Using Short Stories in Class

By Jennifer Booker Young

Although chapter books have been getting good press over the past few years as a means to quickly improve language skills, short stories offer a wealth of learning opportunities.

First, students can be introduced to many genres in a short period of time. It has been my experience in Korea that not many students read for pleasure, so this exposure may help them find the style of writing that "clicks" with them. Second, short stories can be used in writing or conversation classes without getting side-tracked for too long with reading. Third, there are many activities which a short story can introduce. Depending on the age and level of the students, simply discussing the content and sharing opinions can be the end task. The more advanced the students are, the more challenging the follow-up activities can be. What follows are some ideas for writing activities to use in conjunction with short stories.

Write an Alternate Ending

An alternate ending can be written before or after reading the actual ending. Sometimes, students have difficulty imagining a different ending to a story. In order to foster their creativity, simply hold back the ending of the story until after they have written their own ending. Alternately, once the students have read the story, they can try to out-write the writer and make a better ending. Obviously, this is also well suited to pair or group work. The students can discuss the story and work through the clues and red herrings together before writing the ending, each in their own words or collaboratively.

Write a Prologue or an Epilogue

After reading the story, the students can write what they think happened before the beginning of the provided story to give some more character development, for example, or write what happened after the ending of the story, such as showing the consequences of the mystery being solved. This involves creative thinking on the part of the student, a concept that is now being focused on in second language learning.

Turn the Story into a Role Play

Mysteries are a good choice for lower-level writers because they tend to have a greater proportion of dialogue to begin with. The students can then perform a play which they have written. This can also be a useful tool to encourage students to find the most important parts of the story since leaving everything in creates more work an taking too much out makes it impossible to understand the story.

Write a Review

If a student can verbalize an opinion, they can put it on paper. This is a good opportunity to have students work on complex sentences and/or defend their opinions ("I liked the ____ part, because..."). I tend to use this with my youngest students and combine it with a little art work (drawing their favorite scene or the main character, for example) to take the perceived pressure off their writing.

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These are just a few of the activities used in my classroom. If you have additional ideas, I would love to hear about them! If you have not used short stories in your class before, here are some resources for free stories on the Internet: (a) *East of the Web: Children's Short Stories* (http://www.eastoftheweb.com/short-stories/childrenindex.html). This site contains several genres, and the stories are categorized by reader ranking, length, and author. There is also an adult area of the site: http://www.eastoftheweb.com/short-stories/indexframe.html. (b) *Mystery Net's Kids Mysteries* (http://kids.mysterynet.com/). The stories on this site are quite short, just a page or two long, and students can usually solve the mysteries by paying attention to small details. Readers can solve an incomplete mystery, and the best ones get published on the site. (c) *Aaron Shepard's World of Stories* (http://www.aaronshep.com/stories/). There are a variety of genres here, but the main ones are folktales, fairytales, and myths. Each story is marked according to appropriate age as well as word count.

This is just a drop in the bucket. The Internet is full of free materials. These are just the sites that I like to use. I encourage you to explore the suggested activities, and websites, to vary the routine in your classroom and to tap into different learning styles and genre preferences.

The Author

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The Joy of Glee

By Lisa Levine

I am proud to be a "Gleek," a fan of the American musical comedy-drama television series *Glee*, which is now in its second season. *Glee* is set in a small Midwestern town and focuses on a high school glee club competing on the show choir competition circuit, while its members deal with relationships, sexuality, and social issues. Without a doubt, the series can be cheesy and way over-the-top. Yet most importantly, *Glee* has proved to be a very effective vehicle for teaching American English and culture to Korean university students.

When I was first asked to teach a Media English course, I had recently heard about *Glee* and enjoyed watching the pilot episode so much that I decided to design the course around the series. I hoped the learners would

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"Glee" proved to be a very effective vehicle for teaching culture.

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enjoy the high-interest content, and I knew that the material would lend itself to activities that could help students improve their skills in all four areas. *Glee* also seemed to be a practical and accessible "text" because students could get individual episodes and subtitles online in both Korean and English.

Students were required to watch one episode per week as homework. During class time, we watched short segments from that week's episode and did related activities. I was teaching two sections, both with seventy students of varying levels of fluency, so I decided to focus on group work. For lesson ideas, I used the Stempleski and Tomalin resource *Film*. I recommend it highly because it provides activities according to level and lesson time. These activities can be adapted or expanded as needed.

I quickly realized that students found most engaging the activities that required them to create a finished product, more especially, the ones which gave them the opportunity to express their opinions. For example, I got students to work in pairs or small groups to make character maps, using handouts with graphic organizers, or asked them to make timelines or charts of literary elements, such as the setting and/or the events in specific scenes. The groups submitted these to me at the end of class. When asked to choose a favorite character and justify their choice, students had animated discussions about the relative "hotness" of the different actors. They also threw themselves into a memory game activity in which the whole class watches a film clip and each team writes questions about it that they hope the other team will not be able to answer.

Above all, the music makes *Glee* unique and does not discriminate musically. Classic Broadway show tunes, 21st century pop music, rock and roll, ballads, bluegrass, and blues were all performed. The musical generation gap was even a benefit, as I learned about my compatriots Beyonce Knowles and Kelly Clarkson from the

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students, and they learned about John Lennon and Liza Minelli from me. We used songs to, among other things, generate vocabulary, make predictions, practice listening skills, and especially, to learn about American culture. Students responded most enthusiastically to the lessons in which I used additional authentic material like YouTube videos of live performances by the *Glee* cast or events related to the show. By coincidence, the cast of *Glee* performed "Somewhere over the Rainbow" on the White House lawn on Easter

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The resource "Film" provides activities according to level and lesson time, which can be adapted or expanded.

Sunday, and we were able to watch their performance in class the next day. One other coincidence: it turns out that cast member Jenna Ushkowitz, who plays the character of Goth girl Tina Cohen-Chang, was born in Seoul. Maybe there will be a *Glee* flash mob here, too.

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The Author

Lisa Levine began teaching ESL in her native New York in 1991 and has been an educator ever since. She came to Korea in 2007 to do teacher training and now teaches at Soongsil University. Lisa presently serves as Secretary of Seoul Chapter of KOTESOL. She is interested in using popular culture in class and hopes to be called "Dr." someday.
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SLA Issues & Classroom Practice

By Jeffrey Walter

The main focus of ESL research is on learners and learning, not teachers and teaching. Consequently, I would like to talk about a number of issues in ESL research that we need to consider concerning our classroom practice.

Initial State: How influential is what ESL learners bring with them to the task of learning a new language? In one view, ESL learners bring all the properties of their first language (full transfer), then work to replace L1 properties with appropriate L2 properties. Another is that ESL learners bring the universals of language (no transfer), and the learners acquire an L2 as they did their L1. A final view is that ESL learners bring with them a limited transfer of L1. What view do you subscribe to and how does it influence your classroom teaching?

> *Considering what we believe about SLA is influential in evaluating how our classroom practice reflects this.*

Can L2 learners become native-like? This major question has been researched extensively. One view states that ESL learners are unable to become native-like, especially in phonology and syntax. Another contradicts this. The third viewpoint insists that ESL learners are able to achieve native-speaker likeness in some domains. What do you believe about the absolute potential of a learner? Do you consider this in your daily practice? Does it inform your approach?

What are the roles of input, intake, and output? Input is necessary for language learning. Yet input must be combined with opportunities for intake. However the role of output in language learning is not that clear. There are three positions: a) output is required for successful language learning, b) output plays little to no role in language learning, and c) it is not output, but interaction with others that is useful in language learning. How closely do you consider these features in designing activities? What role does output play in your classes?

What are individual differences and how do they affect language learning? ESL learners are not all alike. Aptitude, motivation, learning style and learning strategies employed impact the proficiency development of a learner. How often do you consider these personal aspects of your students? Do you attend to one more than another? If so, why?

Pedagogical implications of ESL issues in the classroom: In the most optimistic position, ESL students bring the universals of language to the task of language learning. They learn implicitly; there is no such thing as an absolute critical period (CP), and consequently they can become near, or even, native-like users of language. The opposite position argues that ESL students bring the properties of their first language with them and learn explicitly, with CP playing a fundamental role in their learning, and stating that they cannot become native-like. However, if we adopt a moderate stance between the two positions, aiming for more realistic goals in language learning, and provide ESL students with classroom practice that reflects our beliefs about language learning and our knowledge about SLA, we will be able to go a long way with teaching and learning a new language.

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Learning a new language is like turning a key that opens the door to another culture. In the case of the English language, it opens the door to the world. Becoming native-like is all too often the ultimate goal, but it cannot be the only goal. Rather, a more appropriate goal to instil in our students is the development of a functional and practical use of the language. Second language learning might be easier during the CP, but it doesn't mean that it is impossible after this period.

Classroom practice and efficient exposure to, and practice of, the language increases proficiency. Accounting for different aptitudes, motivation, and learning styles also increases what teachers can assist students to achieve.

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Conversation Skills & Strategies

By Jeffrey Walter

The awkward silence. The inappropriate question. One-word answers that kill conversations. At times, we have all felt ill at ease during a conversation with a second language learner. But very often it is not a lack of vocabulary or grammar that hinders communication, but a lack of conversation skills.

Knowing the structure of English is not enough. Even learners who have a good knowledge of the language structure may still struggle to communicate effectively. Thankfully, there are *skills and strategies* (i.e., interrupting, circumlocution, starting a conversation with a stranger) that can be learned, practiced, and improved over time. We, as teachers, need to forge beyond just conversation practice to teach our students *how* to have better conversations.

How Do We Teach Conversation Skills and Strategies?

Dornyei and Thurrell (1994) promote three basic ideas for the teaching of conversation strategies (CS): teaching specific language, raising students' consciousness, and sequencing. First, most CS have specific expressions that are used. For example, to change the subject, we can say, "That reminds me..." or "By the way..." Students need to be provided with this language. Secondly, to raise students' consciousness, we should explicitly tell and show them what these expressions do and how they work. Showing them "before" and "after" versions of conversations works well since they can readily identify with communication failures and are delighted to see how easily they can be overcome. Finally, it is important to plan a sequence of skills to be taught that allows the recycling of old material while building and expanding their skill set.

CS can be taught within the framework of lessons you already have - there is no need to scrap your whole syllabus. Do you use model conversations? Why not take a 10-minute detour to teach how to ask for repetition and clarification phrases?

CS for Low-Level Learners

You may think that low-level students are not capable of handling CS or perhaps it is a low-priority goal, but considering that these are the learners who struggle the most with continuing conversations, it is very important. Here is a list of CS that most beginners can grasp. They fit naturally into conversation, so they are easy to recycle throughout your regular curriculum. (a) *Eliciting opinions*: "How about you?" and "What do you think?" (b) *Help*: Saying you do not understand and asking for help or repetition. (c) *Agreeing & disagreeing*: Since so many communicative activities involve this. (d) *Reacting*: "Really?" "Wow!" "Sounds exciting," "Me too." (e) *Giving more information*: "Do you like soccer?" - "Yes, I love it. My favorite player is Ji-sung Park. He plays for Manchester United." (f) *Asking relevant questions*: "I like cooking." "Really? What foods can you cook?"

Students with these simple skills are able to have longer, more meaningful conversations. Thus, they are able to better cultivate relationships with their classmates (in

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English!), which in turn, bolsters motivation and interest. Success at even basic conversations breeds confidence.

Where Do You Find CS Materials?

Conversation Gambits (Keller & Warner, 1988) is an excellent collection of expressions and activities. Mainstream EFL textbooks have traditionally lacked CS but are starting to pay more attention (e.g., see the Touchstone and Join In series). If you look for them, you can find CS in most textbooks. For example, "Well..." in the model conversation is a filler, but it needs to be explained and practiced if learners are going to be able to use it. There is also a list of oral communication micro-skills in H. D. Brown's Teaching by Principles (2001, chapter 17).

A few simple skills can go a long way toward your students having more natural, flowing conversations. These skills can be easily integrated into your lessons and can be an interesting break from the norm.

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Class Diaries: Make Your Job Easier

By Tim Thompson

Teaching a class a second or third time is supposed to be easier than teaching it for the first time. Whether we teach the same section multiple times during a semester or the same class term after term, using the same book and teaching the same material requires less preparation and therefore should be easier to teach. The problem is that we are also busy and things that we should be able to remember from class to class slip through the cracks. Class diaries are a practical way to keep activity ideas, lesson supplements, and any teaching ideas that worked well all in one place.

The first situation where class diaries can come in handy is when we teach the same lesson several times a week (or a term). This semester, I have three writing classes on different days. I might not always be able to remember on Friday the method I used successfully in Monday's class that helped the students understand something easily. If I do not write things down, I have to trust my memory - and it is not what it used to be.

An excellent way to keep your classes consistent.

A second situation is when we teach the same class every term or every other term. I used to make notes in my coursebooks, but sometimes the school would collect the books and issue new ones the next semester or would change the book between terms. I needed a way to keep my class notes so that they would not be taken away from me. Keeping a class diary allowed me to keep my notes on my computer's hard drive and also on a USB that I carry with me. Now that I have a diary for each class, I can walk into a new term confident that I know what to do in any given class and in any given week of the semester.

There are no rules about what a class diary needs to contain or the format that needs to be used. My class diaries are very simple, with no formal layout. I make notes on what I did after the first class and add any details that might surface after teaching reiterations of the same class. My diaries include what pages I covered in that given class, which activities I chose and how much time they took, ideas on how to explain something or specific examples that I used to illustrate a point, and what homework needs to be given or collected. Class diaries can be as simple or as complicated as you want.

Class diaries are not just for managing your plans for your classes. They can also be used for career development. They can be rewritten formally and integrated into a teaching portfolio, which can be useful for performance reviews or job applications. Once they are created, they can also be used by substitute teachers who are asked to teach your class. Teachers who do not have the time or energy to create formal lesson plans before a class will find class diaries to be a convenient and effective substitute. Class diaries are very similar to lesson plans except that they are created after the class, not before. We hope what we write in a lesson plan will work but we *know* what is written in a class diary has already worked.

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Class diaries are an excellent way to keep your classes consistent: both during a semester, and from term to term. This does not mean, however, that teachers should not strive to keep developing their lessons and including new ideas and activities. Keeping a class diary may seem like common sense, but it took me almost a decade in the classroom to start keeping one. It is never too late to make a positive change in your teaching style or your methods of preparation.

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Benefit of a Teaching Journal

The process of writing about teaching events often leads to new insights about those events.

Jack C. Richards & Thomas S. C. Farrell
*Professional Development for
Language Teachers* (p. 67)

Literature Circles & Nonfiction Texts

By David Williams

To help students make the step from the traditional grammar-focused and teacher-centered classroom to one based more on real-world discussion, teachers seek activities that build students' confidence and facilitate fluency, that keep them engaged and task-focused, while simultaneously helping them to think independently and critically. Such objectives can be met through a literature circle.

What Are Literature Circles?

Literature circles are small student reading groups which allow meaningful discussions in English. Within a group of six, students carry out a different reading task, based on a role sheet, on a story given to them by their instructor. Students fill out the role sheet and use this as the basis for their group discussion. Literature circles thus seem to be about a group discussing *stories*, and often of a literary bias. However, in the real world, students also need the skill of exchanging information based *on nonfiction* and, at times, the skill to express themselves critically. As an instructor of students studying cross-cultural content rather than fiction, I wanted to incorporate the student-centered fiction-based literature circle into my classroom to make the learning of content more engaging and meaningful. The result was the nonfiction reading circle.

An engaging way to teach content.

Applying Literature Circles to Nonfiction

Instead of six roles, used with fiction-based circles, the nonfiction circle has just four roles. These roles are: *group leader*, who keeps discussion going and delegate time; *summarizer; word master,* who selects important words or phrases from the text; and *culture connector,* who highlights the cultural association and differences between the culture represented in the text and the students' culture.

Running a Nonfiction Circle

Students are briefed on the use of the role sheets in the first class session. These provide the framework and stimulus for discussion in subsequent weeks. Groups of four are assigned and students told these groups will be fixed for a five-week cycle. The five-week cycle allows each member to experience each role once (the fifth week is for presentation). Students are then given the first nonfiction text for homework and complete their respective role sheets as instructed.

The following week, after a short introduction by the teacher to contextualize the topic (be careful not to summarize or comment on the text itself), students begin their circle discussion. I generally set a discussion time limit of 30 minutes but allow for extension if students continue to be fully engaged with the topic.

Once the allotted time is over, I call on a representative from each group to stand in front of the class and highlight one aspect of their discussion for three or four minutes. Other groups are then

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free to ask questions to that representative or group. Finally, the class closes with a teacher-centered session which advises students on good or poor use of language or any cultural misinterpretations that groups may have made during their discussions.

At the end of the session, students are given a new text and prepare a different role for the following class. As a means of evaluating students, role sheets are collected in the fourth week and, in the fifth week of the cycle, students prepare a short presentation or a poster session about one of the topics discussed and present it in a colloquium style forum. In this way, students revisit the text and develop topics of personal interest.

Conclusion

Through nonfiction reading circles, students develop a new depth of understanding of content, hone critical thinking skills, and thanks to the group format, benefit class cohesion and co-operation enormously. With clearly defined tasks at its heart, the nonfiction reading circle is an engaging way to teach content and assists students with their studies in the classroom and in their lives beyond it.

The Author

David Williams has lived in Asia for more than 15 years and is currently an instructor in cross-cultural issues at Yokohama City University, Japan. In addition to reading circles, he is interested in the effects of extensive reading on TOEIC scores and student motivations for overseas study. Email: davidokj@yahoo.com

Video Clips to Promote Speaking

By Rafael Sabio & Kara MacDonald

One of the many difficult tasks EFL instructors face in the classroom is getting students to speak. Using video clips as a conversational medium can help instructors facilitate speaking in the classroom due to the content's appeal, providing students with authentic situations in which English is used. The following offers engaging activity ideas for those who are unfamiliar with how to best use video in the classroom and a refresher for those who have not used it recently.

Preparation

Finding appropriate videos includes consideration of the content, appeal, and length of suitable clips. Content suitable for students and the appeal of the video virtually speak for themselves. However, length does not. The length of the video clip is best if not shorter than two minutes, to allow students to connect with the language content, but no longer than five minutes, to reduce cognitive demand. Additionally, clips shorter than two minutes may not provide enough substance from which students can create a narrative. Also, with clips longer than five minutes, students may find it challenging to remember the language related to the content.

Groups can be created in order to harmonize the class.

To Group or Not to Group?

Language classes are rarely perfectly leveled. In a class of ten students, there may be one or two that are more advanced than the others. To address both lower and higher level learners, groups can be created in order to harmonize the class, as the more advanced students can help those that are struggling with capturing the content. Peer assistance not only helps lower-level students, it also serves as a review tool for advanced students.

It can be tricky to determine whether or not to use group work with intermediate-level students. For smaller classes, independent work may be better than group work because instructors can easily work with students on a one-to-one basis. However, for larger classes, group work can provide support to the lower intermediate students, as they can be assisted by higher intermediate students.

Advanced-level learners may at times benefit from individual work as it allows them to work faster and provide more details to their answers than if they had to work with others. If instructors are looking for substantial answers in students' responses, then individual work will most likely yield such results. If instructors are looking for students to collaborate and converse more, then group work will work better. Ultimately, the best choice will be that which meets that class's objectives.

Classroom Activities

After the instructor has grouped the students and played the video clip, students can be questioned regarding what they saw (i.e., nouns), what happened (i.e., verbs and longer explanations when possible) and what emotions they perceived among the actors (i.e., adjectives and longer descriptions when manageable). After a few minutes of discussion, students can be invited to write a small narrative or dialogue related to the clip, that can then be acted out in a role play. A specific language focus can be included, such as the use of first- or third-person pronouns. Another activity is to allow half of the class to see the video clip, then have them narrate what they saw to the group that did not see the clip. Finally, the second group of students is shown the clip, and they are then asked to describe how similar or different the first group's narration was to what they saw. Do not limit your selection of video clips to movies alone: Commercials, talk shows, documentaries, games shows, and more are available to draw from. Numerous activities on how to use a variety of videos can be found with a quick search of the web or in ELT books such as *Using Authentic Video in the Language Classroom* by Jane Sherman.

The Authors

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Kara MacDonald's *details can be found on page 3.*

Co-Teaching in Public Schools

By Eun Sil Seo

As a result of the Korean government's efforts and investment in English teaching, native English teachers (NT) and Korean English teachers (KT) are collaboratively teaching at most public schools. The term and system of co-teaching has been described as one of the best ways for Korean learners to improve their language proficiency, as they are supported with systematic language instruction while also gaining exposure to the target language from both an NT and a KT. However, many KTs and NTs struggle to find a balance in teaching together as there are numerous challenges to working together. These range far beyond personality, into classroom management styles, teaching approaches, and others. Thus, we need to explore the difficulties that KTs and NTs face and aim to identify effective ways of carrying out the task of teaching together in the same classroom. Based on my experience as a public school teacher in a co-teaching relationship, I would like to suggest that we concentrate on the value of communication, interaction, and flexibility.

We need to explore the difficulties that KTs and NTs face.

Communication

To successfully meet learning objectives, KTs and NTs need to prepare the lesson together. This may sound simple, but it is not always so straightforward. It is necessary to allocate preparation time and time to communicate with each other on a regular basis. The most important process of collaborating is sharing how the next lesson will play out in the classroom, making each person ready to teach *together*, cognitively as well as emotionally. Since many teachers simply ignore or do not have enough time for the process of collaboratively planning a lesson, communication should be emphasized, to remind teachers of the crucial role it serves in having a successful lesson. Once a regular prep-time has been determined, teachers can discuss a range of topics to gradually develop a collaborative teaching style. Finding time for communication about lessons is the most essential part of the co-teaching process, because, if the lesson has not been planned well collaboratively, it will not be as effective as it could be.

Interaction

During co-teaching lessons, one teacher takes the role of leader and the other of supporter. It is common for the NT to lead the lesson; however, this custom often turns the KT into an observer rather than an active participant. It is more effective to operate by taking turns in leading the class or conducting activities, as this makes a larger range of teaching and support styles available to learners. Additionally, interaction between the KT and NT provides communicative input for learners. Another benefit of interaction is that it allows teachers to more

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efficiently manage a large number of students, increasing task-time during lessons.

