ELT Guide-1: Communication Games

Milestones in ELT

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The British Council was established in 1934 and one of our main aims has always been to promote a wider knowledge of the English language. Over the years we have issued many important publications that have set the agenda for ELT professionals, often in partnership with other organisations and institutions.

As part of our 75th anniversary celebrations, we re-launched a selection of these publications online, and more have now been added in connection with our 80th anniversary. Many of the messages and ideas are just as relevant today as they were when first published. We believe they are also useful historical sources through which colleagues can see how our profession has developed over the years.
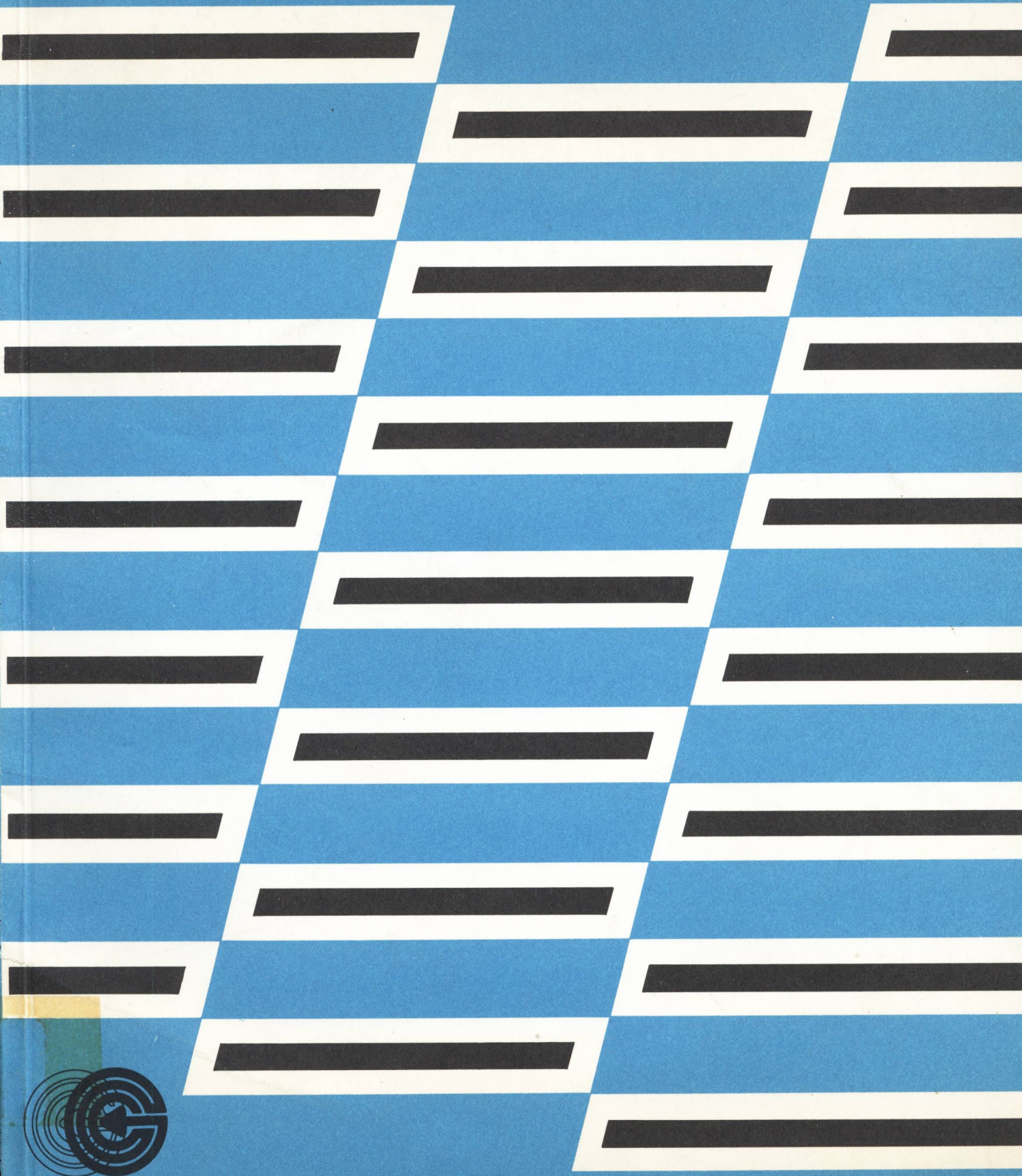
ELT Guide-1: Communication Games

