (at the grammar level) for advanced students. Reading texts are long and non-fiction: essays, feature articles.

VIII. AURAL COMPREHENSION

Improving Aural Comprehension, by Joan Morley (Ann Arbor: University of Michigan Press, 1972). Has a teacher's book and a student's workbook. Both are needed. Lots of details that are difficult to make interesting become so through games and exercises. Certainly the best in its field (practically the only one). Belongs on the list of the ten best EFL books, whatever the other nine are.

Listening Dictation,^N by Joan Morley (Ann Arbor: University of Michigan Press, 1975). Revives dictation taking and also has multiple choice comprehension tests. Students have to have gotten the dictations correct to answer the questions correctly. Has tapes, but can be used without them (teacher reads answer key in back of the book).

IX. PRONUNCIATION (teacher reference and student texts)

Pronunciation Contrasts in English, by D.L.F. and A.P. Nilsen (New York, Regents Publications, Inc., 1973). Minimal Pair exercises, diagrams to illustrate where the sound is produced, lists of languages whose speakers have trouble with each sound.

Pronunciation Exercises in English, by M.E. Clarey and R. Dixon. Same sort of stuff with addition of sentences and paragraphs. (Oops! Published by Regents)

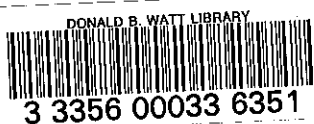
Stress and Intonation: Drills and Exercises in English Pronunciation, Volumes I and II (New York, Collier-MacMillan, 1973). Gives good information to the teacher as to how to teach pronunciation. Very exhaustive. Emphasizes normal, high-speed pronunciation. Good exercises on reduced forms (Whachadoin?).

Language and Life in the U.S.A., by G. Doty and J. Ross, Volume I (New York, Harper and Row, 1968, 1972). This is a general ESL textbook for college-bound foreigners, but it is one of the few that emphasizes pronunciation. There's a good "Introduction to American English Pronunciation," and pronunciation and intonation exercises in every chapter. There are some clever discrimination exercises, e.g.: student reads while teacher reads "He will (lend/land his plane," choosing one of the two words in parentheses. Then the teacher reads the question, "Is a loan involved?" Student must answer yes or no.

X. WORD GAMES, PUZZLES, FOLLOWING DIRECTIONS ETC.

Fun with English, by P. Hauptman and J. Upshur (New York, Collier-MacMillan, 1975). Includes all the fun things mentioned above and others as well. Good for use in class to add some variety and escape from your usual monotonous lesson. Also for the students to play with at home.

Scholastic Scope Publications: Two-Minute Mysteries, by D. Sobol, Countdown, by B. Goldsweig, Trackdown, by B. Goldsweig, Across and Down, by L.B. Charry (Englewood Cliffs, New Jersey, Prentiss-Hall). Designed for what we used to call "reluctant readers." (American adolescent droolers/Fonzie types) Humorous, good drawings, easy enough for intermediate ESL students. Usable with adults.



PUBLISHERS' ADDRESSES

American Book Company, 450 W. 33rd Street, New York, N.Y. 10001

Collier-MacMillan, Distribution Center, Front and Brown Streets,
Riverside, N.J. 08075

Thomas Y. Crowell, 666 5th Avenue, N.Y., N.Y. 10009

Educational Solutions, P.O.Box 190, Cooper Station, N.Y., N.Y. 10003

Harper and Row, 10 E. 53rd Street, N.Y., N.Y. 10022

Language Innovations, Inc. (LINC) 200 W. 72nd Street, N.Y., N.Y. 10023

Longman, Inc., 19 W. 44th Street, N.Y., N.Y. 10036

McGraw-Hill Book Company, 1221 Avenue of the Americas, N.Y. 10020

University of Michigan Press, 615 East University, Ann Arbor 48106

Oceana Publications, 75 Main Street, Dobbs Ferry, N.Y. 10522

Prentiss-Hall, Inc., Englewood Cliffs, New Jersey, 07632

Regents Publishing Company, 2 Park Avenue, N.Y., N.Y. 10016

Scholastic Publications, 902 Sylvan Avenue, Englewood Cliffs, New
Jersey 07632

Teachers College Press, 1234 Amsterdam Avenue, N.Y., N.Y. 10027