Flexibility

Some NTs have a hard time controlling a large class. It is also often difficult for them to sympathize with or accommodate young Korean learners' hyperactive behavior, if they are new to Korea or new to teaching. Information given by the KT, on Korean students' general characteristics, based on their age, would help the NT adapt to Korean classroom culture. Yet all the work is not only for the KT; the NT needs to maintain an open mind about Korean educational culture and learners, and make an effort to accept cultural differences. With a flexible mind about each other's backgrounds, the KT and NT can not only work together more easily, but can also gain better results from learners, by using their understanding of each other and of the learners to their advantage in the classroom. By co-teaching, teachers share themselves and their culture. By and large, co-teaching is not just an educational task; it is, in part, a cultural task, for which flexibility is most valuable to carry it out successfully.

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Ideas for English-Only Classrooms

By Dr. Sang Hwang

Due to a major policy change in teaching English as a foreign language in Korea, teachers of English are now required to use only English in the classroom. This raises important issues. Being able to speak English fluently does not guarantee the skills needed to be an effective educator. Excellent spoken language alone should not determine an individual's ability to teach English. Methodological strategies, pedagogical techniques, and the ability to motivate students to learn must all be considered. In addition, teachers need to strive to constantly improve their teaching methods and be able to work cooperatively with their colleagues.

One way to promote language learning is through the use of literature in the classroom. When a teacher brings good books to the language classroom, it promotes an appreciation of literature and guides instruction in a meaningful way. However, the teacher needs to choose books with illustrations and repeated patterns in the story, so that students familiarize themselves with the language and story structure. In addition, the teacher must have appropriate strategies and interesting activities to effectively deliver a lesson using literature, thereby accelerating learning. In this article, teachers will find practical ideas on how to use target vocabulary words as warm-up activities, main activities, and follow-up activities.

Warm-up activities serve as attention-getters, helping the teacher to introduce topics smoothly. Warm-up activity choices involve (a) shared reading and repeated reading, where the teacher initially reads aloud and then invites students to join in when they are familiar with the sentence structure, (b) matching games, using index cards or stickers to pair words and the target sounds, and (c) predictive activities to guess the story, based on the title, the cover page, or illustrations in the story.

Main activities help the students stay focused on the topics through tactile learning. Main activities may include (a) reading around the room, where two students walk around the classroom, one student pointing to a word on the wall, the other saying it in English, (b) action games, where students are instructed to clap their hands or shake a water bottle to make noises when they hear the target words, and (c) two dice games that allow students to check their answers from two dice when one die has a word and another die has a definition.

Follow-up activities extend the lesson, enabling the teacher to reinforce instruction. Follow-up activities may involve (a) real-life collages, where students collect words from their daily lives, for instance, from TV, in the house, or from newspapers or magazines, (b) the creation of students' own stories after reading, including making books or writing a journal, and (c) sentence cut-up strips, where students need to recreate the sentence correctly.

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Teachers can also use different activities in assessing student learning. One popular activity for assessment is Jeopardy Board, in which students find question cards with a money value for each question on a big board and earn that money when a question is answered correctly. In addition to the techniques discussed above, teachers can learn new techniques through observations of other classrooms, discussions with experienced teachers and other experts, and attendance at workshops and professional meetings.

Teaching English as a foreign language does not require only linguistic fluency in English, but also that the teacher possesses good strategies for becoming more effective. Learning becomes more meaningful when the lesson is accompanied by excitement and enthusiasm in teaching. Teachers can make one individual child's English education significantly different. As Aristotle once stated, "We are not just what we are now; we are also what our potential is to be."

The Author

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Collaborative Writing

By Jue-Kyoung Pae

Writing in a second or foreign language is not an easy task for either students or teachers. Students experience the burden of writing, while teachers may also experience the burden of teaching writing, particularly when giving feedback and grading. Some of this burden for both students and teachers can be reduced by adopting collaborative writing in the classroom.

Collaborative writing has been widely performed in academia, business, and government. However, students have rarely been provided with opportunities for learning to write collaboratively because collaborative writing is not commonly used in second or foreign language writing classrooms.

Why Collaborative Writing?

Collaborative writing, like collaborative learning, is effective for language learning because it provides opportunities for negotiation between learners. Traditionally, collaborative work in the writing classroom was limited to the brainstorming and peer review stages. However, students should be encouraged to collaborate throughout the writing process. They could thus improve their writing by observing how other students write and by working with them.

Many advantages of collaborative writing have been reported: more ideas, having different perspectives and a chance to learn, receiving good feedback, dividing tasks, improved motivation, social support, producing more accurate and better documents, and so on. While students may also experience conflicts or have complaints during collaborative writing, the advantages of collaborative writing outweigh its drawbacks.

How to Apply Collaborative Writing in the Writing Classroom

People seem to think that there is a certain type of task that must be used for collaborative writing. However, various tasks can be applied. Even general academic writing, such as an argumentative essay or a comparison essay, can be a good task for collaborative writing. The following is a suggested procedure for collaborative writing for an essay writing task:

First, divide the class into groups of two or three students. The ideal group size is three, but paired groups also work for collaborative writing, depending on the difficulty of the writing task. Consider gender and writing ability when forming groups: whether to form groups with similar students or different students in terms of their writing ability and gender. Also consider whether to keep the groups constant or to form the groups differently task by task. Each method of forming groups has both positive and negative aspects.

Second, train students to be effective collaborators. The training will help students to better manage

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interaction and the writing process, and will help reduce possible conflicts during the process.

Third, assign a writing task to each group. Provide enough time for the groups to plan, write, and edit their essay together. They need to negotiate to decide the arguments they will use and the structure of their essay. Then, they need to decide how the work will be divided and what words or expressions they will use.

Collaborative Writing Using Technology

For collaborative writing, I would recommend using a web-based social writing platform such as a wiki, Socialtext (http://www.socialtext.com/), or Google Docs (http://docs.google.com/), rather than just using a word processing program and exchanging files. The web-based social writing platforms are fairly easy to use and will help students go through the collaborative writing process smoothly. In addition, they allow each group to share their essay with the other students as well as with the teacher.

Collaborative writing not only offers an opportunity for communication in today's learner-centered, communicative language teaching classroom, but also results in active learning and students producing a better essay than they would by working individually.

The Author

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Teaching Reduced Vowel Sounds

By Yoo Jin Choi

Since Korean is a syllable-timed language, which has very regular word stress patterns, most Korean learners tend to pronounce English words or sentences applying Korean sound patterns. This is often the case for learners with long-term exposure to written, but not to spoken, language. In particular, I have found that reduced vowel sounds are one of the most problematic areas, as well as a crucial part of naturalist speech. Here I offer a lesson plan that can give instructors a view on how to raise student awareness of reduced vowel sounds, while also working on building communicative competence.

Step 1

When the class begins, raise student interest by writing two sentences on the blackboard, one in Korean and the other in English. Then ask your students the differences between English and Korean in terms of stress patterns. Let the students speak freely about the matter, then write their ideas on the board and have a short discussion on the issue. Keep in mind that this stage should not take more than 5 minutes of your class hour.

Step 2

Introduce reduced vowel sounds by showing examples, which will facilitate student understanding of the phenomena. Inform your students that reduced sounds imply unstressed vowels, omitted sounds, and other alternations of the form such as assimilation, contraction, and blending. The goal is show that the schwa sound is an unstressed, lax vowel, which requires no movements of the tongue, the jaw, the lips, or the facial muscles. You can present the vowel quadrant with the schwa symbol (the upside-down *e*) in the mid-central section, if you feel it is appropriate for your students' level.

Also, it is substantially important to let your students know that usually content words are strongly stressed, whereas function words are unstressed. Content words are nouns, verbs, adjectives, and adverbs - in other words, they are the ones that contain most of the information in a sentence. Function words, on the other hand, provide the grammar structure which link content words in phrases and sentences. They include prepositions, articles, conjunctions, and pronouns; function words are unstressed in the stream of speech and they exhibit various forms of reduction.

Step 3

Give a handout to each student showing a list of sentences containing reduced sounds in function words such as *to, at, it, for*, and *from*. Allow your students one or two minutes to circle the words that they think will be reduced in the sentences by applying what they learned in Step 2. When the students finish the exercise, identify and pronounce the reduced sounds in each sentence, for example, the variations for *to* and *at*. Give the class enough time to practice the pronunciation of reduced sounds in connected speech before moving on to the next step.

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Step 4

This is the stage where you can maximize the outcome of teaching reduced sounds. The main focus of this phase is to build the students' communicative competence by combining the receptive language skill of listening with the productive skill of speaking. Make a copy of a short passage from a movie script which suits your students' level and which involves a conversation between two people that you have selected. Have your students watch the movie clip and listen to the conversation two or three times. Then discuss which words had reduced sounds, making a list on the board. After this, put your students in pairs, designate roles, give each student the script and have them act out the scene focusing on the use of the identified reduced sounds. Alternatively, Internet podcasts may be used in place of movie clips.

Throughout either activity, encourage students to apply reduced sounds in their speech and make use of self-/peer-correction. An immediate change in students' pronunciation will not occur; however, it will certainly help learners to realize the differences in stress patterns between Korean and English, and if the students keep the rules in mind and practice, it will facilitate a shift in pronunciation to a more target language-like form.

The Author

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Storytelling in the Classroom

By Michael Berman

Telling stories is one of the basic ways that humans communicate with each other. When you tell your partner about your day at the office, you are telling a story. When you repeat a joke you have heard, you are in effect telling a story. It is something we do all the time without even realizing that we are doing so. Here are five ways of promoting storytelling in the classroom that require hardly any preparation and that enable you to sit back, relax (more or less) and let the learners do all the work:

• *True Stories*

We can draw on a variety of sources to construct stories - personal tales or stories of real experiences that friends, colleagues, or members of our families have had. Here are some questions to stir memories. Ask the learners each to pick one, and then to pair up and tell each other the stories about incidents that provided prompts help them to recall. For example, *Have you ever been badly hurt?* or *Have you ever been in a really dangerous situation?*

• *Feelings*

First of all, to start the process off, ask each member of the class to pick a number between one and fifty, but keep that number a secret at this stage. Then ask them to go to their number on a list provided on a hand-out or OHP, where they will find an adjective next to their number (e.g., 1. *proud*, 2. *alienated*, 3. *hopeful*, 4. t*errified*, 5. *envious*, 6. *impressed*, etc.). Ask them to think about the last time something happened to make them feel this way, and then have them tell the person sitting next to them about the occasion. Then invite anyone who heard an interesting story to tell it to the whole class.

• *Origins*

Everything has a story because everything comes, in its elemental form, from the Earth. Invite the learners to choose an item from the following list of objects and to imagine its life story (e.g., *newspaper, leather handbag, diamond ring, fur coat*, etc.). Then ask them to describe the history of the item backwards through the personal use, purchase, manufacture, to original natural resources from which it or its components were made. They can personify the item and tell its story like an autobiography.

• *Story Recipes*

Arrange the learners in circles of eight. Ask them to look through a list of topic headings and choose one (e.g., **Location***: farm, village;* **Time***: long time ago, now;* **Problem***: caught stealing, told a lie*; etc.), allowing each member to choose one. Then invite each group to write a collective story that incorporates all the elements chosen. Alternatively, to make the activity more improvisational in nature, put each element on a card and invite the members of each group to randomly select one item from each category.

• *Stories from Proverbs*

Have students choose a proverb from the list provided. Then ask them to work in groups to develop a story for which the proverb serves as a moral. Some example proverbs are: *One finger cannot lift a pebble* (Iranian), *When elephants battle, the ants perish* (Cambodian), *If you chase two hares, you will not catch either* (Russian). Other proverbs can be easily found on the Web through a search engine.

Storytelling is magic, in part, because it is personal and encourages interaction in the classroom through the storyteller's contact with the listeners. Once learners are comfortable with the classroom as a safe environment, you can build on the activity to encourage students to talk *to* their classmates, not *at* them, and from there, dialogue can develop to talk *with* them.

The Author

Michael Berman *(BA, MPhil, PhD Alternative Medicines) works as a teacher, a writer, and Core Shamanic Counsellor. His publications include* A Multiple Intelligences Road to an ELT Classroom, The Power of Metaphor, The Nature of Shamanism, *and* Tell Us A Story, *a resource book for teachers on storytelling. Michael has been involved in teaching and teacher training for over thirty years and has given presentations at conferences in more than twenty countries. Email: Michaelberman@blueyonder.co.uk*

Thinking Backwards

By Roger Fusselman

One of my grave weaknesses as a teacher is that I have trouble thinking in terms of something called "objectives." Simply put, this is the idea that one first chooses something measurable and concrete to teach; then one chooses how to teach it. We are taught to write promises to ourselves such as "The student will demonstrate correct use of the be copula nine times out of ten." Then, as the linear story goes, we develop a way of teaching it, followed by a task for the students to complete.

I can think in such a way, but I sometimes find it alien, probably to my discredit. On some occasions, I find myself thinking backwards, developing something to use in the classroom before having an objective in mind. For example, I thought it was an odd coincidence that there are fifty-two official TOEFL agree-disagree essay topics and that there are fifty-two cards in a Western deck. My brain jumps to a seemingly logical imperative: Make a deck of cards with these topics on them.

The large imperative is broken up into smaller imperatives. Group the fifty-two topics into thirteen topic categories, with aces covering the most abstract category (philosophy) and deuces as the most familiar (games and competition). Spades in each category represent the hardest topic, followed by hearts, clubs, and diamonds. Design the cards, find playing-card-sized lamination - one of the coolest things a teacher can buy - choose the proper black cardstock, design a pattern for the other side of the card, choose the right papers, cut, laminate, and go.

I have invested hours in a single material that I can presumably reuse and eventually justify the labor for. So how am I going to use these cards? I have absolutely no clue. I wait. Eventually, I have a reason: two students in a TOEFL class of four middle-school students are about to have their last appearance in this class, and one of them loves Western card games. Two new students who will continue to stay enrolled in the class are skittish about talking. All of these students can be weak on giving specific reasons for their opinions. I get an idea: Have the students practice these topics in spoken form.

The rules soon follow. Give them each seven cards and have them discard each, giving a spoken answer as they discard. They may discard two cards if they effectively rebut another students' comment. If a queen of diamonds is face up, students must discard either a queen or a diamond. If there is no such card, they must draw from the remaining cards in the deck. The student that discards all of his cards wins. As long as the card game does not promote gambling, it should be good for these middle-schoolers.

At its best, this activity has a communicative component, and students wind up thinking out loud about their answers. It gave my students a chance to decide what topics they are comfortable

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with and a choice of the topic they wanted to answer. Students who still struggle with reasons learn quickly how much they still need to learn.
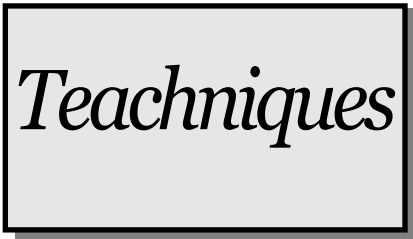
However, it would have been better to give them the agree-disagree topics list as homework before having them play the game in class. Going over the conversational language of agreeing and disagreeing (e.g., "Well, I don't see it that way") would have rounded this activity out and made the conversations more authentic. An hour to play the game would have worked better. Specialists in educational game design would most likely find fault in the rules or in the absence of fun to the game. Making the cards would have gone faster had I printed out the designs and the questions on A4 sticker paper rather than typical paper stock. Arguably, I could have avoided making the cards altogether by giving students the list of topics organized by and keyed to each of the fifty-two cards in a standard deck.

Thinking backwards in designing and implementing an activity does lend itself to some post-classroom regrets. It can be easy for the materials junkie to get carried away. Nevertheless, your burst of creativity may pay off in some context later on. Give in to it, even if it does not yet guarantee acquisition of the *be* copula nine times out of ten. The widget you make may become necessary in a surprisingly near future.

The Author

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Noticing Grammatical Form

Roger Fusselman

Recently, my two classes of fourth-graders had to learn a particular grammatical construction, which can be abbreviated as *so...that...*, in sentences such as "The rugby player is so strong that nobody can stop him on the field." My own misgivings about how the text managed this form had encouraged me to try a technique I had not done before - a materials-design solution to help students discover on their own, somewhat inductively, the grammatical nature of this form.

The course series that had attempted to call attention to *so...that...* by using various examples in its graded reader and a matching activity where one half of the sentence was matched with another half. The hope on the textbook writers' part, apparently, was that the small sample of data would give the learners enough of a context to produce a sample sentence on their own. It was not so much calling attention to form as it was simply exposing them to the form.

I was skeptical of the texts' approach, but I wanted my students to know this construction as an effective sentence type. It was a slight reach for them. It was two clauses and required some comfort with exaggeration, surprise, and cause and effect. However, since my role at my institute is not necessarily that of grammar teacher, I wanted the grammar lesson to look atypical and help students direct their attention to form on their own. In effect, I wanted attention to form to resemble more induction than deduction.

The solution was to do a second matching activity, where separated clauses had to be matched, but the second time, parts of each clause would be highlighted using different tools available in a word-processing program. In the first clause, the noun phrases were underlined and the adjectives were in boldface; in the second clause, the subject was in a noticeably different font and the verb was italicized. The choice of examples varied, but a theme crept into much of the selection: simple jokes of exaggeration. A graphic box using the same highlighting technique was placed after - not before - the examples so that students who needed grammatical categories would have them readily available. Observe the example in the box below.

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I asked the whole class to complete the following sentence, which, unbeknownst to them, used my first name: *Roger is so dumb that....* One student shouted out an answer: *He don't know 1 plus 1*, which was altered to *He doesn't know that 1 plus 1 is 2*. In class, they had to write a sample sentence in pairs but with instructor assistance. The suggested theme was that the *so...that...* sentence had to be funny, but any such sentence, so long as it was new, was acceptable.

As with many materials-driven lessons, much in-class teacher supplementation was needed. However, this approach seemed to interest my fourth-graders, and it produced some good target-form sentences on a longer assignment. For this reason, the next sentence type I want to probe in depth will be done in a similarly inductive, thematic manner.

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1. A dog's hearing is so **powerful** that ____
2. Daniel is so **fat** that ____
3. Medusa was so **ugly** that ____
4. Peter is so **handsome** that ____
5. The Tico is so **weak** that ____
6. Tina is so **beautiful** that ____
7. Your apartment is so **dirty** that ____
8. My teacher's head is so **shiny** that ____
9. The restaurant was so **expensive** that ____
10. I am so **hungry** that ____

a. **Bill Gates** *couldn't even buy* me food there.
b. **birds** *sing* louder when they see her face.
c. **everybody** *gets* sick when they visit you.
d. **he** *can't walk* through the doors at E-Mart.
e. **he** *has* a girlfriend for each day of the week.
f. **I** *can eat* a horse.
g. **it** *can hear* police cars coming from far away
h. **it** *can't drive* over gum without stopping.
i. **people** *turned* to stone when they looked at her.
j. **students** *must wear* sunglasses in his class.

Grammar:

Noun phrase	am is are was were	so that	**adjective**	**Subject**	*verb*	extra stuff
clause				clause saying how **adjective** the noun phrase is		

A Music CD Review Project

By Russell Hubert and Byron O' Neill

Incorporating music into EFL curriculums has always been an excellent way to motivate students. This project engages students to write about their favorite music and concludes with each student receiving a printed booklet containing articles from the entire class. It can be used as a supplemental activity for regular university writing courses or as a core component of an elective course. It is best suited for small to medium-sized, intermediate to advanced proficiency classes and requires the use of several periods to allow for adequate student writing and revision, as well as for teacher correction and feedback.

Teachers will need to find several recent CD reviews for a variety of musical styles from music magazines or online sources to prepare for this project. Enough copies will need to be made for all members of the class. The total preparation time should be about 30 minutes.

First, have students read the sample reviews. Ask them to compare the different styles of writing while identifying the common features of each example. Point out that the style of writing in a review does not adhere to a set format in the same way as it does in an essay, but that it must contain certain information about the recording and the artist.

Distribute the "CD Review Project Writing Guide" to the students and explain each point. Ask students to choose a CD for their review and have them begin writing in class or do it as homework. Allow a suitable amount of time for them to complete a first draft. Instruct students that this first draft may be hand-written, but that the final draft must be submitted as a word-processed file.

Next, collect the first drafts and provide feedback on grammar, organization, and content. Return the drafts to the students and allow a reasonable amount of time for them to rewrite their reviews.

When students have finished their second drafts, have them exchange reviews with a classmate and peer-edit each other's papers based on the feedback provided from the teacher. Allow the students time to make any final changes and create word-processed files of their reviews.

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Finally, have the students submit their final drafts. Make any additional corrections and compile the student reviews into a booklet. Make an index and cover for the booklet and print out copies for all class members to be given out in the next class.

After distributing the CD review booklets to the students, give them some time in class to read the reviews. Encourage them to make comments and ask questions about their classmates' writing.

One interesting option is to have students choose a representative track for their reviews and to bring their CDs to class before their final drafts are finished. Create an MP3 playlist from the tracks using iTunes or similar software and play it in the background during the final class of the activity while students are reading their review booklets.

This student-centered project allows students to use English for an authentic purpose and gives them the opportunity to see their own writing in print, perhaps for the first time. Writing about their own choice of music and knowing that their peers will read their work is both motivating and satisfying. A sample booklet of student reviews from one university class is available for download from http://homepage.mac.com/russhubert/FileSharing43.html

The Authors

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A Quote to Ponder

One of the greatest enemies of successful teaching is student boredom.

Jeremy Harmer, *How to Be a Good Teacher*, 1998.

CD Review Project Writing Guide

For this writing project, we will write a review of a music CD. You can choose a CD by any artist or band in any style of music that you like. We will then put the reviews together and make a class booklet for everyone in the class to share their favorite music with each other.

Look at the examples on the handout to see how to write a music review. You can find many other examples of music reviews on Internet music sites such as www.rollingstone.com, www.billboard.com, and www.amazon.com. Amazon has professional reviews as well as reviews contributed by music fans. The style of writing for a review is up to you, but please consider the following:

1. Who is the artist? If it is a well-known artist, you will not need to include a long introduction. However, if it is a new or relatively unknown artist, you should include information such as where the artist is from and how long they have been performing.

2. What is the title of the CD? What is the music publishing company? Where and when was it recorded? How many songs are on the CD? How long is it? What other musicians or guests perform on the recordings?

3. If the artist is well known or you are familiar with other recordings by the artist, how does this CD compare with their others? Is it similar in style or is there something new about it?

4. If you do not know how to play a musical instrument, you do not need to write about specific musical elements. Instead, try to describe the overall mood of the CD because this is what most people care about. How does listening to this music make you feel? What is interesting or special about it?