Devised by the British Council's English Language Teaching Institute (ELTI), specifically Donn Byrne and Shelagh Rixon, this 1979 publication is a teacher-friendly handbook which presents a range of games designed to promote the communicative use of language in the classroom. Games were devised which facilitate student talk and collaboration (and which do not simply practise isolated elements of grammar or pronunciation, for example), and each one has clearly identifiable objectives. Most of the games feature information gaps, which motivate students to find out from and share with each other the pieces of information needed to make up a whole 'picture'. Section 2 additionally lists over 60 games originally designed for native speakers, discussing how, in general, these can be adapted for the English as a foreign or second language classroom. Section 3 addresses issues in the 'Presentation, classification and retrieval of games' so that they are kept in good, complete order, ready for use at any time. Finally, there is a select bibliography; transcripts of ELTI recordings of students playing games; and publishers' and manufacturers' addresses.

NFER Publishing Company

ELT GUIDE-1

COMMUNICATION GAMES

A Teaching Aid devised by the English Language Teaching Institute

COMMUNICATION GAMES

Donn Byrne and Shelagh Rixon

A teaching aid devised by the
English Language Teaching Institute
The British Council

This handbook is one of a series
produced by the English Language
Teaching Institute. The materials
have been written or adapted by
different members of staff both
past and present for use in classes
at the Institute. The handbooks
are not intended primarily as teaching
materials but as examples of techniques
for materials design and use, which
could be adapted to local teaching
situations.

The titles in the series are:

1   Communication Games

2   Simulations

3   Oral Practice in the
    Language Laboratory

CONTENTS

Purpose

This handbook presents a selection of games designed to promote the communicative use of language in the classroom. It can be used

1   by teacher trainers, to illustrate this area of language teaching and, where appropriate, to stimulate trainees to develop similar materials in workshop sessions;

2   by teachers, who can adapt and expand the materials to meet the needs of their own students.

A significant feature of the games found in section 1 of this guide is that they are based on 'homemade' materials (such as drawings made on card or pictures cut from magazines) or on other materials that are easily and cheaply acquired.

Although the games were originally devised for use with adult students, they can easily be adapted for use with students of different ages. Some games can also be made suitable for students of English for Specific Purposes, by adjusting the pictorial or other content. We have also found that, because students are using their own linguistic strategies to succeed in the games and because the emphasis is upon success in communication rather than structure practice, they can be used by students at all levels of language attainment, once the complete beginner stage is over.

Games in language teaching

The term 'games' has been used in language teaching to cover a wide range of classroom activities. Such activities are generally intended to provide an interesting and entertaining way of practising specific language items or of stimulating learning in such areas as reading or spelling. While they often employ mechanisms such as guessing, which give these activities a communicative dimension and allow students some choice in the language they use, games of this kind are usually supervised or at least closely monitored by the teacher. Many traditional games for language teaching are either drills in disguise or else focus attention on isolated words. The language they practise has little transfer value to real-life language needs.

Communication games

Most of the games illustrated in this handbook differ from those described above in a number of ways. In the first place they are intended to develop *communication* skills, particularly those of speaking and listening, rather than to practise particular points of pronunciation or grammatical structure. For this reason no attempt is made to control the language that could or should be used in any one game. Prediction of language likely to be elicited by an activity is of course valuable in the choice of materials to suit particular students, but this need not result in the rigid *prescription* of structures to be 'practised'in any game. For example it might seem that a game like *Describe and Draw* would elicit mainly the language needed for giving instructions or for describing spatial relationships. Language of this kind will no doubt occur, and it is possible through the choice of picture content to ensure that certain semantic areas of language are brought into play naturally in the course of the game. However, such games also generate an unpredictably wide range of language and language functions as the players interact — as they are obliged to make the fullest use of their own

linguistic resources — both in speaking and listening. It is this potential that makes the activities communicative. They lead to language being *used* rather than being practised.