5. Most CDs have many songs, so do not try to write about everything. Choose one or two of the best tracks to focus on in detail. You can include some quotations from the lyrics and write about what the song means to you.

6. For a conclusion, try to give the CD an overall rating. Think about how it compares with other CDs by the same artist or similar artists. Who would like this music? Who would you recommend it to? Most reviews include a rating system using stars or a ten-point scale. Let us decide on a common rating system as a class.

Silence, Camera, English!

By Rafael Sabio

We were all students once; we all know how boring and monotonous classes can be if our resources are limited to textbooks. What if we could make our classes educational and enjoyable? As an English teacher in South Korea, I tackle this education/entertainment issue on a daily basis. In doing so, I have come up with a way to enhance English classes, ultimately making them more enjoyable for both English teachers and students.

Silence, Camera, English!

This is my way of keeping my classes interesting - by incorporating short videos into lessons. The first step in implementing *Silence, Camera, English!* is to choose an appropriate video. Videos of 3 to 5 minutes in length work best, as they are long enough to create meaningful dialogue in the classroom and short enough to retain students' attention. Teachers can easily access short videos online free from Internet sites such as YouTube (www.youtube.com), Google (www.video.google.com), CNN (www.cnn.com), BBC (www.bbc.com), and MSN Video (www.video.msn .com).

After selecting the videos, it is important to prescreen them in order to make sure that they are appropriate for your classroom context. I have created guidelines to determining what is appropriate for the classroom:

• The video should be no greater than 5 minutes in length.
• The speech should be clear and easy to hear.
• The video should be slow in both speaking and pace (i.e., not so quick as to lose the audience).
• The content should be appealing to the audience.
• The content should be appropriate for the age and maturity level of the audience.

Then, have the class take out a pencil, an eraser, and a sheet of paper, and explain to them that they will be watching a short video clip. Students view the video twice: the first time to internalize the information and the second time to take notes.

During the first viewing, students simply watch and listen to the video. Writing is not to take place at this point, as listening comprehension is the focus. Afterwards, the students discuss what they have just seen. In roughly 6-10 minutes, they should be able to answer basic questions such as who, what, when, where, and why.

Following the discussion, the students view the video clip once more. During the second viewing, the students write down as many details as they can about what they have just watched. Once the video has finished, they organize their ideas by writing a few sentences. This whole process should take roughly 10 minutes to complete. When the students are finished writing, they each stand up and orally present their sentences to the class.

Now the teacher becomes a moderator, facilitating the discussion and prompting the class with questions: "Do you agree with what was said? Why or why not? What would you do if you were in that situation?" Essentially, the main goal is to get the students talking, to get them involved in the communication process. Finally, this video clip session concludes, and the class moves on to the next video or another activity.

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I have used this English teaching method several times. On each occasion, the students have really enjoyed it. If you have the technology available in your class, why not use it for the benefit of the students? After all, *Silence, Camera, English!* is easy to do, requires minimal preparation time, and offers tremendous benefits to students. To sum up, here is a breakdown for this activity:

• Get the class settled and have them get their materials ready - 5 minutes
• View the video once - 2 to 5 minutes
• Discuss what was just viewed - 6 to 10 minutes
• View the video clip once more, this time taking notes - 4 to 8 minutes (extra time allotted for pauses in the video, allowing students to write down what they see and hear)
• Organize observations into sentences (10 minutes)
• Present what they observed and discuss each accordingly (approximately 10 minutes depending on the class size)

The Author

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Yut-nori as a Classroom Tool

By Roger Fusselman

The board you see below is intended for playing *Yut-nori* in a manner that encourages focus-on-form. With slight alteration to the rules of the game, and a numbered list of practice items that correspond to numbers on the board, this game can benefit learners when they are in a practice mode.

Yut-nori is a traditional Korean game played with pieces that move along a diagram and four sticks that determine the number of spaces moved. Pieces may land on other students' pieces and send them back to where the pieces started at the beginning of the game. The first player or team to reach a pre-designated point on the diagram wins.

Four sticks make a lot of noise as they land on classroom tables, so I usually use a six-sided die instead. If a player begins on square one and the number three is rolled, the player moves three spaces to square four. Because the maximum roll one can do in *Yut-nori* is five spaces, number six on the die is understood in my classroom to mean "roll again."

Yut-nori is a traditional Korean board game.

In traditional *Yut-nori*, traveling on the diagonals is allowed as long as a player lands on one of the corners. However, for more student practice, travel on the diagrams is restricted until a team has traveled around all four the sides of the board. Students begin at different corners so that every player can get the most effective exposure to as many items on the list as possible. The winning team is the one that lands on square twenty-nine and correctly answers the question item to which twenty-nine corresponds.
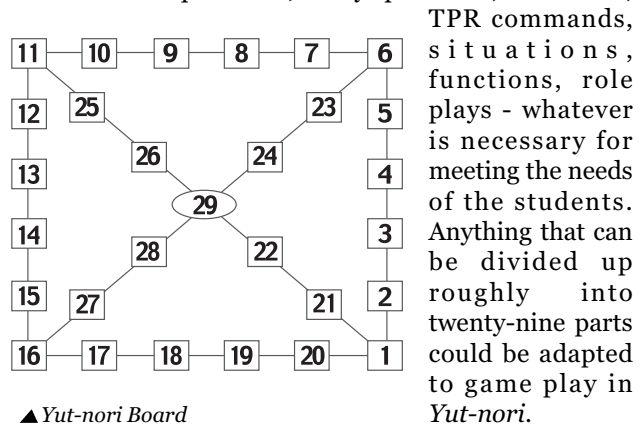
If the item list contains lexical items, a grammatical form on the whiteboard to practice in conjunction with those items allows for a more in-depth activity. I usually supply the students with a typical list of irregular verbs and past participles. A range of numbers corresponds to a range of forms; for example, the number range five through eight may correspond to a range of ten verbs on a list.

The rule to send players back to the game's starting point may be dispensed with if it creates an overly competitive class. Other classes, such as ones with rather lethargic students, may be encouraged to participate when the competitive and strategic aspects of the game become highlighted.

Items for practice may include recent vocabulary words studied, words that use particular prefixes or suffixes or roots, conversation questions, essay questions, situations, TPR commands, situations, functions, role plays - whatever is necessary for meeting the needs of the students. Anything that can be divided up roughly into twenty-nine parts could be adapted to game play in *Yut-nori*.

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▲*Yut-nori Board*

In the case of a vocabulary practice exercise, teams may work to produce a cohesive text, such as something akin to a chain story, where lexical items are not used in separate display sentences but produce a longer, more meaningful discourse. A topic can be assigned for greater unity, and a particular student can be chosen as the scribe.

Time limits can keep students on task, and game-like penalties (e.g., losing a turn) may be implemented for whenever a team uses a particular form incorrectly.

With these and other amendments to the game, *Yut-nori* may be an effective learning tool. When combined with target forms and a particular goal to whatever text is being used, *Yut-nori* can be a great addition to the Korean EFL classroom.

The Author

Roger Fusselman is the coordinator of the Pohang subdivision of the Daegu Chapter and currently teaches at Lee Sang Hee Preparatory School in Pohang. Anyone wishing to receive a color version of the Yut-nori board may contact him at fusselman@hotmail.com

More Than Familiar Songs & Storybooks

By Kara MacDonald

There are many people teaching English to young children that may not have been specifically trained in early childhood education, but love the rewards of working with children. Yet, at the same time, they may struggle to identify better ways to capture the interest of their students, while improving their listening comprehension. It is easy to use your voice or recorded material, assuming students learn listening skills by listening. However, not all learners, and not all young learners, are good auditory learners.

Auditory learners are better able to learn when material is presented in an auditory format. *Visual learners* are better able to recall visual images or pictures. *Tactile learners* are better able to learn when they have physically touched or done something. *Kinesthetic learners* learn best by moving their bodies; they are "hands-on learners" or "doers."

When teaching listening skills, often two of the learning channels are paired up in activities. For example, when reading a story aloud, the picture book, or a video, may serve as a visual learning channel to compliment the auditory channel. Another example is the incorporation of actions when listening to a song. The movement serves as a kinesthetic learning channel along side the auditory channel. Yet in both cases, the tactile learning channel is left out of teaching listening and the remaining fourth is absent. Learners usually use a combination of different learning channels even though they may respond better to one over another. Incorporating all four of the learning channels into listening activities allows each child to tap into the resources best suited for them, making listening activities visual, tactile, and kinesthetic.

Sample Lesson Plan

Students: Beginners, Kindergarten-Grade 1; Class size: variable.

Lesson Length: approx. 43 minutes.

Preparation: 15-20 minutes.

Objective(s): Learners will become familiar with some relevant adjectives and adverbs for their contexts at home and at school based on the video as well as the teacher's input.

Materials: "Pat & Mat" Video. (Any children's video can be used.) Puzzle card template photocopied onto colored paper. Write sentence parts on puzzle pieces. (For example, "This one is" on one piece, "too long" on another.) Cut up puzzle pieces.

- To save time, square colored pieces of paper can be used to match up instead of puzzles pieces.
- Additional activities: A song could be substituted for the video and the visual learning channel could be added by using picture cards.
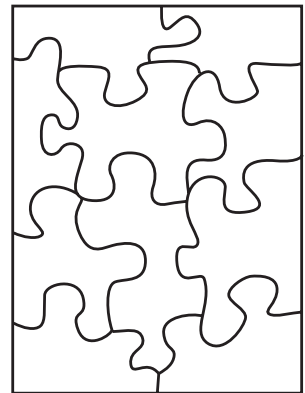
The Author

Kara MacDonald *is currently teaching in the Hanyang-Oregon Joint TESOL Program at Hanyang University in Seoul. Her MA Applied Linguistics (TESOL) and PhD Applied Linguistics are both from the University of Sydney. Email: kmacd @rocketmail.com*

Dialogue: "Pat & Mat" Wow!! We did it. Chapter 1: Furniture

What are you doing?	This is **very strange**.
It will easily pass through with this size.	Look. What is this?
Wow, it's **so cold**.	This one is **too long**.
My goodness!	And this one is **too short**.
I will help you.	Oh, my goodness!
What is this?	Wait. Are you okay?
Uh? Look at this.	It looks like a real fireplace.
Well . . .	But it's **clogged**.
Let's put together the pieces of furniture.	Pierce here.
Oh, where did I put it?	Hey, good job.
It's not here.	Yeah!
▶	(c)aiF 1994

Activity	Material	Learning Channel	Procedure	Time
[*Warmer*]	Whiteboard colored markers	Visual Auditory	• Present the adjectives and words of degree in the video on the board using their opposites. Explain their meaning in simple and relevant contexts.	10 minutes
[*Main*] Video	'Furniture' Chp.1	Visual Auditory	• Play the video, which is short and has limited dialogue, so you can play it the whole way through. Select English and English subtitles.	9 minutes
Listen Again	'Furniture' Chp. 2	Visual Auditory	• Play the video	1 minute
Listen & Repeat	'Furniture' Chp. 3	Visual Auditory	• Play the video and have the children repeat. You also repeat with the children	1 minute
Puzzle Game	Puzzle Cards	Visual Auditory Tactile Kinesthetic	• Divide the class into appropriate size groups. Present puzzle card sets to each group. Have them put the puzzle together based on the sentences from the video. Walk around and monitor progress. When they have finished, ask the students to read and pronounce the words that they have put together using gestures, following your example.	15 minutes
[*Closing*] Review	Whiteboard Colored markers	Visual Tactile Auditory Kinesthetic	• Ask students questions, requiring them to respond using the adjectives and the vocabulary words of degree presented in the introduction, using gestures.	5 minutes

World Calendar

Compiled by Jake Kimball

Conferences

Jan 26-28 '07 ThaiTESOL, "Beyond Boundaries: Teaching English for Global Communication in Asia." The Imperial Queen' s Park, Bangkok, Thailand. Contact Maneepen Apibalsri, (E-mail) maneepen12 @gmail.com (Web) http://www.thaitesol.org

Mar 21-24 '07 The 41st Annual TESOL Convention and Exhibit: "Spanning the Globe: Tides of Change." Seattle, Washington, USA. (Web) www.tesol.org

Apr 13-14 '07 Qatar TESOL Second International Conference: "Challenges and Solutions in EFL." College of the North Atlantic-Qatar, Doha. (Web)

www.qatartesol.org **Call for Papers Deadline**: Jan 15 '07.

Apr 18-22 '07 The 41st International Annual IATEFL Conference, Aberdeen, UK. (Web) http://www.iatefl .org/

Jun 8-10 '07 Asia TEFL: "Empowering Asia: New Paradigms in English Language Education." Putra World Trade Centre, Kuala Lumpur, Malaysia. (Web) http://www.asiatefl.org/ **Call for Papers Deadline**: Jan 31 '07.

Sep 15-17 '07 Symposium on Second Language Writing 2007: "Second Language Writing in the Pacific Rim." Nagoya Gakuin University, Nagoya, Japan. (Web) http://logos.unh.edu/sslw/2007/ **Call for Papers Deadline**: Jan 31 '07.

Submissions

All information on upcoming conferences or other teacher-related events should be sent at least three months in advance to: TEC Calendar. (Email) KOTESOL@asia.com

KOTESOL Poster Project

By Heidi Vande Voort Nam

I n an ongoing effort to raise teachers' and students' awareness of global issues that affect people everywhere, KOTESOL's Global Issues SIG has been planning a student poster competition. The competition, proposed by GI-SIG Facilitator Jack Large, encourages teachers and students to take a closer look at global issues, and gives students an opportunity for creative expression in English.

Teachniques

In preparation for the competition, I piloted a poster-making project with my university freshman English class. I initiated the project with the following homework assignment:

Activity 1: Tell the other members of your group about the topic you researched.

Group member	Topic	Interesting information they found

Activity 2: Look at the four posters. How does each poster get people's attention?
Which poster is the most   effective?

Poster topic	Attention-getter	Rating (1-4 stars)

Activity 3: Plan a poster about the topic you researched for today. What words will you use to get people's attention? What images will you use? What details will you include?

Activity 4: In groups of three. Show your posters to the other members of your group. Ask questions about their posters.

Homework: Make a clear, colorful, and attractive version of your poster. The poster should persuade people to care about the topic. Large words should serve as an attention-getter, while 75-150 smaller words should give more information about the topic. These should be your own words (not quotations). There should be at least one quotation, fact, or statistic on the poster. The source (author or organization) for the quotation, fact, or statistic must be shown on the poster. All quotations must be inside quotation marks.

The following week, I asked the students to report on their research in small groups. I then introduced poster making. Before the students designed their own posters, I asked them to think about what qualities make posters effective. I divided the students into groups and gave each group four examples of environmental and peace promotional posters. The groups identified the techniques that the posters used to capture people's attention and then voted on which posters were the most effective.

I was pleased with how these activities worked in class.

The students enjoyed discussing the characteristics that made some posters more effective than others. They also made catchy slogans for their own poster designs, which also encouraged linguistic experimentation. Students spent about 20 minutes designing their posters while I walked around and made language corrections and suggestions. At the end of class, they presented their poster designs in small groups. The students, motivated by the hands-on project, looked forward to showing their posters the following week. Although the posters arrived with mixed results, some students attempted to use English

puns, rhyme, and alliteration; and some of the posters were visually striking.

This pilot project was not entirely successful. Not all posters demonstrated student effort in researching their topic. Some of the students probably could have, or did, make posters with little or no research. Requirements to include facts, statistics, or quotations were not adhered to, nor were the minimum word counts. Few facts and not enough web sites were referenced. In retrospect, there are several reasons worth noting that are of value to teachers participating in the poster project.

Example posters used in class had insufficient content, thus appropriate models must be given to students. When the students evaluated posters, the poster with the most informative content received low marks. The lesson students might have learned from the activity was that having a striking image or a catchy phrase was more important than having much informative content. Secondly, not enough emphasis was placed on poster requirements. Thirdly, not all of the material that the students read translated into content suitable for a

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Our goal is to raise our students' consciousness of their shared humanity.

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persuasive poster. News articles, for example, often told specific, local stories with few general facts/statistics or impressive, quotable statements.

Using a lot of words or using facts, statistics, or quotations is not a necessary part of making a poster. However, to get the students to use more words or facts, etc. on their posters, spend more class time explaining the requirements and drafting the posters as

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KOTESOL Poster Project

Theme : Global Warming

*Four Entry Categories:
Elementary School, Middle School,
High School, University*

Place : International Conference

Bring your Posters to the SIG Room

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needed. More guidance on students' research might be helpful. Participants (at least on the university level) could also write about why they chose their topic.

Several members of the GI-SIG have contributed helpful comments about how to improve the design of the poster competition. Aekyoung Large spoke from her own experience with poster making in English classes and suggested that the amount of pre-teaching about the issue itself contributes greatly to quality of the final project. To help teachers prepare their classes for the project, Jack Large proposed that the competition focus on one topic such as Global Warming. Bob Snell suggested that students create explanatory cards to accompany their posters. This would give the students a chance to clarify their intentions, demonstrate their knowledge of the issue, and of course, practice writing in English.

Armed with new ideas and feedback from the GI-SIG, I am looking forward to making global issues posters with my students again. I am sure that my students will be even more excited about the project once the GI-SIG develops the national poster competition. The posters that my students and others have made as part of the pilot project for the poster competition will be on display in the SIG room at the KOTESOL International Conference. Bring your students' Global Warming posters with you to the Conference. There are four entry groups: elementary, middle, high school, and university students. Teachers not attending the International Conference but wishing to participate can mail their posters. Contact Heidi at solagratia1@hotmail.com or Jack Large at gisig@jacklarge.net for further information.

For a summary of the planning for the GI-SIG poster project, see Maria Lisak's helpful web page http://www.koreamaria.com/kotesol/gisig.htm and the "files" page of the GI-SIG Yahoogroup: http://groups.yahoo.com/group/kotesolglobalissues/. It contains downloadable versions of my classroom handouts ("Poster Project In-class Activities") and Jack Large's narrative account of the development of the project ("Posters for ELT and TEC)."

In closing, the KOTESOL Poster Project is set to take place at the 2006 International Conference. Through advocacy and activism, our goal is to raise our students' consciousness of their shared humanity with people everywhere.

The Author

Heidi Vande Voort Nam *teaches in the Department of English Education at Chongshin University in Seoul. Heidi digs SIGs; she is a frequent contributor to the GI-SIG and facilitates the CT-SIG. Email:* *heidinam@gmail.com*

Super Action in the Classroom

I'm addicted to movies. Fortunately for me, Koreans also love movies, especially English language titles. All of the English language films I've seen in Korea were in packed theaters. For *Wallace and Gromit, the Curse of the Were-Rabbit,* the cinema was filled with elementary school students straining to read the Korean subtitles while listening to the English dialogue. When I watched *Four Brothers,* the Korean audience was on the edge of their seats rooting for the brothers to be triumphant. As English teachers, it is easy to take this pop-culture energy, funnel it, and change it into motivating lessons for our classrooms - and it's free!

In Korea, several high school English textbooks offer units on movies. By supplementing these lessons with a little bit of *edutainment*, we can help focus students on the lessons' objectives. Recently, I brainstormed with 23 Korean secondary English teachers on various activities that would be acceptable in Korean middle and high schools.

Before implementing the following activities, teachers should review movie web sites and trailers, or advertising clips, for school-age appropriateness. Another key is to choose a trailer with a lot of English text. For example, the *Mission Impossible 3* movie trailer is fun to watch and very motivating. Unfortunately, there is only minimal dialogue, and in this case, the *MI-3* promotional web site is a better choice.

Speaking and Listening

1. Have students watch the movie trailer several times (www.apple.com/trailers/). To check comprehension, ask a series of top-down, bottom-up, prediction and inference questions. Have students ask each other their own original questions about the trailer.
2. Have students listen to the movie trailer without seeing the video. In groups of 3-4, students create a storyboard of what is/will be happening in the film. Give students a set number of picture cells they have to create, usually 4-6. Once completed, students share their storyboards with the class.
3. Divide students into groups of 3-4. Assign each group a movie trailer, preferably a movie released in Korea. Students watch the trailer and construct a way to present the trailer to their classmates.

Reading

1. Once you find a clear summary of the film (www.imdb.com), cut and paste the synopsis onto a worksheet. Create a cloze activity by removing character names, action verbs, etc.
2. Similar to the listening activity, have students read the synopsis and create a storyboard about the

trailer. Once completed, have students compare their storyboard with the actual trailer.

Writing

1. Have students watch a trailer without sound. Students write a quick dialogue explaining

Teachniques

By Sarah Sahr

what is happing in the trailer (dialogues can be read to the class). Or, change this activity into an e-learning experience. Using their newly created dialogue, students can make a short movie by using a free Internet web site called d-Film: http://www.dfilm.com/index_moviemaker.html. To save their films, students can email their movies to the teacher where the teacher can assess their writing.
2. Have students create an advertisement for the movie they have seen or read about. The poster could include title, actors' names, pictures, catch phrases from the film, etc.

Use movie trailers and web sites for all four skills.

Using Internet movie resources reaches various learning levels and multiple intelligences of our classroom. Several children's movie web sites, e.g., *The Wild*, *Over the Hedge*, and *Ice Age: The Meltdown*, have a variety of free videos, games, activities, and downloads. All of these resources can be harnessed for mini lessons with young learners. For more mature students, *V for Vendetta*, *X-Men*: *The Last Stand*, and even *Mission: Impossible 3*, have very user-friendly, interactive movie sites including synopses, press releases, biographies, and photos, all of which can be used in today's EFL classroom.

Researchers have taken note of the effect English movies have on globalization. "English also dominates both the motion picture industry and popular music, two key components in what some term the development of a global culture, particularly among young people" (McKay, 2002, p. 17). For decades, teachers have been using popular music as a motivator in the EFL classroom. Movies are just another free entertainment media to motivate our students.

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Germany 2006, Relatively Speaking

By Michael Duffy

Reading the recent grammar columns by Ksan Rubadeau, I was reminded of a drill I used nearly four years ago to help students practice the use of defining relative clauses. The drill used the (easily downloaded) results of the Korean football team in their famous run in the 2002 World Cup.

Let's look at a couple of them.
First Round: Korea vs. Poland (Busan) 4/6/02
Result: 2-0
Scorers: Hwang Sun-hong (25) - KOR; Yoo Sang-chul (53) - KOR

This can yield sentences like:
(1) June 4 was the day *that Korea played their first match.*
(2) Poland was the team *(that) Korea beat in their first match*
(3) Hwang Sun-hong was the player *who scored the first goal for Korea.*
(4) Busan was the place *where Korea played Poland.*
Note: (a) The conjunction in (2) is optional. (b) In some circumstances, the tense of the main verb may be past or present.