Secondly, the emphasis in this collection of games is often on cooperation rather than competition. The students work together on the completion of a specified task, and this again fosters purposeful communication. It is the challenge of reaching a goal or performing some intrinsically interesting task successfully that provides the motivation, rather than competition between players. Many language games rely too much on competition as a motive force and take too little account of the need for the activity to be attractive and interesting in itself.

Finally, the games are played in pairs or in groups rather than in rigidly divided 'teams'. This increases the opportunities for talk and the need for students to listen to each other. Direct interaction among students is the aim, rather than between teacher and students with the teacher mediating the students' attempts at communication. Most games are so designed that they can be used on a self-access basis, with clear instructions attached to each activity.

These features combine to make the teacher's role managerial and consultative rather than directive and supervisory. Although he may from time to time be asked for advice, he is not there to supervise the games or to interfere with what the students say when playing them. His main responsibility is to see that the games are accessible, to indicate what is available, to ensure that students all take part in some activity, and, having provided the opportunities for communication, to withdraw from the centre of attention.

What makes a good game?

It is hoped that the features that make most of the games described in this handbook effective will become self-evident, but it may be helpful to extract a few general principles to bear in mind when designing or adapting a game for use in the language class.

One of the best definitions of a game that we have come across is that by G I Gibbs who calls it 'an activity carried out by cooperating or competing decision-makers, seeking to achieve, within the rules, their objectives'. Rules and instructions are relatively easy to frame, but the really important feature that we feel has received too little attention in designing ELT games is that there must be an objective if the game is to have any motive power. That is, the activity must have some end point. This means more than that it must be intrinsically attractive or interesting, although this too is important. It means that there must be a definite closure; the players must know when they have 'won' or completed the game. The successful completion of a task such as matching up all one's cards or finding a partner are examples of very clear closure points. Most of the objectives or tasks in this collection of games are similarly non-linguistic. Since the intention is to promote language use for a communicative purpose rather than language for the sake of language, this seems logical. In these games language is the means by which an extralinguistic objective is achieved. Language is being *used*, not just practised. This feature leads to a side benefit in that students often become so fascinated by the task that they lose some of the self-consciousness and fear of experimenting with the language that often holds them back at what Wilga Rivers calls the stage of 'pseudo-communication' in the class. If there is no clearly

defined end or 'winning' point, an activity can too easily become rambling and unfocused, losing the characteristics of a game and becoming more like an ill-directed language practice session.

Another essential feature of most of the games described is a built-in disparity of information or opinion amongst the players. If a situation is created in which one player knows something that another does not and the information needs to be shared in order that they should complete some task, there is an automatic need to communicate, and communication will usually take place. This principle is easily seen at work in *Describe and Draw* where Player A can see a picture that Player B cannot. B has to produce a drawing as close as possible to A's picture, so A and B must talk in a cooperative way in order that the information B needs should be communicated to him. We have called this principle that of the *Information Gap*. The difference of opinion or *Built-in Disagreement* operates in much the same way in games where a less factually based, more affective, style of interaction is aimed at. If there is a rule whereby a player may only make the move he wishes to after successfully justifying the move to the rest of the group, the other players will soon realise that it is in their interest to argue against him and try to block advantageous moves. Few turns will pass without comment or discussion by all players. A game such as *The Gift Game*, which involves judgements about the suitability of various gifts for possible recipients, stimulates lively opposition by most players to any choice made by a rival, and strong attempts at justifying a choice by the player who stands to win an advantage by it. Commonsense must prevail however, and a game in which everyone could always successfully block anyone else's progress would be boring and pointless. It is important therefore, to strike a balance in the content of such a game by making sure that some of the moves are incontravertibly acceptable so that the activity can progress. For example, although there are several unlikely or unusual presents shown on the board of *The Gift Game* to stimulate amusement and argument, there are also gifts that are obviously perfectly matched to some of the recipients, so that players will sometimes be able to gain an advantage after the minimum of discussion. These two types of disparity among players, used either alone or together in a game, are very important in ensuring that an activity is communicative. Although in general the teacher should not interfere, he must be ready to provoke discussions if all the solutions are too readily accepted by the students.