Given this model, students can generate their own sentences from other results, like:
Round 2 (Last 16): Korea vs. Italy (Gwangju)
Result: 2-1
Scorers: Viere (18) - ITA; Seol Ki-hyeon (88) - KOR; Ahn Jung-hwan (116) - KOR

An alternative is for some of the class to produce questions that they can use in a quiz. For example:
(1) Who was the player *who scored the "golden goal" against Italy?*
Or more ambitiously, for soccer *cognoscenti*:

(2) Who was the Italian player w*ho was given a red card* for "*Hollywood action*"?

Sadly, the practice will have to include the bad news as well as the good. For example:
3rd Place Playoff: Korea vs. Turkey (Daegu)
Result: 2-3
Scorers: Sukur (1) - TUR; Mansiz (13, 32) - TUR; Lee Eul-yong - KOR; Song Chong-gug (90) - KOR

Teachniques Plus

However, this is not completely bad, since it provides an opportunity to point out the contrast between:
(1) Italy was the team *(that) Korea beat in the second round.*
(2) Turkey was the team *that beat Korea in the play-off.*

I'm presenting this idea in the expectation that the 2006 Korean team will emulate the feats of their 2002 predecessors, and give students sufficient material to work on. Even if the prospect of winning the World Cup may be unrealistic, let's hope that Korea will be, well, at least "relatively" successful.

Mike Duffy *has lived in Korea since he came to see the Seoul Olympics in 1988. He is possibly the only person to have been present at both 0-0 World Cup draws played between France and Uruguay, in London in 1966 and in Busan in 2002. He is currently KOTESOL's Publications Chair. Email: mgduffy45@hotmail.com*

Super Action (Continued)

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The Author

Sarah Sahr *(MA in Leadership in Education, ESOL) currently works as a teacher trainer at the Gyeonggi-do Institute for Foreign Language Education, near Pyeongtaek. Previously, she worked in the Peace Corps in Ethiopia and for Ringling Bros. Circus. Sarah is also Publicity Chair for Seoul Chapter. Email: sarahsahr@yahoo.com*

Recalling the Roll:
Techniques for Learning Students' Names

The semester opens. With attendance roster in hand, the teacher looks across the sea of nameless faces, wondering how she will ever learn to put the right name to each student's face. Learning the names of any class can be a daunting task, and the problem intensifies when a teacher from one country attempts to master unfamiliar sounding names in another. The task of name learning recently inspired a discussion among KOTESOL's Teacher Education and Development Special Interest Group (TED-SIG) members, who shared the following ideas and strategies.

Name learning contributes toward a positive classroom environment. "It makes students feel accountable and strengthens your control of the classroom," commented Heidi Vande Voort Nam. Joe Walther added, "If you first learn the names of the few students who are likely to cause problems, and call on them a lot, they are less likely to be a problem. In addition to this, it simply makes things more personal. Calling on the students by name builds a better rapport with them, and they are more likely to take chances in class." Greg Matheson raises the point that "the more able the student, the more likely they are to think the teacher knows their name."

So how do you go about learning names? One method is using photographs of students. Walther wrote, "I take a few group photos of each class and label them. I then use these when I call on them in class." If you take or collect pictures of individual students, Nam suggested that you can "use the pictures as flashcards to drill yourself on the names." David D.I. Kim contributed this technique: "I insert their photos into an MS Word document. In order to keep track of the photos and who they are, I created a sign-up sheet where students put down their name(s)." Kim advises laminating the sheet of student pictures and names so that the teacher can refer to it while "calling roll, or walking around during a conversation class, or assigning class participation grades." He went on to observe that "you can also write up comments on the lamination or mark it up with symbols for when they are deserving of extra credit, etc."

As an alternative to photographs, Pat Copeman offered this idea: "I had the students write their names on place cards. They have the place cards on their desk so I can refer to that rather than the seating arrangement, which is much faster for me. When I hand [place cards] out, I try to match the student with the name. It is making it easier for me to learn the names, and the students get a big kick out of watching me try to match names to faces." For more practice matching names to faces, Nam recommends that you "use names frequently" and "make eye contact whenever you call the roll or hand back assignments."

Teachniques
By Heidi Vande Voort Nam

Of course, some classes are so large and meet so infrequently that the task of learning all of the names can be overwhelming. Nam encouraged teachers not to give up. She advised, "If the class is too large, and your memory is too small for all of the students, keep trying to learn a few names each week throughout the semester." In order to do this, she suggests that you "choose a few different names to practice each class period."

The value of learning names extends beyond classroom management: It can deepen the teacher's understanding of the language learning process. Matheson noted that learning names is "the closest and easiest way we have of modeling what [students] are doing [when] learning vocabulary."

The discussion of names on the TED-SIG board continues. Members have weighed in on the merits of using English nicknames, alternative Romanizations of Korean names, and honorifics. To read the discussion or join in yourself, visit the TED-SIG discussion board at http://groups.yahoo.com/group/KoTESOL_TED_SIG/.

Contributors:
Pat Copeman: Okgye Middle School, Okgye and Geumjin Elementary Schools
David D. I. Kim: Kangnam University
Greg Matheson: Chinmin Institute of Technology, Taiwan
Heidi Vande Voort Nam: Chongshin University

A Fashion Show Skit

recommended by John Skye

Here's a lesson idea for a skit in your English classroom. Why burden the students with an activity using their speaking, writing, and creative skills? Because, it's a fun, action-review that combines two lessons. Your students, in groups of four, will be writing a skit

Teachniques

edited by
John Skye

incorporating weather and clothing to present to the class in the form of a fashion show. My university students in Daejeon and Chonju really enjoyed this activity. There was uproarious laughter in the class at presentation time and the teacher was able to review prior learning and score a speaking and writing exercise.

The following is a step by step lesson plan for this activity. The lesson is divided into two parts: writing and speaking. First, your students should be familiar with the target language for this activity: weather and clothing. Consider using a teacher-developed handout with a Word Bank and sentences or phases to prompt and guide their responses. Here is an example of a sentence prompt: Name wears a _____ because it's _____ today. Also, for reference, give your students the text pages of the themes. Now start the class with a review of the vocabulary in the target language by accessing prior knowledge and experience. This helps the students to know how to say what they need for the activity.

Materials needed: The teacher assigns each group a clothing packet. This packet may be a page from a fashion magazine, reference pages from the student textbook, or a teacher developed, A4-sized, cardboard collage with pictures of models from a department store clothing catalog. The pictures should have varied dress and include items and clothing for different weather situations, i.e. beach wear, business dress, an umbrella etc.

Option: younger students might make a craft project here with paper clothes.

Next, each group of four students works together to create sentences in English for a skit about the clothes in the handout with appropriate weather phrases. The grammar requirement is to use three verb tenses. This is the writing portion of the activity, and all of the students need to write a copy of the skit. They should have different lines to speak at the fashion show, to introduce, explain, or describe clothing and weather. The teacher can expand the skit to include, for example, the days of the week, and determine how long each student speaks. Each student generally speaks for only two minutes. There should not be just one announcer for the group, nor should creativity be bound. In my experience in Korea, a male student introduces the models. The female students act as models, and describe their clothes/ sample illustration. For example, "I'm wearing a raincoat because it is raining today." Complexity of the written and spoken word will vary according to the students ability in English. Now the teacher can sit back and let the students show off their creative ability with the presentation of the fashion show. Get ready to be entertained and surprised.

Note: This is a flexible lesson that can be modified for subjects of interest, level of ability in English, grade, and completion time. For example, the skit can be used as a test at the end of a chapter of study, spread out over several class periods, used as a major exam or project, and the themes can be changed. Elementary students could present their skit from a table using stick and paper figures, dolls, or visuals, while university students might dramatically role-play or illustrate their presentation. The methodology is cooperative group work with guided and independent practice.

The students now present their skit, a fashion show, to the class. This is the speaking portion of the activity. Encourage your students to be creative by using enthusiasm, music, and visuals in their presentations. The skit can be simple or elaborate, short or long. Students can present either seated at their desks or standing at the front of the class. Sometimes the activity is spread over three class periods: writing, rehearsing, and presenting. Scoring the activity is based equally at 25% on the following four areas: speaking, writing, creativity, and presenting.

Your students will enjoy this activity because it is guided review done in a support group and appeals to the three major learning styles. Most importantly, it seems like play, and the students will have fun doing the skit.

Our new Editor: John Skye taught in Korea for 7 years. He and his family now live in Virginia Beach, Virginia. He teaches English Literature, and Spanish as a second language, at the Ridgecroft School in North Carolina.

Alibi

By Michael Duffy

"Last night, sometime between 7 and 11 o'clock, a bank in this neighborhood was robbed. Witnesses saw two people running

Teachniques

edited by
Stephanie Downey

away, and the police have arrested two suspects. The police are sure these two people are the robbers, but the suspects say they are innocent. They claim that they spent all of yesterday evening together, but far away from the bank."

Two "suspects" are given some time to leave the classroom and work out the details of their "alibi". Meanwhile the rest of the students are divided into two groups of "police officers" who will interrogate both suspects and try to find discrepancies between their alibis. A "secretary" in each group will keep a record of the answers.

At the end of the interrogations a spokesperson for the two police groups will announce whether the alibis were the same or different, and so whether they think the suspects are guilty or innocent. If the alibis differ, they can give some examples of the main discrepancies: "A said . . . , but B said . . ."

Teaching Points

1. Alibi (which is conveniently the same word in Korean) can work over a wide range of levels. Some students may need help regarding the areas questions may cover, such as restaurants, movies, bars, coffee shops, singing rooms, walks, transport, times, paying bills and clothing.

2. In large classes, a number of simultaneous games can be played, with several pairs of suspects, and a matching (even!) number of police groups.

3. The number of students in each interrogation group can vary, of course. The higher the level, the fewer members are needed. I've had between 4 and 7. In any case, they should be encouraged to take turns putting questions to the suspects. 10-15 minutes is usually sufficient time to deal with each suspect.

4. The suspects should be selected from among the more able students. Having male-female pairs adds a "Bonnie and Clyde" feel.

5. To add a competitive edge, a valuable prize, like a round of applause, can be awarded to the group that finds the most differences.

The Author

Michael Duffy is a professor at Dong-A University in Pusan. He has taught in the UK and Hong Kong, and has been teaching in Korea since 1988. He has held many positions in Korea TESOL, including four years as President of the Pusan Chapter.
Email: duffy@mail.donga.ac.kr

Editor's Note: Although this activity requires little prep-time, it is an original and fun way to get learners motivated and involved. This activity features speaking and listening skills and is a great way to practice asking questions, giving answers and narrating past events. If you're looking for something to stimulate genuine conversation in your classroom, then 'Alibi' might be just the activity for you!

A fun variation of 'Alibi' can be played in small groups. For this activity you will need five pictures of actions for each group, including one showing a murder taking place. These can be very simple stickmen drawings duplicated and cut up. The pictures could even be made by the students themselves. Have the students work in groups of five. Each learner takes one picture at random and does not show the others. The learners then take turns saying what they were doing at nine o'clock the previous evening. The learner with the murder card does not base his or her statement on the picture, but invents what he or she was doing. Any student may question another. When everyone has said what they were doing and the questioning is finished, the students decide who they think is the murderer. Then the murderer confesses!

Yet another interesting variation is to prepare a kit containing six to ten assorted objects and pictures (a piece of string, a key, a toy, a picture of a bank, etc.) Students work independently in groups to write a short play to 'reconstruct a crime' and must refer to all the objects and pictures. Each play is then presented to the class.

For more information on interesting and meaningful grammar practice activities, I recommend Grammar Practice Activities *by Penny Ur (1988) and* Games for Language Learning *by Andrew Wright, David Betteridge and Michael Buckley (1983).*

I invite you to share your favorite classroom techniques by submitting a write up to "Teachniques". Doing so is a great way to be professionally active and contribute to the professional development of others. If you would like to see your activities or ideas in print or have any questions or comments, please email me at <stefdowney@hotmail.com>

The Fourth Annual KOTESOL Seoul-Gyeonggi Regional Conference

TESOL 2002: Reflecting on ELT in Korea

May, 18th, 2002, at Suwon University, Gyeonggi-do

Contacts: Dr. Kang Myung-jae 019-246-1251 / Dr. Boyce Fradsham 019-807-7150

Starting Off on the Right Foot

by Stephanie Downey

The first few classes with a new group of students are a critical period in the formation and function of a classroom group that sets a tone that will prevail for the duration of the course. Therefore, how the language learning journey begins for a new class on the first day is extremely important. With a little forethought and planning, the teacher can make the most of the first few classes to create a hospitable classroom atmosphere that is positive and conducive to learning.

Most students entering a new language class suffer from first-day jitters and feel anxious and insecure. Suddenly they find themselves in an unfamiliar context surrounded by unfamiliar people. They do not know what is going to happen, what they are supposed to do, how they should behave or what they are being judged or evaluated on. Not only do they have to deal with the new linguistic challenges facing them, but they also have to deal with getting to know a new instructor and finding their place in a new group.

By being aware of the questions and concerns that students have on the first day, a teacher can take steps to address them directly. Students want and need to know what is expected of them, so one of the best ways to start off on the right foot is to anticipate your students' uncertainties and plan to resolve them. It is important to make classroom policies, procedures, and norms explicit to students, especially when a cultural gap between the teacher and student is involved. Sharing a common classroom language provides students with access into the course, thereby reducing learner anxiety and creating a comfortable and effective learning atmosphere.

Since the balance of power in the classroom typically rests with the teacher on the first day, it is important to make things clear in a way that is friendly and constructive so that students will develop positive feelings about the class and their roles and responsibilities in it. There are many learner-friendly ways to give your students an overview of the course.

Letter of Introduction

In my current teaching context, I have found that preparing a *Letter of Introduction* for my students is a highly effective way to preview my course and make things explicit to my students. In the letter, which I hand out on the first day and then discuss with the students, I usually include important information about my class such as the goals and objectives of the course; the syllabus; required materials; assignments and exams; and classroom policies and conduct. In addition, I try to give my students a clear idea of what to expect from my class by explaining not only what we will be doing in the course, but also how we will be doing it. I particularly try to explain those aspects of my class that my students may not expect or understand because of our different cultural backgrounds. This letter outlines my expectations for our learning including full and active participation for all, learning in community, making mistakes, and giving feedback as well as a description of my personal teaching style.

A *Letter of Introduction* gives the teacher a chance to explain the things that are important in pleasant and non-threatening manner. It is more encouraging than a list of "dos" and "don'ts" and sets a tone for the class that is positive and full of good energy. It is my hope that the students will get a sense of how important it is to me that they understand that their teacher knows them, sees them, speaks to them and takes them into account.

To make the information contained in the letter truly accessible to my students, I have it translated into Korean and present the English and Korean versions side-by-side. Some teachers may object to using the students' first language in English class, but I have found it to be very effective for making important information about the explicit, especially to lower-level students. If I neglected to do this, I feel the value of the message I am trying to send to the students would be lost. In trying to decipher the content, students would be distracted from the deeper meaning of what I am trying to convey. I want the letter to be something the students take in and hold throughout the semester, not a document that heightens their anxiety. As I see it, the letter provides the students with the necessary access and scaffolding they will need to do well in my class

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edited by Stephanie Downey

A great follow-up activity to the *Letter of Introduction* is to have the students write personal letters of introduction to the teacher. This can be done as homework or as an in-class assignment during the first few classes. Such letter writing activities are a wonderful way to establish a personal connection and a good rapport between the teacher and the students. They can provide the teacher with valuable information about the students' personalities, interests, needs, beliefs about learning, expectations and goals for the course. They can also be a good way for the teacher to assess the students' proficiency level and language learning needs.

Exploring Norms

Another way to make important course information explicit in the first few days is to actively explore classroom policies and norms together with your students as part of the lesson. Consciously discussing and formulating the norms operating in the group gives students a voice in classroom decisions. It is empowering and motivating for students to share responsibility for making up the rules of the class and helps them to regulate their own behavior.

The activity *Norms Clarification* is a wonderful way to discuss and establish important classroom norms, policies and regulations in a learner-centered way. It allows students to take an active role in shaping an effective learning environment and makes them accountable for their own actions and learning.

9

1) Begin by introducing the idea of norms as 'shared feelings'.

2) Have each student write examples of possible norms on a piece of paper. Allow 10 minutes.

3) Then have the students share their ideas in small groups of 4-5 students and make a group chart on a piece of newsprint that represents the consensus of the group.

4) Next, have each group post their chart. The students then circulate and discuss the various items listed.

5) The students then decide which norms they would like to adopt for the class and make a master chart.

6) As an ongoing activity, the teacher and students look at the chart each week and make changes.

Walking in to teach a new class on the first day is like setting out on a journey. Although I may have an end in mind and an itinerary of the stops my students and I will make along the way, I have no idea of exactly where the path we travel may lead or what we will encounter along the way. The challenges we will face in the learning adventure that is about to unfold depend largely on how I, as the teacher, initiate the teaching-learning process with this new group. Therefore, the choices I make in preparing for the first day will shape our journey and determine our final destination.

By explicitly explaining goals and objectives, classroom policies and teaching procedures to them, a teacher can make students feel more comfortable by helping them transition into a new class. Time invested preparing for the first few classes is time well spent as the teacher and the students will continue to reap the benefits throughout the duration of the course.

What's in your bag of tricks?

Teachniques

would love to know.

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Stephanie Downey at
<stefdowney@hotmail.com>

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Reviews of books and teaching materials should be 300-700 words in length. Submissions should be of recent publications and not previously reviewed in The English CONNECTION.

Calendar submissions should be less than 150 words for conferences and calls for papers, less than 50 words for events. Submissions should have wide appeal among ESL/EFL practitioners.

Your submission should follow APA (American Psychological Association) guidelines for source citations and should include a biographical statement of up to 40 words.

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A Conversation Activity: A Korean Time Capsule

by Ronald Gray

While many EFL teachers in Asia frequently use conversational activities which are designed to introduce their students to aspects of Western culture, few teachers use activities that directly relate to their students' own culture. This activity aims to do so for Korean students. It works best with high beginner, intermediate or even upper-level college students. Preparation time is less than 20 minutes and the activity time is 30-45 minutes. The only material needed is a handout (and even that can be replaced by the blackboard and scratch paper).

A List of Time Capsule Items

A map of Korea

A streetmap of Seoul

A bottle of soju

A videotape containing one day 's programming on KBS

A Korean flag

A copy of a Korean newspaper

A pair of blue jeans

A picture of a 'soju tent' (po jung ma cha)

A Korean dictionary

A recipe for kimchi

A picture of traditional Korean clothes

A Korean history textbook

A cellular phone

A new Korean pop CD

A bottle of water from the Han River

A piece of dried cuttlefish

A picture of a Korean car

A package of Korean cigarettes

A traditional mask

A picture of 'The Blue House'

A map of the Seoul subway line

A picture of Mt. Sorak

A night picture of the Seoul skyline

A picture of P'anmunjom

Procedure

Students are divided into groups of four or five people. They are told that the Seoul (or you can substitute the name of the Korean city you are teaching in) city government is going to put a time capsule in a new administration building now under construction, and that the students are on a committee that will decide which items will be placed in the capsule. The time capsule will be opened in 100 years and should contain twelve things which are representative of current Korean (not Western or world) culture. Since the time capsule is small (only one meter in size), only small objects can be chosen.

The teacher then distributes the handout listing twenty-four possible time capsule items. The students are told that they need to pick any seven of these and also come up with an additional five items (which are not on the handout) for a total of twelve things to be put in the time capsule.

Finally, the students are told that they should write down their reasons for selecting the various items. When everyone is finished, the teacher picks one student in each group to read the group's results. (Or a couple of students from each group can write their picks on the blackboard and explain why they choose them to the class).

Supplementation

Teachers can use the above-mentioned list, supplement it, or even come up with one of their own. There are numerous different language point focuses that can be constructed. For example, students could consider what would have been found in a time capsule buried in Korea during certain crucial historical periods: in the year 1920 (when Japan controlled Korea); or in 1900, when Japan was becoming more influential in Korea; or even in 1433, when Hangul was invented during the reign of King Sejong. Grammatical points like

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edited by Stephanie Downey

'was included' or 'would have' can be stressed when the students give their comments.

Another possible approach to take is to conduct a values clarification discussion. After the main time capsule activity is finished, if the class is still interested, students can be asked what things they think would be representative of other countries (like America or Japan). Or the teacher can present the items they would themselves select for their country's time capsule and elicit students' responses.

THE AUTHOR

Ronald Gray taught in Korea for five and a half years in Seoul, Taejon, and Masan. He currently teaches at a university in Beijing, China and has lived and worked in Asia for more than twelve years. He has also taught in Japan and Saudi Arabia. His main area of interest is second language acquisition and he is a past KOTESOL member. His email address is mnenomic_2000@yahoo.com

Editor's Note

To up the challenge for more advanced classes and make the activity more learner-centered, have students generate their own list of possible time capsule items before getting into groups. They can try brainstorming lists of items in pairs and then make a final class list on the board. Such brainstorming allows the students to reflect on their own culture, gets them talking from the start, and provides a wonderful opportunity to work on vocabulary and pronunciation. Let us know how this or another great activity worked for you by writing to the editor at <stefdowney@hotmail.com>.

Reading for Fluency

by Joshua A. Snyder

As teachers of English as a foreign language, we are often approached by students asking about the best way to study English. When asked this question, I first

tell my students to develop a program of study that suits their own needs and interests. I then tell them to follow that program regularly, thirty minutes a day from Monday to Friday, for example. Then, if the student in question has basic conversational competence, I usually advise him or her to go to the library to choose an English book and to read that book cover to cover, using a dictionary only as a last recourse. To benefit most from reading, students must be instructed in what I like to call "reading for fluency."

"Reading for fluency" is very different from the reading exercises with which most Korean students are familiar. The short difficult passages found in TOEIC examinations may serve a purpose, but achieving fluency is not it. Equally difficult passages used in high school and university English classes taught by Korean instructors who translate phrase-by-phrase and clause-by-clause likewise do very little to improve one's overall communicative competence in English.

"Reading for fluency" entails quick reading using a dictionary only when the meaning of a sentence is completely unclear due to an unfamiliar word. When we learn our native language as children, our brains are forced to guess meanings of unknown words from the context of what is being said. This is one way in which we learn to think in our mother tongue. Reading without constantly consulting a dictionary and by guessing at the meanings of new words will help our students think directly in English. This is a skill that is sorely needed by our Korean students.

Students in Korea have precious few opportunities to practice their English skills. A book, be it a novel or a work of non-fiction, offers students a wealth of real language to digest. By carefully selecting a written work, students essentially have the opportunity to interact with a master of the English language. It should be stressed that reading is not an entirely passive process. It is an interactive process that requires active participation on the part of the reader. Reading is in effect communication between a writer and a reader.

It is important to remember that language is a whole, and that working on reading will simultaneously improve speaking, listening, and writing skills. It is impossible to compartmentalize the various skills involved in learning a foreign language. In Korea's recent zeal for communicative language teaching, it is not wise to abandon the written word. The various skills complement each other, and reading will help our students' speaking, listening and writing.

Perhaps the most important advice we can give to our students is that they approach their chosen book not as a difficult task to be completed, but as something to be enjoyed. They should choose a book that reflects their own personal interests or tastes. Korean students have surely been exposed to books translated into Korean from English or another language. They should be advised to recall a book that they particularly enjoyed, find it in English and try reading it anew. It is very important that the book stimulates interest so that pleasure can be taken in reading it. Truly any book, as long as it provides the reader with enjoyment, will be of help. My Korean teacher told me she read *Little House on the Prairie* in English for hours on end late into the night out of sheer enjoyment. It is that type of enthrallment that should be aimed for in reading for fluency.

Our goal as teachers of English as a foreign language should be not only to offer our students excellent classroom instruction, but also to offer them the tools they need to improve their language skills on their own. Instructing highly motivated students to read for fluency is an excellent way to do just that. So please advise your students to go to the nearest library or well-stocked bookstore, browse through the section dedicated to foreign language books, and choose a book of interest. Tell them to then take it home and start reading it without their dictionary. If it turns out to be boring, they should take it back and choose another. The most important thing is that the student enjoys the reading, so he or she should be ready to try out several different books. Following these steps will result in a steady increase in English fluency.

THE AUTHOR

Joshua Snyder holds a Master of Education degree in TESOL from the State University of New York at Buffalo. He has taught in Korea since 1997 and is currently a visiting lecturer in English at the Pohang University of Science and Technology.

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Not Homework, Phonework!

By Douglas Margolis

Do you feel it's pointless to give homework because students copy from friends, don't do it, or in other ways defeat the purpose? Phonework may be the activity for you. This activity has been tested successfully on college freshmen with very low ability levels. Given all the cellular phones prevalent in middle and high school, with minor modifications, I believe this activity could also work there.

Don't study English; Use it!

Speaking a foreign language on a telephone can be a terrifying moment of truth. There's no escape from truly listening and truly speaking. Further, phone conversations are fraught with wonderfully authentic English practices that textbooks and writing assignments can't provide. For example, expressions, like "please hold," "one moment, please," "ahh," "hmm," and "what did you say?" are difficult to appreciate outside of the phone medium. Further, once students hear these expressions in the authentic context, they often acquire them with no hassles.

The following activity presents one approach to Phonework that I found effective. Throughout one semester of a tourism English course, I adapted this activity into three different "reservation" Phoneworks: 1) the plane ticket, 2) the hotel room, and 3) the Final Exam appointment. If your students can communicate their name, phone number, address, and other basic personal information, they're ready for Phonework.

The Prep

Materials: Two items are necessary to facilitate Phonework. One is the teacher's "phone message pad." Here, you record information that you provide to the students during the phone call. Later, you compare this message pad to what the students wrote to assess their listening skills. You could simply use a blank paper, but instead, I duplicated the box below 8 times per sheet of paper to keep more orderly records and to help me stay focused during the phone conversations:

In addition to the "message pad," you need to make the student instruction sheet. Mine listed objectives, grading criteria, one box like the above (but without words), and a 4-column table with 10 items each. For the plane reservation, these columns included travel dates, destinations, special needs, and budgets. The rows provided options such as April 5-13, December 13-18, January 1-5. After photocopying these papers, I then highlighted one option from each column in different combinations so that every student had a unique assignment.

I did not provide an example dialogue on this paper, but did offer samples via a website. Students who used these samples benefited, but some were tempted to try and read the dialogue during their phone conversation, which hurt their effectiveness and grade.

Student Prep: Phonework requires one or two classes, plus one or two weeks during the activity, depending on the size of

the class. First, students should practice survival English expressions: "Excuse me, could you talk a little slower/louder," "Sorry, I didn't understand," and "Could you repeat that please," will become very important during Phonework. Further, model and practice phone conversations, being sure to stress realistic elements like

Teachniques
edited by Stephanie Downey

being put on hold and the different types of questions that they will likely hear and need to say. In addition, encourage them to practice with each other over the phone before calling you. The more time they practice, the less time they waste with you and the more effective the assignment becomes. Finally, for large classes, it may be helpful to assign specific days and times for phone calls in order to save yourself from being swamped at the last minute.

The Phone Call

In the case of the plane reservation, during the assignment, I tried to answer the phone like this: "Hello, ABC English Tours. How can I help you?" As soon as I confirmed it was a student, I usually put them on "hold," to grab my message pad and pen. Then we conversed. One advantage to Phonework is that you can quickly assess student level and provide

"Phone Message Pad"

1		Cash/Credit
2		
3		Name/Phone/Address
4		Need/Alone
5		
6		When/Where
7		
8		Date/Budget

Don't Sweat It

by Julia Rosamond

Classroom burnout afflicts most of us at one time or another. In Korea, most of the EFL teachers must cope with the stress of cultural differences and pleasing employers who work under different rules as well as the general stresses inherent in classroom teaching.

After teaching in Korea for four years and dealing with good and bad employers, students of all ages and desires regarding learning, and suffering a case of burnout, I developed some personal guidelines for the classroom. I realized that I could give the students what I thought they needed and please the administration without losing my effectiveness or getting burned out.

My rules basically fall into one category: Don't sweat it. How?

1. <u>Remember, you're only an assistant.</u>

Your job is only to assist the student along the way in his or her path of learning. You have not been anointed to turn out perfect speakers...you can't. Your only obligation is to provide them the opportunity to learn.

> **You cannot make the proverbial horse drink once you've led him to the water, so quit trying.**

2. <u>The student is responsible.</u>

It is the student's responsibility how much of that learning opportunity each wishes to seize. In this country of passive learning, it's easy to forget that the student bears the greatest burden for his or her learning. You cannot make the proverbial horse drink once you've led him to the water, so quit trying. Besides, you've already been to school.

> **I really don't care what they learn ... but I *do* expect them to learn *something*.**

3. <u>Whatever a student learns is okay.</u>

Although I don't expect my students to become fluent speakers instantly, I do expect them to learn. However, I no longer put a value on the content of that learning. I really don't care what they learn be it merely losing the fear of 'foreigners' or improving their language fluency, but I *do* expect them to learn *something*.

4. <u>Forget about it.</u>

There are those students who, despite your charm, enthusiasm, and dynamic teaching techniques, refuse to learn. Solution: forget about it. There are a lot of other students in your classroom who are worth your efforts—and will appreciate them.

5. <u>Please yourself.</u>

There are just some classes that no matter what you do it feels like you're teaching a bunch of DOA's—it seems they don't care and aren't interested. Okay. But, you still have to go to class. I no longer try to please these students ... I try to please myself. I now go into those classes with material and techniques that *I* find interesting. If they like it and learn, great, if not—then that's okay too. At least I've had a good time.

6. <u>Half is better.</u>

Like a trip to Seoul on a Saturday—you can never accomplish all of what you want to in the time allotted, so plan less. I decide what I want to teach for a particular lesson then cut that in half. By doing that, I get a sense of accomplishment in finishing what I started, and the students are not overwhelmed with too much information. And, if I run short of content, I have a plan B-all my original content- that I can supplement the lesson with.

7. <u>Set strict behavior rules and enforce them.</u>

Although learning doesn't have to be drudgery, it is a serious business. Even in this culture where social belonging and status are paramount, one can't learn while being chatty or upping the status with God's revenge: a hand phone. I have a few strictly enforced classroom rules, and the first time I enforce the rules with an offending student is usually the last time that I have to do so. Besides dealing with the distraction, strict enforcement also shows the students that I mean what I say. For the rest of the semester, I can give assignments or instructions knowing my students will pay attention.

One note: Pick only those few rules, otherwise you will become a policeman and your students will tune you out

> **There are those students who, despite your charm, enthusiasm, and dynamic teaching techniques, refuse to learn. Solution: forget about it.**

8. <u>There are no speaking mistakes.</u>

Most of us allow for speaking mistakes in the classroom. However, on the first day of class when I actually tell the students

-cont. from previous page

that "mistakes are okay, that if they didn't make mistakes they wouldn't learn and wouldn't need me," I can see (and feel) a collective sigh of relief as they relax.

9. <u>Don't swim upstream.</u>

Go with the last minute Korean flow of things. I no longer get upset with last minute class cancellations. I happily give up the time. The students are thrilled and think I'm a wonderful teacher. My reward? I get students who are a little more willing to do extra work, and neither of us misses the lost time or work.

10. <u>Give exams.</u>

Unless moved by a sheer love of learning a foreign language, most of us need a reason to study. I give oral and written tests. It is a method familiar to the students in this society where good grades are

omnipotent; it provides great motivation for the student to study, and it also shows the student that you, the teacher, take the business of learning seriously. And, surprise! surprise! Most students usually learn something in the process.

Most students usually learn something in the process.

Most of us know about the stress of "cultural differences." However, unless we are born to the culture or wholeheartedly and unquestionably embrace it, we will always be in a state of culture shock here. That's more than enough stress to live with without taking on unnecessary stresses in the classroom. You'll still be a good teacher, better probably, and burnout won't drive a good teacher out of the classroom.

Julia Rosamond has a B.S. in Education (Univ. of Tennessee) and J. D. in Law (Thomas Jefferson School of Law, San Diego, CA). She holds teaching certification in five subject areas, and has been teaching in Korea since 1995. She's taught all levels and ages of Korean students from kindergarteners to adults. Currently, she is a professor at LinguaExpress, Sookmyung University's new task-based international foreign language program.

Editor's note: As experienced teachers, we are each other's best resources for classroom materials and teaching tips. I invite you to share your favorite classroom techniques by submitting a write up to Teachniques. If you would like to see your activities or ideas in print or have any questions or comments, feel free to contact me at stefdowney@hotmail.com.

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Think SIG

KOTESOL

KOTESOL SIGs
(Special Interest Groups) are reactivating. Ask your chapter leadership for details.

You're Never Too Old for Nursery Rhymes!

by Stephanie Downey

This is the house that Jack built.

This is the malt
That lay in the house that Jack built.

This is the rat
That ate the malt
That lay in the house that Jack built.

This is the cat
That killed the rat
That ate the malt
That lay in the house that Jack built.

Nursery rhymes are typically associated with childhood and, therefore, seem best suited for teaching young learners. While this is may be true, experience has taught me that students of all ages enjoy the rhythms and melodies of rhymes. For the young at heart, you're never too old for nursery rhymes!

Because of their strong rhythmic element, nursery rhymes are a great way to work on the sounds and rhythms of English. Rhymes draw the learner's attention to the underlying music and melody of the language. Students have fun and develop an awareness of the elements of pronunciation, word and sentence stress, pausing and intonation. Such practice can build students' confidence in speaking English and improve their fluency.

The technique outlined below is a great way to present new vocabulary because it avoids detailed explanations or translation. It also sharpens listening comprehension skills because the students work without a written text in front of them. The combination of rich verbal and visual imagery helps students retain the new words, patterns and meanings that are introduced. In addition, the learner is engaged on a number of different levels – emotional, physical and intellectual – because rhymes present the language through play, song and movement. By selecting appropriate rhymes that vary in length, difficulty and subject matter, you can easily adapt this technique to any age group and any level.

Nursery rhyme activities are also a great way bring your learners together and foster a sense of community in the classroom. If done at the beginning of a lesson, such group work helps your learners 'ease' into class and 'ease' into English. Rhythmic activities warm students up and produce a receptive mood before diving into new material.

In this approach, translation and detailed explanations of the rhyme's meaning are to be avoided, so for non-native speaking instructors it is a pressure-free way to teach a lesson using only English. Aside from repeating the rhyme for the class several times, the teacher's role is mainly that of conductor – saying little and orchestrating the voices in the class.

One last tip: I whole-heartedly recommend learning the rhyme by heart beforehand. Being fully in the material before you teach it makes things much easier!

Materials Needed:

Nursery rhyme appropriate suited to your students' age, ability and interests.

A set of picture cards for vocabulary presented in the rhyme. (This can be a little time consuming to prepare, but these cards may be used again and again throughout the course.)

Procedure:

Each of the steps below can be repeated in several, subsequent lessons over a period of weeks.

1. Begin by reciting the verse you have chosen aloud for the students and showing the picture cards. At this point they should not see the written text so that they try to follow the rhyme aurally.

2. When students have become familiar with the poem distribute the flashcards and have individual students raise them each time the item is mentioned.

3. Distribute all the cards to only 2 or 3 students and have them raise them appropriately. By this time students will have probably begun to say the verse with you.

4. Recite the verse, but stop when the items are about to mentioned and see if the students can name them.

5. When naming becomes familiar, jumble the cards and hold them away from the class so no one can see the top card, and ask students what it is. Make sure they answer with full sentences.

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Choral Recitation

When the class has mastered the rhyme to some degree you can begin class by reciting it together chorally. Types of choral recitation include **refrain** where one person does a solo line and others say the refrain; **antiphonal** where different groups take different verses or lines, for example line-by-line, row-by-row or group-by-group; **line-a-student** where each students speaks a line: all say the last line; and **unison** where everyone speaks together. By varying the tempo, volume, pitch, voice quality and tone of the recitation you can keep students interested. Add some rhythmic clapping or snapping too and you'll be sure to keep the energy flowing!

Follow-up Activities

1. With younger learners, give them plain cards and have them draw a specific picture from the verse (house, rat, etc.) On another set of identical cards have students write words matching each picture. Collect and correct as necessary. Have students get into groups of 4 and play Concentration by matching each picture with the correct word.

For more information on choral recitation I recommend any materials by Alan Maley, particularly his article 'Choral Speaking' published in *English Teaching Professional*, Issue 12, July 1999. For a selection of on-line nursery rhymes resources check out The Mother Goose Pages <http://www-personal.umich.edu/~pfa/dreamhouse/nursery/rhymes.html>.

I invite you to share your favorite classroom techniques by submitting a write up to "Teachniques". Doing so is a great way to be professionally active and contribute to the professional development of others. If you would like to see your activities or ideas in print or have any questions or comments, please email <stefdowney@hotmail.com>

Buried Voices: Language as Interchangeable Parts

BY LYN TONG

In 1975, near the tomb of China's first emperor, peasants discovered an "underground army": four thousand statues, each one subtly different in stature and features. A Canadian poet later made the fabrication of the "terracotta army" the subject of a novel; his premise was that each sculpture was modeled from life, and the models, mostly slaves, were then buried alive at a mass grave near the site (which was in fact found).

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But the "terracotta" army was not in fact modeled from life. It is a miracle of still rarer device: the world's first example of Henry Fordism. The heads, arms, legs, and torsos are interchangeable parts. In fact, it was MORE modern than Ford. Ford's goal was a mass market with a "one-size-fits-all" product. The terra-cotta army produced a seemingly infinite number of combinations.

Two thousand years later, a colleague of my wife's, a Canadian English teacher, is having problems disciplining a high school student. My wife's colleague tells the student to copy the sentence "I should not have talked in class." fifty times!

The student takes a blank sheet of lined paper. On each line, he writes the single word "I", twenty-five times on the front and twenty-five on the back. Then he turns the paper over and begins again, this time adding the word "should" next to the word "I". And so too with the word "not".

As my wife is telling me this story, I begin to wonder why the student decided that the interchangeable parts of the sentences were words, instead of copying the sentence letter-by-letter: "I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I-I…S-S-S-S-S-S-S…H-H-H-H-H-H-H-H . . . etc." Perhaps this was tried, but, as Ford's "time and motion" man would have found out, it wasted too much time with hopping from line to line.

Of course, the word-by-word method wastes time too, but the wasted time is probably felt to be well spent. It is the voice of generations of slaves who have worked out this method to defy with compliance the classroom emperor.

And so we find, buried in the act of defiance, a really modern post-Fordist voice. The world has reached the limits of Fordism - modern production is made more efficient by the "chunking" of tasks into meaningful units.

Except of course for language production! Here, what the student is burlesquing is fairly normal study practice. So what are the larger meaningful tasks of language learning that will allow us to learn the interdependence of words, promote significance, and steer learners away from "one-size-fits-all" pat expressions towards a greater specificity of human communication? They are clearly not words or letters copied down!

In the mid-1970s, Craik and Lockhart decided that the old "three suitcase" model of "short-term", "mid-term" and "long-term" memory did not explain very much. In particular, the model did not explain how material got from one memory to the other. Repetition, you say, but repetition of what? And why do we encounter some whole sentences (say "Here's looking at you, kid!") only once and never forget them, while near daily exposure to other words (prepositions, articles, "I shouldn't have...") fail to fix them in our minds?

Take thirty words that your students don't know or half know. Divide them into three sets. Now set one task for each set.

TASK ONE: just cross out all the vowels and circle all the consonants. After twenty seconds, cover the words and write down as many as you can remember.

TASK TWO: decide if the word is noun, verb, adv. or adj. Twenty seconds. Then write down what you remember.

TASK THREE: decide if the word in question is an action or attribute of man or of nature, or if it is unclear. Twenty seconds. Then write down what you remember.

You can see that Task One is basically a matter of spelling or pronunciation-the physical end of language, the interchangeable parts. Task Two is also about interchangeable parts, but here of course we are no longer completely concerned with the physical end of things, and in fact the groups of words are not interchangeable at all - nouns cannot be used as verbs, etc. Finally, in the third task, we get to meaning, where words are really quite different and can't be substituted easily for each other, no matter how simple the paradigm and abstract the categories.

What Craik and Lockhart discovered with this experiment is basically this: the fast methods of memorization are not good, but the good methods are not fast. If you spend a lot of time doing graphic/phonological tasks, like writing a word ten times, or repeating ten times to yourself, you will be able to get through a lot of words, but they won't stick to you very well. You haven't, after all, been repeating their grammatical behavior, or processing their meaning.

How does one, actually, repeat "meaning"? Do you imagine a picture of the thing? Do you do a quick translation? How do you know you are repeating the meaning and not just the word?

At any rate meaning appears to be related to experience, in that it appears to be something that either happens slowly or suddenly but after a long wait (think of when you first encountered the word "condom"). Meaning, after all, is the buried voice of experience, not of words and sentences. As the peasants of Lyn Tong discovered, it takes a while to dig down to it.

THE AUTHOR
Lyn Tong spent most of his career in China, teaching and hitch-hiking. He is now developing textbooks here in Korea. He is working on developing a concept of "task-based teaching", focusing on the interaction between the learner and task features like text format rather than the task and learner traits like "grammatical competence". He supports the idea that good humour and good literature are intrinsically counter-conventional. He is currently eating a book about it.

Activities for Large Classes

By Shelby Largay

One of the biggest challenges facing many teachers in Asia is the large number of students in classes. Before coming to Korea, I had been teaching ESL at a small university in the United States. I had 15-20 students in a class and I knew all of the students by name. In Korea, most of my classes had 40-50 students. Now, I'm teaching in Taiwan, with an average of 60-70 students per class. This many be fine in a lecture course, but it's less than ideal for an interactive, conversational class. With so many students, how can we provide ample opportunities for participation? Pairwork, small group activities, and large group discussions can all be utilized. Over the past few years, I have developed a variety of activities that seem to work well in a large classroom.

A&Q

This is a very simplified version of the American game-show Jeopardy, in which contestants are provided answers first and have to produce the questions. I usually use this activity on the first day with a new class, although it could be used at any time.

1. Write some personal facts on the board. For example, on the first day of class, I may write the following facts:

Shelby Largay

Winchester, Virginia

Two sisters

Reading, playing tennis, and travelling

Blue

2. Explain that each fact is the answer to a question and ask the students to come up with the questions. The first one is so easy, almost everyone shouts out "What's your name?" As the students shout out the questions, I write them beside the answers. Other questions are: "Where are you from?" "How many brothers and sisters do you have?" "What are your hobbies?" "What's your favorite color?"

3. Have the students work in pairs and ask each other the questions.

Note: In a homogeneous EFL situation, most of the students probably know each other relatively well. Questions like "What's your name?" and "Where are you from?" may be unnecessary. In that case, the teacher could have students ask questions to which they don't know the answer. There are many possibilities with "favorite" questions: What's your favorite food/movie/song….Who's your favorite actor/actress/singer, etc.

This activity is a good way to utilize both group discussion and pairwork. I find that it often helps to start with a large-class discussion and then break up into pairs or small groups.

M&M Introductions

This works well as a follow-up to the A&Q activity.

1. Divide the class into groups of 4-5.

2. Pass around several bags of M&Ms (or Skittles, or jelly beans, or any kind of small candy). This is surefire way to get their undivided attention! Tell the students to take as many pieces as they want (within reasonable limits, of course) and put the pieces on their desks. Emphasize that they cannot eat the candy yet!

3. Tell them to count their pieces. In their groups, they must introduce themselves, and tell some personal facts (favorite color, food, song, hobbies, etc.). They must tell one fact for each piece of candy that they have.

Twenty Questions

I have used this variation of Twenty Questions when discussing clothing and physical descriptions.

1. Put a list of questions on the board. Sample questions include

Is this person _____ (tall / short)?

Does this person have _____ (long hair / short hair)?

Is this person wearing _____ (glasses / blue jeans / earrings / a t-shirt / a blue-and white striped silk blouse)? The questions can be adjusted according to the level of the students.

2. Call on one volunteer to be the assistant.

3. Turn around and close your eyes.

4. Tell the assistant to tap one student on the shoulder. Everyone in the class except the teacher should see what he/she is wearing.

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5. Turn around and try to find out who the student is by asking questions. The students are allowed to answer only Yes or No. I usually start out with generally questions and then get more specific as I go along. The dialogue may go something like this:

T: Is this person tall?

Class: No

T: Does this person have long hair?

Class: Yes

T: (walking around and looking at everyone with long hair) Is this person wearing blue jeans?

Class: Yes

This is a good activity involving the whole class. Even normally reticent students take part, shouting out Yes and No.

THE AUTHOR

Shelby Largay is a former KOTESOL member who currently lives and teaches in Taipei, Taiwan. She spent two and a half years in Pusan, first at Pusan Kyungsang College and then at Korea Maritime University. She was very active in the Pusan Chapter of KOTESOL and served as both Secretary and Second Vice-President. Prior to coming to Korea, she taught ESL at Shenandoah University in Winchester, Virginia. She holds an M.A. in Linguistics and a TESL Certificate from George Mason University. She is especially interested in developing communicative activities for large classes.

Sijos Poems As Learning Tools

BY GEORGE BRADFORD PATTERSON

Editor's Note: Our guest in "Teachniques" this month is a poet-scholar now in the Philippines, but it is easy to see from his work that his heart is still here with us in Korea.

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Here is a sample Korean sijo poem that I wrote in English, derived from one by Prince Wolham, a sixth century A.D. Silla poet-scholar :

"In Search of the House of Peace"
Ten years, I've searched
to find this house of peace.

Dripping spring water for my face,
a vision for me,
and Nirvana for Karan.

No time for ponds and mountains.
I'll spread them all around me
and view them from there.

Sijo are classical poems, extended three verse haikus, which are translated into English and can be found in *The Korea Times* in the literary section. They are superb tools for a natural and enjoyable practice ofpronunciation, intonation, rhythm, and melody. I have frequently employed Korean sijo like this with intermediate, advanced-intermediate, and advanced Korean students, for pair and group work as well as choral practice. I usually devote 15 to 20 minutes of class time to this activity.

FOCUSING ON PHONETICS, GRAMMAR, AND VOCABULARY
You can employ the same sijo poem as a springboard for instruction in phonetics, grammar, vocabulary, and literary devices.

PHONETICS
The sample sijo, above, illustrates several phonetic points that you may review or present in class, including the pronunciation of:

* regular verbs in the past (e.g., "searched"), and the final /d/ sound in contrast to the final /t/ sound.
* the initial /s/ sound in "spring".
* the initial /f/ sound in "from"
* the nasal sounds such as /n/ in "Nirvana" and /m/ in "mountains"
* the initial consonant clusters such as ("dr") in "dripping" and "spr" in "spread"
* the /ay/ sound, a diphthong, in "find", "my", and "time"
* the /iy/ sound, a diphthong, in "spring", "peace", and "me"
* the /s/ sound in "search" in contrast to the /z/ sound in "zoo"
* the /p/ sound in "ponds"
* the /z/ sound in "ponds" and "mountains" contrasted with the final /s/ sound in "spots'

VOCABULARY
You can pre-teach certain words such as "searched", "find", "dripping", "nirvana", "ponds", "mountains", and "spread" in the sample sijo poem through photographs, paintings, and/or drawings, and sketches. You can also provide synonyms for substitution. For example, some synonyms for "nirvana" might be "heaven", "peace", or "salvation".

GRAMMAR
You may also call students' attention to certain grammatical points in the sample sijo poem, left, such as:

* the contrast between the present perfect (e.g. "I've searched") and the past perfect (e.g. "I'd searched")

* the contrast between the demonstrative adjectives : "this" (e.g. "this house") and "that" (e.g. "that house")

* the present participle, "dripping" (e.g. "dripping spring water")

* the contrast between the prepositions: "for" (e.g. "for me") and "from" (e.g. "from there")

* the contrast between "will" (e.g. "I'll spread them...") and "would" (e.g. "I would spread them..")

LITERARY DEVICES
One can easily teach the mood, the theme, imagery, and alliteration of this sample sijo poem, for instance by asking whether it is serene or noisy. This can be facilitated through paintings, photographs, drawings, sketches, and so forth. The theme of this poem is the quest for fulfillment, liberation, or salvation. Examples of imagery are "dripping spring water" and "ponds and mountains". An example of alliteration is "for" and "face" in the third line.

WRITING YOUR OWN SIJO POEMS
With a class of advanced students and even advanced-intermediate students, you may have them write their own sijo poems. In my classes, we brainstorm different topics and ideas that are fascinating and challenging. Employing these ideas as the sources for the sijos, students work in pairs or small groups, and I provide them hints about where to obtain certain words and how to write their lines more effectively, including making them more interrelated and creative. When they have finished, we appreciate the sijos collectively by reading them out loud, choose the best ones, and write them on the blackboard. You can also have them write sijos in their first language and translate them into English. Alternatively Korean students can select the most appropriate sijos to translate into English.

This is an excellent teachnique for developing not only the basic language skills of EFL students, but also for developing their literary, grammar, phonetic and vocabulary skills. Furthermore, it is a very enjoyable activity and they learn how to use the language creatively.

Have you ever attempted to write a sijo poem yourself? It requires a fair amount of effort, but it is very fulfilling. Here's one of mine to end:

-continued from previous page

The Poet in Hiding

I asked the healers
by the lake:
where has the poet vanished?

He journeyed
to pray by a lake,
and is chanting to us now.

White clouds billow softly over
  mountains;
impossible to know where he is
  dreaming
dreams of peace.

SUGGESTED READINGS
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EDITORS NOTE:
Some other ways to put this delightful poetry to work occur to me, reading Mr. Patterson's article. For example:

1. Give pairs of students a poem WITHOUT a title. They have to title it.

2. Having them match poems and pictures, or poems and prose passages which are related to the poetic content.

3. Mix up the lines of the poem, or mix IN lines of texts that have nothing to do with the poem. The students' task (in pairs, of course) is to unmix them.

4. "Disappearing" poems: The first verse is missing one line. The second verse is missing two lines. The third verse is for the student to write!

Jeanne Baek

THE AUTHOR
G.B. Patterson has a Masters Degree in Language Education with a Concentration in English as a Second Language from Rutgers and has taught English as a Foreign/Second Language in Korea, China, Honduras, Colombia, Peru, Mexico, and also in the US. He is currently a Ph.D. Candidate in Language Education at the College of Education, University of the Philippines.

The Teacher's Role in the Classroom: Beyond the "jug 'n' mug"

BY TYLER TREADWELL

After a class in a teacher training course, one of my friends made the assertion, "I take the Buddhist philosophy -I am not a teacher." This seemed somewhat startling to me. If you are not a teacher, what are you? It started me thinking about the proper role of the teacher in the classroom.

My friend's words were probably meant to assert that he was not the all-knowing "Oz" in the classroom, and the students not merely empty vessels to be filled with the knowledge he imparts. This "Wizard of Oz" approach is sometimes known as the "jug 'n' mug" approach, and to the novice native-speaker teacher, it has a certain appeal. After all, native-speakers do have the benefit of a lifetime of learning the English language; he is, in some sense, a "walking dictionary." But are the students merely empty vessels? Possibly to some degree they are, in terms of knowledge of the English language, but in terms of skills and abilities, one would have to say no. In many cases the students may possess talents or abilities far above that of their English conversation teacher.

From my own experience, when I first started teaching English, I felt I had to "own the microphone." I felt I had to do most of the talking and my students would listen to me. I quickly found this to be ineffective. For one thing, students can't usually understand a native speaker. The other problem is that "hogging the mike" denies them the opportunity to speak. I soon learned to use pair work, and group activities. By reducing TTT (teacher talking time), one can give the students more practice time. The teacher is not the only person that the student can learn from, he can also learn from his peers.

From a rather teacher-centered mode I metamorphosized to more of a facilitator role. I have found this to be increasingly helpful in the area of teaching young learners. In Asia, young learners typically learn by the listen and repeat method of learning, which can be a little stultifying. It depends solely on the teacher's skill and the students' willingness to participate. These drills have their place and can provide effective practice. But perhaps the teacher can provide a more effective learning environment by -strange as it may seem -playing a game. The students are actively participating, aiming at producing whatever target language they or the teacher have provided. Here the teacher may serve the students by correcting them whenever necessary, keeping the game flowing smoothly, but essentially taking a backseat role as the students play the game.

To illustrate this idea let me provide you with one example of a game that can be used to practice the phonetic sounds of the alphabet, vocabulary items, and even certain grammatical structures, called "tic-tac-toe". With the aid of a blackboard, one can write the target vocabulary in a nine square grid, like this: "#". Teams vie using the typical "X's" and "O's" to get three squares in a row. To get a square, the team has to correctly pronounce the item in the square they want. To keep the game moving it will probably be helpful to use a time limit. In order for everyone to participate, you may have to play the game several times, depending on the class size.

Before playing a game, especially this one, it is important that the students know all the language items in the game. After the game it might be helpful to go over any items that students had particular trouble with.

Another aspect of being a teacher is having some kind of plan. With planning necessarily comes the job of finding clear-cut objectives. Just as "knowing the items" is important for the students, knowing the objectives is important for the teacher. How

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many times have you heard a teacher say, "Just go in and talk"? How often has the teacher and student come away trying to figure out what they had achieved in the classroom? Let's say your particular target is the past tense. With a quick round of "tic-tac-toe", you introduce nine verbs in the past tense. After the students have learned these items, you can test their knowledge with a drill. Later you can use a "freer" activity to have them practice their skills -perhaps by creating a story.

In summary, it's important to realize students have their own contributions to make. The teacher must play the role of "involver", promoting participation, and not just the role of preacher. Through the teacher's planning and choice of activities, he can create a classroom environment that stimulates learning and doesn't squelch it.

THE AUTHOR:
Tyler Treadwell is from Seattle where he graduated from the University of Washington with a degree in Art History in 1993. He first came to Korea in April of 1995 and lived in Suwon, working for a private institute there. Returning home, he received an RSA CTEFLA in Portland, Oregon. He then returned to Korea in 1997 and is currently teaching children at ESS Language Institute in Pusan. He got married last year in Pusan and just had his first child, a baby daughter, this year.

Suggestion for Foreign Language Composition Classes Based on Using Computer Networks *

by Ok-sook Park

Over the past several years now, computer assisted language instruction has become an important field upon which many foreign language curricula are being based. Accordingly, attention to this new method has recently grown on a large scale. Many various on-line services, such as the World Wide Web, Newsgroups, Chatgroups and Electronic Mail, show us considerable possibilities for improving foreign language composition and instruction.

1. The Necessity of New Teaching Methods for Composition Classes

There were some institutional problems in composition classes that had made the creation of a dynamic and creative atmosphere extremely problematic, and that had made us find a way to fundamentally change foreign language composition classes :

- Monitoring individual students in large classes (30-40 students) was difficult; students found themselves in a helpless situation. This problem prevented students from advancing, and, in the end, undermined their motivation.
- In addition, there was little chance for free individual composition. Unfortunately it was hard to go beyond having all the students translate the same Korean sentences into a foreign language; the best we could hope for were small changes in nuance. This obviously led to limiting students' creativity and autonomy, and had a tendency to produce a stark and stiff class atmosphere.

2. Results after On-Line Application Instruction

Even at the beginning of the application of computer networked teaching, the problems we had been facing were beginning to resolve themselves. From the very beginning, computer networked teaching completely changed the class atmosphere. Students' independence and autonomy were enhanced, collaboration, self-correction and peer-correction between them increased, and there was a surge in motivation and active participation. Among educators who have had this kind of teaching experience there is almost unanimous agreement that the use of computers contributes to further development of the creative and independent work of students.

There was also a change in the teacher's role; before, the teacher was the leading actor in the class with students serving in bit parts. Afterwards, however, students became the leading actors and the teacher's role became one of background advising and helping.

In addition, there was an improvement in students' language ability. Linguistic competence improved in all areas: not only in grammar, sentence structure, vocabulary and idioms, but also in fluency and promptness of response.

In summary, if used effectively, there is no doubt about the benefits of this method. It motivates students and animates the atmosphere of the class; this is the primary reason why teachers are interested in this new method.

3. Some Suggestions for the Teachers

3.1. Technical basic requirements
- A computer room where the teacher can be together with their students to intervene when necessary.
- An L.C.D. projector to be able to show on a screen examples of students work.
- One or two assistant(s) for students and the teacher.
- Choice of a computer network program.
- The capability to be able to issue each student an individual Internet ID. This is first priority.

3.2. Content preparations
- Determine teaching content and quantity. In my case, I chose for 7-8 weeks (2hours a week) the acquisition of the basic French structure through the exploitation of some elementary French tenses.
- The teacher has to be flexible according to students' level; accelerating or decelerating the pace of the class and the frequency of teacher's intervention.
- Determine some regulations for the operation of the chatting rooms: weekly rotation of chatting room leader, rules for Q&A between students, and weekly homework.

3.3. Evaluation
The teachers can probably develop many new evaluation methods for their classes. Grading each group each time according to the atmosphere of chatting room can be an important tool. I usually gave a good score to the group which showed good collaboration and active participation.

Another interesting evaluation method was to give exams through the computer network. I prepared six questions for each group (thirty six different questions for six groups). Then, after two to three minutes of preparation, I had students answer questions I indicated. It's interesting, and also efficient, because students can compare their answers with each others, and the teacher can immediately make corrections.

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4. End Comment

However, we have to recognize that this method demands a lot of time, patience and effort from teachers. These are needed for preparation, evaluation, checking, correction and grading homework.
Also, its important to mention that this method is designed for teaching a second foreign language. If, for example, it was an English class, then students would have much stronger language skill, therefore, the method and content would have to be adapted to compensate for this. My understanding is that the demerits of this method of teaching foreign language composition are local, and, on the other hand, the merits are global. That is why it is worth starting as soon as you have the most basic hardware!

THE AUTHOR:

She is currently Professor of the Departement of French Language and Literature and director of the Institute of Foreign Language Research and Education at Dong-eui University. Since 1990, she's interested in the CALL. She has been modulator, presenter and panelist for several conferences and symposiums.

Going Somewhere

by "Multi-Storey Park"

Korean children, the "recently arrived" in this recently arrived land, must spend an important part of their childhood in the back seat of a car, on the way from their urbanised present lives to their rural roots. As a result, Korean kids have one of the most highly developed back-seat-of-the-car cultures in the world, a system of songs, rhymes, and word games which require minimal movement but nevertheless repel boredom and shrink the miles between rest-stops on the way to the "hometown" where they were never born.

By way of example, here is a fierce bout of the word game "gut-mal-it-ki", or "end-word-links", joined by a pair of highly so-phisticated kids: In-kyung (6) and Eun-kyung (11).

IN-KYUNG: sa-gwa! (apple)
EUN-KYUNG: Gwa-il! (fruit)
IN-KYUNG: Il-ki! (diary)
EUN-KYUNG: Ki-cha! (train) etc.,

And thus the game continues, with each side producing a new word which begins with the ending syllable of the last word, until someone stumbles, or can't think of a word and is mercilessly pinched by the victor or the car actually arrives at Grandpa's house.

But getting a good "Teach-nique", and not simply a time killer, out of this activity is a little like retrieving coins that have fallen into the upholstery. Mentally putting English words in their mouths, your humble ethnomethodologist discovers that the game is not so easy, and also not so English.

A: Apple!
B: Pulpit!
A: Pitcher!
B: Cherub...

"Pulpit" is orthographically dubious here. Clearly, this kind of verbal volleyball makes it too easy to "spike". English words are simply not palindromic to the extent that Korean words are.

Two possibilities occur at this point. One is to retreat from syllables to letters, and make it a spelling game, like this:

IN-KYUNG: Apple!
EUN-KYUNG: Egg!
IN-KYUNG: Garden!
EUN-KYUNG: Night!..etc.

That's all very well, and it's good fun for the back seats of cars. But it has some of the same weaknesses of the syllable game: what to do about words ending in "x", for example? One way forward is to advance the game from syllables to words rather than retreat from syllables to letters. You can use it to create poetry--like this:
Teacher: The tired teacher goes to the window
Student A: Outside the window, he can see a tree
Student B: The tree is young and green and beautiful!
Teacher (or Student C): As beautiful as the teacher used to be!

Yes, yes, yes, very pretty--with a little con-trolled vocabulary from the lesson you are currently doing, probably a good lexical re-vision technique--but what grammar can you teach with it? Conjunctions, and relative pronouns, or adverbial conjuncts, for start-ers. Ask students to combine the sentences into a single sentence or text using:

CONJUNCTION (easy): The tired teacher goes to the window, and he can see a tree.

RELATIVE PRONOUNS (a bit tougher): "The tired teacher goes to the window, out-side of which he can see a tree...

ADVERBIAL CONJUNCTS (sheer mur-der): "The tired teacher goes to the window. Meanwhile, ... However,.... etc.

Perhaps, however, there is something even more useful than grammar going on here. Compare these two dialogues, and you will see what I mean. One is a slightly disguised dialogue, taken from "open pair work" in class (You know-- "Stand up, Min-ho. I want you to come up to the front of the class, and talk to In-su!"). The other is a slightly fabri-cated example.

A: Good morning.
B: Good morning.
A: I love Seo Taiji.
B: Seo Taiji?
A: He is a singer.

A: How's the weather?
B: Fine, thank you, and you?
A: Where do you live?

(Loosely based on Hoey, 1991)

Teachniques
edited by   Jeanne Baek

A: Good morning.
B: Bad morning. Too much rain.
A: Yes, it's been raining since the weekend. How was your weekend?
B: OK, I guess. Not too wet! I studied.
A: Yeah? Stayed home, huh? Where do you live?
B: Ulsan. What did you do?
A: I listened to music. Seo Taiji. He's a singer.
A: I love Seo Taiji.

Yes, of course, the first one is what we really get when we use open pairs--disjointed and forced, deranged by terror. But the second is what we want and need to teach. Certainly, if you give this kind of conversation to real students, they will find it much easier to con-tinue it. It appears to be going somewhere...with each side taking an idea from the previous side and building a new idea out of it. I'm not saying you can make hard "rules" of discourse from the rules of "gut-mal-it-ki", of course. But I think, if they take the idea of the game and add on to it a little, your students might be able to.

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THE AUTHOR
"Multi-Storey Park", aka David Kellogg, taught at university level for a decade in China. He then worked in the EPIK pro-gram for nearly two years at Kwancheon Middle School in Taegu. He now teaches at Pusan National University of Education.

It's the first day of class ... or maybe it's not. Anyway, you're about to walk into the classroom but you don't know what you're going to do. Read on - below are some revised and classic ace-in-the-hole activities for first days in the classroom: many can also be used anytime during the semester.

Teachniques

edited by
Terri-Jo Everest

Ice Breakers and Partner/Group-forming Activities

Terri-Jo Everest

NAME CHAIN GAME

Name chain games help students learn each other's names and, if desired, learn something personal about each student. In the example given, likes are stated after "and" but one might also state dislikes or practice more complex grammatical structures (For example, "My name is A and if I were rich, I would ..."). First, form circles of 8-12 students (Ss). The first student, "A" says, "My name is A and I like swimming." The next, B (standing next to A), says "Her name is A and she likes swimming. My name is B and I like apples." C, next in the circle, says, "Her name is A and she likes swimming. His name is B and he likes apples. My name is C and I like ...", and so on until everyone in the circle has had a turn. Finally, everyone can change places and a brave volunteer or the teacher can attempt to say the entire chain. Variation: Ss introduce themselves with an alliterative adjective to modify their (nick)name and/or state an alliterative like. Thus, "My name is terrific T.J. and I like travel". Another variation appropriate for playful lower and upper level Ss: Ss perform a funny action (for example, touching their nose) while saying just their name which others - all or only the one taking a turn - mimic when repeating the name of that person.

FIND SOMEONE WHO

Most everyone is familiar with "find someone who": students circulate asking each other yes-no questions in an attempt to find classmates who fit qualifications on a generic list: for example, can play the piano, has travelled to another country, and so on. Here's a more student-generated twist. First, divide the class into two groups, A and B. On separate pieces of paper, each person writes down one specific piece of information about himself/herself: per-

haps a good thing about one's personality, a best memory, or a funny habit (but nothing too common, such as number of family members or age, and nothing which immediately connects the information with the student). All A's put their papers into one bag, and all B's put theirs into another bag. Next, groups A and B exchange bags and papers are redistributed randomly (each A has one piece of paper about a person in group B and vice versa). After that, classmates circulate, trying to find the person whose information they have selected by asking the appropriate yes-no question. (For example, if A wrote, "I talk in my sleep", B might ask, "Do you talk in your sleep?" "As a follow-up activity, students might read the statements on the papers which they selected, and the class can guess who wrote them. This activity can be used as a first-day icebreaker or, alternatively, as a refreshing way for students to learn more about classmates whom they thought they already knew well. In addition, it can be used as a lead-in to pair work (A's pair up with those whose information they have or vice-versa). Another variation of this personalised "Find Someone Who" game is the Bimil Game (see the May 1998 Teachniques column).

SMALL TALK INTERVIEWS/ INTRODUCTIONS

Teachers often ask Ss to introduce themselves to their partner and/or interview him/her. Often, too, a few basic questions (name, age, hobby, where one lives, future job) and answers are written on the blackboard as a model. Such written support is useful and, for some, a very necessary security blanket. However, stock questions and answers, not to mention pairing with just one part-

ner, are sure recipes for boredom. Encourage students to formulate at least one original question/answer, and, further, keep students circulating - encourage/enforce partner changes. Some tried-and-true ways to form and change partners follow:

* Concentric circles. Half the class sits/stands in an inner circle, facing outward, and half in an outer circle, facing inward. Pair people in the inner and outer circles for short information exchanges. After a short time period (3-5 minutes maximum), have the outer or inner circle rotate x number of positions so that everyone has a new partner. Higher level Ss might select or be assigned a new topic, whilst lower level Ss might grow more comfortable and articulate sharing the same information with a new partner.

* Musical concentric circles. Divide the class in half. Instruct one half, A, to walk around the classroom clockwise and the other half, B, to walk around the classroom counterclockwise. Then, turn on some upbeat music. You might want to circulate yourself and, if it's appropriate, turn the walk into a dance-like jog and the jog into a run! Next, stop the music and tell students that the person they are now facing is their partner (A's and B's pair up). Circulate, but start the music before conversation lulls, and have students circulate again until you stop it for another new partner. Suggestion: maximum three partner changes.

* The "cocktail" party. Ss circulate randomly, exchanging personal information in free-talk (if at that level) or on "mock" postcards (introductory penpal letters of sorts), completed homework assignments, or name tags (Ss might write their names, nicknames, or the name of someone they wish to impersonate in the centre of their cards and a focus word of their/the teacher's choice in each corner of the card - e.g. hobby, dream, favourite movie). Turn music or the lights on and off, ring a bell, honk a horn, whistle, or break a balloon to signal partner changes.

OTHER PARTNER/GROUP-FORMING ACTIVITIES

Ss sitting next to each other can be partners only so many times before this turns into a too-comfortable, tedious rut. Why not try ...

* *The Gum Grabbag.* Put different flavours of gum or candy into a bag. Ss draw one piece each and pair up or form groups with those having the same kind of gum/candy. This makes for fun team names too. However, it's important to know how many Ss are in class: calculate goodies accordingly. Different-coloured squares of paper are also a cheaper, less sticky option.

* *Same-Sound Symphony.* Write a letter or sound (preferably in I.P.A.) on a card. Put such cards in a bag and instruct Ss to select one card each. Ss must find their partner (or partners), who has the same letter or sound, by saying the letter or sound on their card (showing others the symbol itself is not allowed). This is a useful and amusing way to practice problem sounds such as /p/, /f/, /b/, /v/, /l/, and /r/.

* *Matching pictures.* Collect these from duplicate movie magazines or even textbooks! Laminate the pictures or insert in name tag cards for reuse. Ss draw pictures from a bag and must find their partner(s), who has the same picture. Alternatively, cut a picture in half, thirds or quarters: Ss must find their partners or partners by talking about their picture (or portion thereof), NOT showing their picture to anyone. Ideally, pictures should connect with themes under discussion.

* *Strip stories (forming small groups).* Cut out pictures from several strip stories. Each student draws one picture from a bag. They find their story partners by talking about their picture, then might write/extend their story, perhaps sharing it with the class after that (as a written composition, oral "report" or role play).

* *Birthday Line-up.* Ss form a line alphabetically by solar or lunar birthday month (or favourite colour, given name or nickname, or another criterion). Pair or group those students standing next to each other or pair/group the first and last people in the line.

* *Possessive Partner:* Is this yours? Instruct everyone to put a small item into a bag. Everyone then draws an item (not their own) and finds its owner, either by asking "Is this yours?" or by describing the hidden item.

Happy icebreaking and chaos-creating with these mad methods!

EDITOR'S VALEDICTION

As I am assuming the post of "Editor-at-Large" for The English Connection, and wear too many KOTESOL hats, I regret to say that this will be my last column of "Teachniques". I have enjoyed both editing and, on occasion, writing it; thanks for your readership.

Taegu cont.

PM, and followed their fearless leader, Steve Garrigues, to his favorite kalbi restaurant for the bi-annual members' FREE DINNER. The food was great, and the crowd was boisterous, and everyone had a great time. Their next meeting will be held in the beginning of March.

The Taegu Chapter Council held a by-election before the regular meeting to fill several vacancies. Since Dr. Han Sang-ho had been elected to the position of National KOTESOL 1st Vice President, he had resigned as the Taegu Chapter Vice President. In his place, Rocky Nelson was unanimously chosen as First VP, and Dr. Lee Yong-Hoon was elected as Co-VP. The position of Secretary was also vacant, and has now been filled by Mr. Son Young-Chai.

Technology Committee

The technology committee, chaired by Tom McKinney, has been busily updating and upgrading the KOTESOL Web site. Please visit http://user.chollian.net/~kotesol/ to view it. They've added information about the upcoming Kyonggi-Seoul Conference on the "Headlines" page. There's also now a link from the main page to TEC online, hosted by Robert Dickey, so please visit that as well!

The number of hits on KOTESOL WEB has increased dramatically. In coordination with Jay Kim, they've been able to divert web traffic from the former KOTESOL web site to the current address, which is resulting in about 20 more hits per day! In March, they expect the volume to increase even more, as TechComm launches its publicity strategies. If anyone spots a link to KOTESOL which does not take the user to http://user.chollian.net/~kotesol/, please notify Christine Kienlen at kienlenc@hotmail.com. Thanks!

Liar, Liar, Pants on Fire!

Teachniques

edited by Terri-Jo Everest

by Edith J. Dandenault

Looking for something to stimulate genuine conversation in your classroom? Looking for a low-prep, high-outcome activity? Looking for something original and fun? "Liar, Liar, Pants on Fire!" might be just what you're looking for! Lying without the guilt!

This activity features speaking and listening skills for middle-school and university level students whose skills are high intermediate and above. It is suitable for class sizes ranging from four to forty students. Target structures for this 20-50 minute activity include describing past

other group members should attempt to determine which of the statements are true and which are false. The activity ends once all of the members of the group have presented their sentences. The winner is the best liar: the student who was able to fool the greatest number of members of his or her group.

PROCEDURES

Prior to the activity day: 1. Ask the students to prepare three true and two false statements about their past. 2. Go over question types with the students - i.e. how you form different questions.

ADDITIONAL COMMENTS

This activity requires little prep-time but affords you a great opportunity to do some informal evaluation of speaking skills. You may also be able to make some more personal comments to struggling students or students who keep repeating the same mistakes. However, I would not recommend "Liar, Liar, Pants on Fire!" for a group of students that are unwilling to share personal information since this could make speaking all the more difficult. Nevertheless, this activity gives those students who **are** uninhibited a tremendous opportunity for personalised, spontaneous speech as well as authentic, interesting, and stimulating listening practice.

The main objective of this activity is to help students increase their fluency in asking questions and describing past events.

events, using interrogative forms, and utilising a wide range of vocabulary.

OBJECTIVES

The main objective of this activity is to help students increase their fluency in asking questions and describing past events. The more specific objectives of this activity, however, are to 1) increase student accuracy in question formation, 2) stimulate student curiosity, and 3) create an environment which requires students to use a wide range of vocabulary. This activity usually generates genuine conversation and interest and makes students excited about talking. Shyer students may even lower their affective filter and open up.

ACTIVITY DESCRIPTION

The following activity was designed to stimulate student interest in one another and help them engage in real "free talking." Each student is invited to share 5 pieces of personal information: three should be true and two should be false. Through asking follow-up questions, the

Day of the activity: 1. Place the students into small groups (3-4). 2. One students presents his/ her five statements. 3. The same student then describes the content of each statement in detail. He/she has to speak for a pre-determined time period (three minutes is ideal). 4. Once the student has finished talking, the other students in the group have two minutes to ask questions about any of the statements. 5. After that, each student in the group votes to determine which of the statements are true and which are false. Each member must have his or her own position: this isn't one vote for the team. 6. The speaker's score is determined by the number of people who were able to guess the lies.

VARIATION

To make this activity last longer, especially with a larger group, you may use the jigsaw method (using one member from each original group to make a new set of groups). In such new groups, the students get to tell the stories again. This gives them a chance to feel even more comfortable talking about themselves and more at ease with the English they need to manipulate.

Have fun!

Edith J. Dandenault is a professor in the English Education Department of HanNam University in Taejon. She has taught students from elementary school through university levels. For the past year, she has, in addition, been involved in various teacher-training programs in the Taejon Area. Edith is a KTT (KOTESOL Teacher Training) Member and the Taejon KOTESOL Chapter Treasurer.

ACTION RESEARCH ...

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* * *

The Author:

Andy Curtis presented at KOTESOL 98 on action research projects being carried out in Hong Kong, where he works in the Department of English at Hong Kong Polytechnic University.

I spent a wonderful time at the '98 Summer Workshop of LIOJ (Language Institute of Japan), and would like to share some good ideas which I learned from Lisa Brickell's presentation there, entitled "Music and Dance from Around The World."

In this lesson, Ss will (1) learn various country and adjective-nationality forms (e.g. Italy-Italian), 2) talk about likes and dislikes, and (3) identify music from different countries. The following materials are needed: pictures of faces, adjective/nationality handouts, music tape, national flags, and a world map (optional). This lesson is suitable for large classes of 30-40, from intermediate elementary to low-level middle-school.

1. INTRODUCTION (5-10 min.) The teacher draws a country flag, an arrow, and a stick figure on the board, and engages Ss in the following dialogue: T: What do you call someone from Korea? Ss: Korean. T: How do you spell Korean? Ss: K-O-R-E-A-N

Ss repeat after the teacher several times because they will need to pose questions themselves in the nationality quiz activity.

2. NATIONALITY QUIZ (10-15 min.)

Direct Ss to make six groups. Distribute one handout (quiz) to each S. Prompt Ss to read together from the top. Tell Ss to complete the quiz. Circulate and help Ss for 5-10 minutes, then check accuracy by writing answers on the board. Teacher pronounces the adjectival forms. Ss repeat. "What do you call someone from Japan? Japanese. How do you spell it? J-A-P-A-N-E-S-E"

Sample handout material follows:

1. Japan > J a p a n e s e.

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edited by Terri-Jo Everest

International Music
Jisook Yeom

2. The United States
> __ __ __ __ __ __ __ __

3. England > __ __ __ __ __ __ __

4. India > __ __ __ __ __ __

5. Mexico > __ __ __ __ __ __ __

6. France > __ __ __ __ __ __

3. INTERNATIONAL MUSIC (tape, 15-20 min.)

Teacher writes on the left side of the board, "It's (Italian) music." and on the right, "Do you like this music?" / "Yes, I do." / "No, I don't." Tell Ss that they will listen to some music and that groups (teams) should guess what kind of music they hear: Korean, Mexican, etc. (Correct answer = 2 points, Try = 1 point). Play the tape. Stop the music when a team members raises his/her hand. Elicit their answer in unison by pointing to "It's _____music" on the board. After the first song (or excerpt of a song), choose one group and ask those group members to stand. Prompt S1 to ask S2, "Do you like this music?" S2 responds and asks S3, and so on around the group. After S1 has answered the last student's question, ask the group to sit down. Direct all groups to do this after each music excerpt. Some suggested music for secondary Ss follows: British - The Beatles - Yesterday; Brazilian - Lambada; Indian - Sitar; American - M.C. Hammer -You Can't touch This; Italian- Carreras, Domingo, Pavarotti - O Sole Mio; Mexican - Los Lobos - La Bamba; Japanese - BB Queens- Odoru Pompokorin (For elementary Ss, see Wee Sing: Around the World by Price Stern Sloan, Inc.).

4. INTERNATIONAL ADJECTIVES (World Map, 5-10 min.)

Teacher points to different countries on the map, eliciting country names, and asking "What do you call someone from _____?". Groups compete to answer. (2 points = correct, 1 point = incorrect try). Point out adjectival categories: 1) - ish (English, Spanish, Swedish); 2) -ese (Japanese, Chinese, Taiwanese); 3) - an (Japanese, Chinese, Taiwanese; 4) other (Korean, German, Canadian, Thai, French, Czech).

The first step in internationalizing the English classroom is to rethink our image of the English language itself. English is an international language, and this means teaching English not only as the native language of certain countries but also the national language of others, and, moreover, as a foreign language used for international communication worldwide. This means, further, seeing English as a means for learning about our global village, for understanding the issues, cultures and problems of our small planet. In this role, English - and, specifically, English music - is a "window on the world".

Jisook Yeom holds a B.A. in English Lit. & Lang., an M.A. in English Education from Kyungnam University (Masan) and TESOL certificates from Trinity College (London), TESOL Inc. Summer Institute (Slovakia), Carleton University (Canada), and Fairleigh Dickinson University (New Jersey, U.S.A.). She teaches in the After School English Program at Seoul Kwang Hee Elementary School and is vice-president of TipTop Kids English. She is the KOTESOL National Treasurer. She has written and translated children's English books and materials and has taught and conducted Korean elementary school teacher-training programs for several years.

Teacher Development
Join us online. Send an e-mail message with "sub KOTESOL-L (your name)" as the message body to <listserv@home.ease.lsoft.com>.

The Copycat Artist is a fluency (and listening) activity wherein one or more students describe a picture while others attempt to draw a perfect match. The language focus is describing and clarifying. It works well in the multi-level classroom or with any level, even beginner.

The Copycat Artist essentially serves as a dictation without, however, the sweat and worry of spelling errors and remembering exact wording. Ss remain focused on meaning rather than form. With lower level Ss, you can keep the language objectives rudimentary but you can easily expand the focus with more advanced ones.

PREP
The Copycat Artist doesn't require extensive or time-consuming preparation. Simply compile various pictures from magazines, photo albums, newspaper cartoons, or even flashcards. You will need 10-20: the more, the better. Collect simple images for lower level classes, more complex ones for higher level. Along with the images, take tape, markers or crayons, and paper to class.

WARM UP
First, describe a simple picture and have Ss draw it. For young learners and beginners, I often use the same grammatical structures in my description. For example: "She has red lips." and "She has black hair." After Ss finish drawing, I show them the original and ask them to compare it with their own.

WHOLE CLASS SKILLS PRACTICE
Next, the whole class chooses one picture; students join forces to describe it while I draw on the board. During this process, I ask plenty of clarification questions (e.g. "A thick line or thin line?" "In the center?" "Which corner?". Afterwards, we analyse my masterpiece together: What did I draw correctly? Where did I go wrong? What can fix it? During this phase, I also write student-elicited key words on the board: for example, "above" "below" "beside", etc. (depending on my objectives).

The Copycat Artist
Douglas Paul Margolis

After that, I erase my masterpiece (with tears, of course!) and drag/coax the class artist to the board. The class then describes a second picture to the artist. Encourage the artist to ask clarification questions. Afterwards, we again compare the two drawings and discuss problems that arose during the describing process.

INTENSIVE SKILLS PRACTICE
By now, Ss understand the process and the language focus: it's time to divide them into teams of 4 and let the games begin! You can have 1 team member draw and 3 work together to describe (better for lower levels), 2 draw and 2 describe, or 3 draw and 1 describe --or do it differently each time for the sake of variety. I give the Ss 3 minutes per round, which is not enough time to describe a whole picture, but the limitation raises Ss'

energy levels, keeps the activity exciting, and invariably results in mirth-inducing drawings.

After 3 minutes, the class judges the pictures together, or you score them during the next round. My students vote for Best Match, 2nd Best, Worst Match, and so on. The voting usually takes about 1-2 minutes. Thus, with 3-minute rounds you can fit about 4 rounds into 15 minutes.

WINDING DOWN
In the last few minutes of class, you can post student masterpieces around the room. Then quickly review target structures on the board, erasing each item as you go. That's it. The bell rings! You watch the satisfied learners walk out of the room; their visible enthusiasm is a better boost than a cup of coffee.

EXTENSION ACTIVITIES
The Copycat Artist works well because Ss easily perceive the learning objectives and quickly become engaged. If time permits, I teach emotion words (angry, confused, sad, happy, surprised...) or character descriptions (sloppy, neat, intellectual, nerd, athletic...) to lower level Ss. Then I use specially selected images to evoke these words. With higher level Ss, I ask each team to select their best artwork for exhibition and explain why it was chosen. You can emphasize comparatives, evaluation, justification, or simply have Ss make stories to accompany their pictures. Whatever you do, I hope this activity becomes a useful part of your repertoire.

Before coming to Korea in December of 1995, Doug Margolis worked for Seattle Central Community College, Peninsula College, and the University of Hawai'i. After that, he worked in Pusan and in Seoul, then took a nine-month break to study Korean at Sogang University. Doug is now teaching at Kon-Kuk University and is an active member of KTT (KoTESOL Teacher Training).

Editor's Note: I just tried "The Copycat Artist" in the inservice elementary school-teacher-training classes at my university. A big hit! I highly recommend it.

Guessing Your Way to Free-Talking

Gavin Farrell

(This activity is among the resources for KOTESOL Teacher Training.)

As an Epik teacher, I search for activities in which my students are able to use English, not merely study it. Unfortunately, speaking activities are always being rained on by cloudy class sizes: never less than fifty in my high school.

Fifty students is an impediment to any sort of meaningful conversation with the teacher, but there's no reason the students can't speak with each other and achieve genuine communication in English. Speaking activities, I find, are best used at the end of a class, as students are more willing to plod through a few pages of text if they know they can let loose for ten or fifteen minutes thereafter.

Many teachers are familiar with an information-gap activity I'll simply call the "Guessing Game": one student is given a secret word (usually on a card) and, by hints or body language, must elicit it from his group members. The following four-step activity, an expansion thereof, takes time but is worth the effort: with a steady buildup over a few classes, students CAN have that previously elusive simple free-talking session.

LESSON 1.

First of all, group the students in teams. Four is the best number as students are physically very close to each other; five is allowable because of odd numbers. By keeping the students in the same teams every class, rapport amongst team members and healthy competition between teams develop. Fun, student-generated team names ("Best of the Best," "The Princesses," etc.), and end-of-semester prizes also improve team (and class) cohesiveness.

Next, hand out an envelope to each team, and explain the "Guessing Game" rules. One student takes a slip of paper from the envelope and, using English only (but not the secret word), induces other team members to say the word. Words from the current text book chapter are, of course, best since this activity should function as a review of, not

initial introduction to, vocabulary. A teacher may be strict or lax about the use of body language. Avoiding simple verbs such as "eat" also helps.

LESSON 2.

Students will likely be eager for a repeat of the last lesson. However, as experienced teachers know, the same activity, unrevised, has a diminishing value of returns: now, the student who guesses the word must form a sentence with it. Grammatical structures in high school texts are far too difficult for students to articulate, so some prep (simple substitution tables on the blackboard) is useful. Anything goes, but ensure it doesn't turn into a round of "I like, I like, I like." Avoidance of repetition is best modeled animatedly before students begin. Ten to fifteen minutes duration is optimal.

LESSON 3.

Keeping with the theme of increasing expectancy, students must now guess the word, make a question, and the student who first had the word must answer. I allow simple yes/no answers, but, again, the same structure cannot be repeated.

LESSON 4.

This is pushing the envelope, but with luck the fourth lesson should provide the beginnings of free-talking. Students have heard of free-talking because hagwons advertise it, but it is rarely used in high school. They know the rules and can easily become complacent, but I just urge them to TRY. The

following hints, written on the board, help the tongue-twisted along:

"Really?; Why?; How?; I agree, but...; No way!; But what about... "

The complexity of such conversational catalysts will depend on students' levels. Because most of my students have never spoken English outside of a script, I'm pretty lax on choppy sentences. Don't forget it was just three weeks before that many students may have really communicated on their own for the first time.

Gavin Farrell is the Model Native Speaker for the province of Kyonggi-do's Epik program, and teaches at Won Gok High School in Ansan.

Editor's Note: A variation of the "Guessing Game" is ever-popular "Password, suitable for all levels save, perhaps, elementary. In "Guessing Game", ONE student per group conveys information (as suggested, a secret word) to all other group members. Playing "Password", in contrast, ALL group members elicit information (a secret word, phrase, or sentence written on the blackboard) from one group member, a "captain", who is NOT facing the blackboard. "Guessing Game" rules apply: English only, no uttering the password itself, and body language at the teacher's discretion (group members may hold up fingers, indicating how many words there are and which word the captain has correctly guessed). Team names are a must, since groups much enjoy noisily competing with each other. A teacher's selective vision encourages weaker teams, as does changing captains and password-devisors and giving "bonus" points for more difficult phrases ... Happy guessing!

Teachniques

edited by Terri-Jo Everest

The *Pimil* Game
by Dusty Robertson
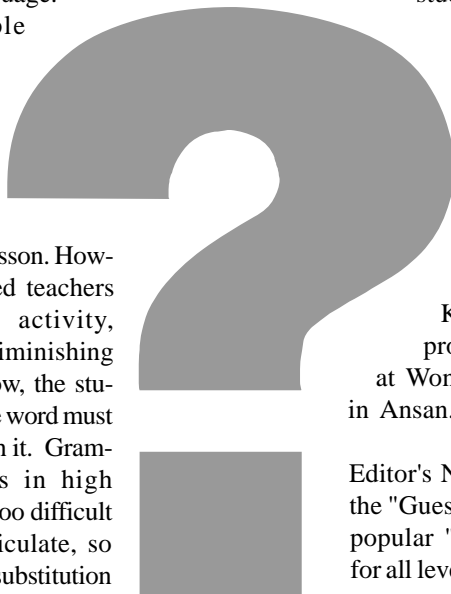
Pimil means secret in Korean so, in essence, you could call this the "Secret Game" but I have found that students (Ss) really like the above title more. I teach at Pusan University of Foreign Studies and, as at all universities, there are cultural biases to overcome before students will work together as a unit: sharing a secret helps students do just that. Somehow, differences in age, gender, and overall maturity must be set aside in order to work on learning in general. The males have usually just returned from two to three years in the military and thus are older and more mature than the female students. The females act demure with a male partner and refuse to speak out even if they know the answer. I use the *Pimil* Game (BG), therefore, to break the ice and, too, bring all students to the same level of communication.

I usually preempt this game with a general "Find Someone Who..." game to introduce them to the basic style they will use during the BG . After playing the "Find.." game, Ss write down a secret about themselves that no one in the class knows. Stress that the secret should be OK to share with the class (top secrets): for example, death of a family member might be taboo. In addition, warn Ss not to tell anyone their *pimil* before the game.

Usually most Ss have trouble thinking of secrets, so I write a list of ideas on the board to assist them. (See sample game below for ideas). Tell Ss not to talk to each other while writing. I check all students' secrets for appropriateness, viability and duplications. If someone

shows me a secret which has already been used, he/she must write another. Students with particular difficulties can be helped after class: suggesting a favorite movie, star, flower, or color usually works. IMPORTANT: tell Ss to remember their secrets.

I discuss the target language the day I collect secrets and again on game day. Then, for the next class, I prepare a form (See example) with the target language noted after the secret AND on the bottom of the page. In class, Ss push their chairs against the wall and form a large circle in the room's center, where they stand and circulate, asking/ looking for the secrets' owners.

Ss pair up and go down the list asking questions until they find their partner's secret; then they move on to the next single person they see. If there are an odd number of Ss, the teacher must play as well. The teacher should circulate to help Ss with the right question forms and help deter cheating and speaking Korean.

It usually takes 40 Ss about one or more hours but it is best to stop the game when most Ss are almost finished. Ss take seats and we usually go through the secrets one by one, if time, and do some follow-up discussion. In an advanced class, Ss can ask each other individual follow-up questions.

I usually ask Ss for a class evaluation at the end of the semester and students inevitably say the BG was their favorite activity.

Editor's note: You might want to add a generic secret or two: you can give them to new students with no secrets, use one for yourself, or keep brighter students occupied looking for a secret with no owner! Dusty told me about the BG 2 years ago; I put off trying it for a while because I thought it would be too much work. It's not: once you've set up a template on computer, prep time is minimal and well worth the effort.

Ms. Dusty Robertson was a professor at Keimyung University in Taegu for three years and is now in her third year at Pusan University of Foreign Studies. She also taught at Min Byoung Chul Institute in Taegu.

Samle Portion of a *Pimil* Game

My favorite move is E.T. _____ Is your...

I really like watching baseball games._____ Do you...

I have a big spot on my foot._____ Do you...

I used to smoke but I quit._____ Did you...

I am going to Australia in the summer._____ Will you...

My sister lives in England._____ Does your...

I really like to read the Bible._____ Do you...

_____

Excuse me. May I ask you a question?	Yes, I like....
Do you...?	Yes, my hobby is....
Is your favorite...?	Yes, that's my secret.
Have you...?	No, that's not my secret.
Excuse me, but I didn't understand you	No, I don't.
Could you speak more slowly please?	Yes, I like..., but that's not my secret.

Go Fish, is overused, perhaps even unduly exploited, to practice one language target, namely yes-no questions with the auxiliary "go" and short answers. Thus, S1, holding a card depicting an apple, might ask S2, "Do you have an apple?" S2 says "Yes I do." if holding a matching card or "No, I don't. Go fish!", if not. And so the game continues with students asking rather robotic (often nonsensical) questions and delivering equally robotic answers. It does little to imitate a real conversation since only one question and answer are exchanged. I would like, therefore, to outline a variation on the game I have devised which combines both a narrow grammatical focus (a yes-no question and short answer) and, to a degree, the "Free-talking" students rave about.

I have, incidentally, used it successfully with children (see additional comments below), teenagers, university students, business people, and elementary school teachers. Many have played through breaktimes and even after class has finished!

First, decide on a yes-no question which will match picture cards you already possess or will make yourself. If you want to talk about hobbies, for example, your question might be "Can you (play badminton)?" or "Do you like to (play badminton)?" Picture cards without words may be useful for the following reasons: (1) you can then use the cards to test students' lexical knowledge; (2) the cards can be used to practice different verb tenses (thus, "Did you play badminton yesterday?" "Are you going to play badminton tomorrow?" and so on) -- a mismatch between the verb form on the card and that being practiced can be confusing. You can, however, make photocopies of cards bearing both pictures and words; distribute these to students beforehand as a way to preteach vocabulary.

Sixteen different cards (here hobbies and abilities) is the maximum you should employ, twelve the minimum. Two matching cards is good for partner work, four for small groups. Thus, you would have 64 cards per deck (for a group). Those I use include play badminton; play baseball; play soccer; play tennis; play volleyball; play the guitar; play the piano; bowl; cook; dance; drive; paint; ride a bicycle; type; skate; and swim.

Next, cards in hand, introduce the game. Outline the goal to students; to get as many

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Go Fish!

matching cards as possible, put them on the table, and have no cards in your hand. At the game's end (when all cards in the deck are gone), students lose one point for each card still in their hand and gain one for each matching card they have collected. The student with the most points wins.

After that, tell and show the students how to play. Using a rigged deck, model the game. This variation is played similarly to other versions of Go Fish. That is players ask for cards matching those they hold in their hand or have placed on the table. Each player is dealt four cards with the remainder placed face down in the center of the group. The player to the left of the dealer plays first. A question, "Can you play badminton?", for example, is directed at another player who answers with, "Yes, I can.", if holding a badminton card, or "No, I can't." if not. In the case of a postive answer the first student must ask a follow-up question -- Wh- or yes-no. For example, "How often do you play badminton?" The second player answers and hands over the card. The matching pair is placed in front of the first player. Player one then may continue asking questions and follow-up questions until a negative answer is received. At that point he or she must draw from the center pile and play moves to the next student. If the drawn card matches the question asked, student one continues the play. If a student runs out of cards, he or she should draw one from the center pile. The game continues until the center pile is gone.

ADDITIONAL COMMENTS

This game works very well in groups of three or four; five is too many. Students usually listen carefully to other players; by doing so, they can learn what cards others have and ask for them in subsequent turns Students sometimes ask more than one follow-up question out of genuine interest or to put a classmate in the hotseat Students do need to be told to make up an answer if the hobby/ability in question is not really their own. Look out, too, for greedy card-collectors who do

not ask follow-up questions; tell players not to relinquish their cards until AFTER such questions are posed. Sometimes students do not know how to form follow-up questions. You can help by assigning follow-up questions and answers for homework. You may have them write such questions on the blackboard, or provide a handout with possible follow-up questions for each picture. Low-level students need not form a complete sentence, even: a Wh-word alone not only suffices but is also (sometimes) more natural (e.g. After asking, "Do you like volleyball?" A might say "Why?" rather than "Why do you like volleyball?") Children learning about furniture in rooms of the house might, for example, ask "Do you have a (desk)?" then follow up with "Where (is it)?"

There are many commercial flashcards on the market though not all will meet your needs. Try making your own or have students make them. To save yourself time, make a template with 16 squares on plain paper. Squares are easier to shuffle and consolidate. Paste or draw pictures on a photocopy of your template -- one picture per card. Then, photocopy the filled grid four times. Color or have students color the pictures so that cards may be more easily matched and to liven up the play. Glueing the card on stiff cardboard and laminating them will increase their lifespan.

VARIATIONS

* Class nearly over? Speed up the game by having students "fish" for two cards.

* Make non-verbal or verbal feedback (expressing interest) rather than a follow-up question a requirement for a "Yes" answer. Thus, "mmm, mhmm, how interesting!, oh really?" and so on.

* Get a third student (not those asking and answering the yes-no question) to pose the follow-up question.

* Omit the follow-up question if the first question is difficult. For example, "Do you have a police officer who is driving a motorcycle?" (where the focus is on relative pronouns/ subordinate clauses more than yes-no questions).

* Students can ask for cards from all players in the group (the game goes much more quickly this way, perhaps too quickly).

Blind date; yes-no questions/short answers

by Terri-Jo Everest

Whether you have been in Korea a short or long time, you probably already know that "blind dates" or "first meetings" as they say in Konglish, are an integral part of the university scene. When I discovered this in my first semester of teaching here, I capitalised on it and devised a game combining the showy (overt) Hollywood glamour of the television program "Blind Date" and a not-so-showy (covert) grammar focus, namely yes-no questions and short answers employing auxiliaries. I will outline the method I use, ideal in small classes with fairly equal numbers of male and female students. Note, however, that the game is certainly adaptable for use in same-sex (larger) classes. It is suitable for beginners and intermediate students and perhaps too for advanced (see "variations" section below).

First, in class or as homework, individual students write 5 (+) yes-no questions they could ask the opposite sex. Students might employ one (auxiliary) verb or more. A few possible questions follow: a) Are you beautiful/handsome? b) Do you have a girlfriend/boyfriend? c) Have you ever kissed a girl/boy? d) Did you drink soju last weekend? e) Can you play billiards?

Then, female and male students form separate groups out of earshot. They read out their questions within their groups and select a certain number to ask their opposite-sex classmates (ideally, at least one per student). Decide which group will ask its questions first. If the women, then they must sit together, preferably facing a blackboard. The men sit behind them after having changed seats: the women should not know where individuals are sitting.

Next, the women take turns posing questions. Each male student must give a short answer with yes or no plus auxiliary verb (and, if desired, expand on his answer).

The teacher, who has given each male student a number, writes questions and answers on the board (Given time, a student "reporter" might write the answers).

Finally, the women must decide -- collectively (and quickly!) -- which candidate would be most attractive/suitable for a blind date. Often they are surprised at whom they choose! I have found it is best to stop after one group has posed its questions and continue the following class (as a review): this keeps the energy level high. The activity usually wraps up with a lot of laughs and applause for the "winning" candidate(s)... Happy blind dating!

ADDITIONAL COMMENTS

The questions students ask each other are personalized; this is a merit but can be a demerit when students devise (too) personal questions. Some students feel comfortable talking about their first kiss (or admitting they are x years beyond sweet sixteen and still have not!), others do not. It is a good idea to censor questions before they are posed and allow the occasional (justifiable) response of "no comment" Other touchy topics might include weight (particularly for women), body parts/size, family, and religion.

VARIATIONS

1) In a same-sex classroom, you have at least two options. First, half the students can pretend to be the opposite sex. I have found my students, at least, enjoy role play doing just that. Another option is to toss out the blind date twist: students can formulate yes-no questions specific to their classmates [of the same (or opposite) sex and thereafter groups can simply guess who is who.

2) In larger classes containing enough blackboards and/or whiteboards, you might want to have several games at the same time: thus, make several groups, each of which contains two subgroups. Simultaneous games are rather difficult to monitor, but they are not impossible if you first model the game well and remember that a noisy classroom can be as productive as a quiet one (if not more!).

3) In more advanced classes, where students feel comfortable giving much more than a yes-no answer, you can practice Wh-questions/answers.

4) Writing students' questions/answers on the blackboard is not absolutely essential, although it does help those posing questions to decide easily on a suitable blind date. If you do, write Y for yes and N for no in order to save time.

5) Alternate the sequence in which you ask students for answers: sometimes, you might wish to call on student number 1 to answer first, other times 7 or 10. This keeps them on their toes.

6) If you are comfortable answering questions, you might want to participate yourself. Be careful not to steal the show (some fellows once chose ME as the winner!). In my experience, students welcome and enjoy a teacher's active participation.

The author is currently teaching at Pusan University of Foreign Studies. She welcomes comments about this or other "Teachniques" columns and would be very happy to hear from others who have good teaching tips to share. If you would like to see your tip in print and/or have any comments, please e-mail <teverest@taejo.pufs.ac.kr> or telephone (051-) 640-3228.

Using cartoons in the classroom

*George Bradford
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Teachniques

edited by
Kiama Robinson

A cartoon from a newspaper, newsletter, magazine, etc. is a delightful communicative device for second language learning. It not only facilitates second language learners' reading skill and even their writing skill, but can also be used to improve their aural and oral skills in a joyful, meaningful way.

A helpful technique for reading skills is to read the cartoon out loud at least three times to the class. Ask them what they liked about the cartoon and why. Then, have the students read the cartoon several times, understanding the theme, the mood, the plot, the characters, and the symbols. They should also circle the words that they do not understand and attempt to understand them within the context of each caption. After determining the meaning of the words, have them give sentences for each of them. They should think of synonyms and related words that could replace in each of the particular contexts. Have them give antonyms for these words. They can follow this up by giving sentences for them. They can interpret how this cartoon relates to the local, national, or global situation.

Regarding their writing skills, they can write their own cartoon. Have them do this individually in class and as a homework assignment. When they finish it, they can present this to the class as a reading skills activity. They can do this in pairs or in small groups. This can be extended into a homework activity.

A stimulating technique for improving their aural skills is to have them listen carefully to a cartoon presented to them by tape or voice in which the words for the caption are deleted. Initially, you should read the cartoon to them slowly at least two or three times. Then, gradually increase the speed of your reading until you reach normal speed. Then, ask them listening comprehension questions. To reinforce this listening task, have them ask each other similar kinds of listening comprehension questions in pairs, small groups, large groups, and finally the entire class. To make this activity more interesting and challenging, you can make use of some of the students for this activity in which there is a different student taking the part of each of the characters in the cartoon. This will not only make the activity more enjoyable, but it will improve the students' listening discrimination ability in recognizing different accents and dialects of English.

Another pleasant, pragmatic technique is to have the students summarize orally a cartoon from a newspaper, newsletter, or magazine. They can also perform this activity in pairs, small groups, and large groups. Likewise, they can act out individually and on a group level these cartoons, even including the cartoons that they have written. You can make it more interesting by developing it into a speech contest, consisting of groups or individuals acting out the cartoons, in which awards are given to the best performing groups or individuals.

Thus, cartoons can be a very dynamic, pragmatic, creative, and enthusiastic device in enhancing the second language skills of our students, especially when the cartoons selected introduce diverse and fascinating matters, particularly global affairs.

We should apply cartoons creatively in the language classroom, in order to motivate students to improve their basic language skills: listening, speaking, reading, and writing. Even more, cartoons can be a great device to improve their communicative competence, and the second language student can achieve more learner-autonomy, thereby, meaning that the second language class is more learner-centered.

George Bradford Patterson II teaches in the Department of Language Education, College of Education at the University of the Philippines.

Frank & Ernest

Split Sentences: involving everyone in large classes

I did this activity with ten third-year and several second-year middle school classes and found it to be quite successful in engaging the students in using English. The activity can be done within a 45-minute class, or less if you have fewer students and activities. Reconstructing the questions requires co-operation from group members, as does coming up with the antonyms and object lists. Thus, the focus is broader than reading and writing.

PURPOSE:
To recreate questions/sentences, and to write down an answer in response.

MATERIALS:
a group of questions, each word for each of the questions written out on a separate piece of paper, and a larger sheet of paper for each group to use to write down their answers to the questions, dictionaries (optional)

PROCEDURE:
1: Decide how many groups you want to use. I have found that groups of four are the optimal size. I chose to divide the class in half and then cre-

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edited by Kiama Robinson

ate a duplicate set of questions. This works well as long as students rotate the questions within their half of the class. (It is chaos otherwise).

2: Choose the questions. Some that I used are as follows:

-What did you eat for dinner last night? (I ate Kimchi and rice.)
-What was your favorite song last year? (It was "Candy" by H.O.T.)
-Write down everything you can see in a supermarket. (candy, gum, sales clerks, onions...)
-Write down the antonyms (opposites) for these words: hungry, expensive, interesting...
-Write down as many things as you can that are round. (doughnut, tire, button, egg yolk...)
Step 3: Explain what students will do (work in groups, different activities, pass along to next group when finished) then divide them into small groups

Step 4: Hand out activities and sheets for students to use to record their answers.

Step 5: Circulate and assist as needed

At the end of the class, collect the papers for curiosity, marking, or feedback on the amount and level of English used, and perusing their answers.

VARIATIONS:
*Have students create the questions for the next time. *I also included one grammar activity. Students had to organize some infinitive verb forms into one of 3 groups according to the spelling of their past participles. I removed this activity from the game as it did not seem to fun. It also took the students longer to do than the other activities which created a bottle-neck in the activity flow.

(This lesson is based on an idea from *Teaching Techniques* published by Pro Lingua Associates, *Five Minute Activities* by Penny Uhr, and another British activity book titled *Take Five*)

Chapter Reports
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third Sunday of each month, at the Foreign Language Institute at Cheju National University. One advantage in doing so is to attract students majoring in English education and English language and literature to KOTESOL. We will keep you posted on our success.

Finally, a bit of news about two English teachers who have had strong roles in the Cheju chapter of KOTESOL in its early stages. First, Oh Eun-ja, who has been chair of our social committee and has done a su perb job with our first newsletters, will

head for North America next year. She has been awarded with a Rotary International Scholarship for a year's study abroad.

Next, Dennis Ferman, one of the founders of our chapter and initial co-chair, will be leaving Cheju National University after five years of service. Dennis has encouraged and assisted many students to study English abroad. He will be missed by colleagues and students alike and we wish him luck.

Finally, we continue to look for ready, willing, and able people to address our group. We are especially interested in bringing in outside speakers. Our con-

tacts are co-chairs Carol Binder (fax: 064-57-8716 or e-mail: carolcab@cheju.cheju.ac.kr) or Hyun Sung Hwan (fax: 064-33-6100 or e-mail: H648H@chollian.dacom.kr)

Send Chapter Report submissions to Carl "Dusty" Dusthimer at Department of English Hannam University Taejon 300-791 or email <dustman@eve.hannam.ac.kr>.

Chapter Reports are not limited to the business of chapter meetings. We encourage "personality" pieces and other items that may not be directly related to the teaching of English but report on the events and people of the several chapters.

Alphabet clap; chanting minimal pairs

By Kiama Robinson

Teachniques
edited by
Kiama Robinson

I picked up this WARM-UP activity up several years ago from Ritsuko Nakata and have used it in four countries with success. This can be used for any age group, and any number of students as the only restrictions are good visibility of the poster, paper, pencil crayons, and tolerance for a lot of chanting and clapping sounds. This is excellent for working on letter differences: e.g. "she/c", "g/z", "b/p".

PURPOSE:
For students to become more than familiar with the alphabet, and the colours used to fill in the letters (see also extention activities)

MATERIALS:
*One large sheet of paper with the letters of the alphabet drawn very large, in either upper or lower case letters, and filled in with bright colours. *Tape or thumbtacks to display it

PROCEDURE:
*Before class, prepare the poster. This could take at least an hour to sketch, outline, and colour in the letters. *Explain briefly, and model how to do this activity: 1. "Tell me the alphabet from the beginning. Now, say it backwards." 2. Review the colours used in the poster. 3. "Tell me one colour." (from the poster!)"Now, tell me only the letters that are (sky blue) from the beginning." 4. "Tell me the alphabet from the beginning, but do not say the (sky blue) letters. Clap for the (sky blue) letters." 5. "Tell me another colour. Tell me the (orange)letters from the   beginning. Tell me the (orange and sky blue) letters now from   the beginning." 6. "Tell me the alphabet from the beginning, but clap for the   (orange) and (sky blue)letters." *It is not necessary to repeat the whole sequence every time, or even the first time. *To make it a little more challenging, use "backwards" instead of "from the beginning" at later stages.

EXTENSION ACTIVITIES:
*Make a second poster using more colours, and do not use the same colour sequence. (This is more difficult.) *Spelling Bee: Spell out words which the students transcribe, and dictate back to the teacher/writer at the board. (These could be review items, or things that will be introduced soon.) *Give students four or so words to put into alphabetical order, starting with easy (e.g. door, frog, help, tomato...) and working up to more difficult (e.g. door, dream, fresh, frog...)in later installments. (This helps students locate words in the dictionary more effectively.)

NOTE:
This sounds dead easy, doesn't it? It's not! Try it yourself!

The author is currently teaching at a public middle school in Pusan. Her five years of teaching experience span five countries. She is hard at work on her Master's thesis in TESL from the School for International Training. Comments about this or other "Teachniques" are welcomed: KATKIM@HOTMAIL.COM

Cross-cultural couples

have fights "like any other married couple". Like most couples, the husband and wife share household chores together. But, compared with Korean husbands, foreign husbands are more attentive and caring towards the family.

ABOUT THE CHILDREN
Only a few couples we interviewed had children. According to Korean law, their children follow their father's family name and nationality, which, they say, gives more benefit to the kids. The children automatically become bilingual and gain a greater understanding of diverse cultures.

While some parents worry that their children will never really feel a part of either culture, the inter-racial couples we interviewed felt that raising bi-racial children can be an asset to a global world society. They believe their children are more open to new worlds and various cultures.

They easily learn new languages in addition to their two mother tongues and are able to better assimilate into our multi-cultural world.

CONCLUSION
The point we would like to make is that, as the married couples we interviewed also stressed, the way we view inter-racial couples must be changed. We should no longer view such relationships as strange and abnormal, but rather we should view such relationships as normal and healthy. Of course, there will be confusion and difficulty caused by the different language and social values in cross-cultural relationships. However, we have found that cross-cultural relationships have nothing substantially different from a relationship within one culture in general. The choice must be up to individuals, whether he or she chooses a partner from a different cultural background or not.

We would like to thank all the cross-cultural couples from KoTESOL who helped us out with this survey.

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Teachniques: Win, Lose, or Draw

edited by Kiama Robinson; Daecheon Middle School, Pusan

My name is Kiama (Kammy) Robinson and currently I am teaching at a public middle school in Pusan. My five years of teaching experience span in five countries. I am hard at work on my Master's thesis in TESL from the School for International Training.

CONFESSIONS OF A MAGPIE:

I am a bit like one of those birds because I cannot help myself from collecting all the bright and shiny new ideas that I encounter in my teaching travels. I have attended numerous seminars etc in the few years that I have been teaching, and have done quite a bit of reading in the field, so if I should inadvertently credit the wrong source for any activity in this column, I apologize in advance. If you happen to know the "correct" source, please pass along your information.

NOTE:

For this to be a "hands-on" column, I would like your input. Please feel free to jot any successful activities that you have tried in your classes or pass along your experiences with an activity, by contacting me at: KATKIM@HOTMAIL.COM .

Thanks to Misha Yi and Chantel Steffan for suggesting this activity. It was a real life-saver! (This is based on a game that was popular a few years ago in the U.S. and Canada.)

I tried this one on all my 1st and 2nd grade middle school classes. There are between 42-52 students per class. It can be done within 45 minutes, including playing "Rock, Paper, Scissors" to illustrate the meaning of the game's name.

PURPOSE:

The purpose is for team members to try to guess what their players to illustrate on the board.

MATERIALS NEEDED:

1. Vocabulary list (based on assigned textbooks) such as: shy/picnic/orange juice/handsome/expensive/Open your book.

2. Pen and notebook for teacher to write down target word.

3. Chalkboard and chalk/white board and pens plus 2 erasers (or big sheets of paper, markers, and tape)

PROCEDURE:

¨ Divide class into teams, and divide board into columns, one per team. Write team names students have chosen at the head of each column.

¨ Teacher chooses one lexical item from list and writes it in the notebook. (I tell them if it is a sentence or a phrase.)If they do not know the item, I cancel it and find another item.

¨ 1 player from each team comes to the front to get his piece of chalk.

¨ Players huddle around teacher who shows them the secret word.

¨ Players go to the board and try to draw a graphic representation of the item without using words, speaking or miming.

¨ Teacher stands facing the teams to be ready when they start guessing.

¨ When team members think they know what it is, they raise their hand.

¨ Teacher points to the first student to raise his hand. If his guess is incorrect, the teacher points to the second student to raise his hand, etc.

¨ Teacher periodically reviews team points. (There is a tie between Handsome Boys and Genius.)

RULES:

Students may NOT:

¨ say the word out loud when they read it (in case of sharp listeners in the front row)

¨ use Korean or English letters (or numbers?)

¨ gesture or pantomime the item

¨ "guessers" must raise their hands when ready and not shout out their guesses

VARIATIONS:

(I have not tried these out yet, but think they might be worth a try next time.)

¨ Points: If 1 team is really lagging behind, give the next round a higher value (bonus points), and couple selective vision with an easier lexical item.

¨ Spotters: When I got a massive number of hands that seemed to go up simultaneously, it is difficult to say which was first, second, etc. so...Choose "spotters" to help out.

¨ Challenges: 1 team could challenge another by choosing an item from the textbook (as tie breakers, or not).

¨ Shuffle: Students move forward in their row/team as the first person comes up to draw, and then goes to the back of the row/team at the end of his turn. To quote Don Maybin, this would "...give a feeling of constant activity even though the majority are awaiting their turn." (from a JALT seminar called "Motivating Students and Tired Teachers" he gave in 1992?)

¨ "Warm!": Teacher could reply to guesses with "cold" (not even close), "warm" (not too far off base), and "hot" (really close!).