The foregoing discussion does not imply that there is absolutely no place in the language class for the more familiar types of parlour games, which are most often competitive; players race to complete a task first; or compete to score the greatest number of points; or to accumulate the most cards or other tokens. To do these things, however, they employ skills such as matching and discriminating, recognising sequences, making inferences; and the language generated by such activities can be extremely valuable. Word games such as *Scrabble* and *Jabberwocky* have obvious applications at the level of spelling, and word-building. Although students will not necessarily interact very much while playing them, they have a definite value and should not be overlooked. For these reasons we have included a section (No 2) of commercially available games that we have found useful or which seem to have potential for use with foreign students. Because most of these games were designed with native speakers of English in mind they may need to be adapted slightly to make sure that our students derive the most benefit from them. A short note on general principles of adaptation precedes the annotated list of published games. Notes on the use of each published game appear under the individual headings in this list.

The origin of the materials

The materials in section 1 of this handbook have been developed by staff of the British Council's English Teaching Institute in London. The students who attend classes in the Institute are well-motivated adults of mixed nationalities, most of whom have come to Britain for a year or more of academic study. The games are normally made available on a self-access basis during periods of their course when students are allowed to choose their activities from a range of options, games being one of the options. For further information about their use in this context, readers are referred to ELTI Film No 3: 'Activity Days in Language Learning'. These games are of course equally useful during normal class periods. ELTI Film no 4: 'Communication Games in a Language Programme', and its accompanying booklet, deals with techniques for design and use of games to reinforce language that has already been taught in more controlled classroom sessions.

A note on contents

The remainder of this handbook is organised as follows:

Section One consists of descriptions of a total of 32 games developed in ELTI. Each description contains notes on the procedure for the game with detailed instructions on how to play it. Alternative rules are often possible, and some suggestions are included for variations. There are notes on the materials required for making each game, and figures illustrating appropriate visual material are included where possible. Acknowledgement of the source of copyright visual material is made in every case next to the illustration itself and a full list of acknowledgements appears at the end of this introduction. We are very grateful to those companies who have given us permission to reproduce their material in this handbook.

Section Two concerns games available on the commercial market. Some general comments on their adaptation are followed by an annotated list of published games. Suppliers' and publishers' addresses are given at the end of the handbook.

Section Three contains suggestions for the presentation and storage of games with a view to making them more hardwearing, attractive, and easy to retrieve from the storage system.

The *Select Bibliography* contains books and articles on the subject of games and gaming. The emphasis is on recent work on the practical application of such activities to education in general as well as to EFL, since there are many ideas for games in other disciplines waiting to be developed or exploited for use with foreign students.

In addition there is an *Appendix* consisting of transcripts of recordings made in ELTI of students playing a number of the games. These extracts should give a clear idea of the range of language and of the real interaction among students that a successful game can bring about.

ACKNOWLEDGEMENTS

INFORMATION EXCHANGE GAMES

The games in this section are grouped together because their main objective is that one student should communicate information to another in order to complete some task. This is most often done by giving instructions, as in *Describe and Construct* or *Describe and Draw*, but players could simply describe what they see, as in *Find the Difference* or could use a number of strategies to elicit a particular word or phrase from a partner, as in *Ask the Right Question*. A surprising variety of language functions beyond the obvious ones do in fact occur during these games — but it is in these activities that the principle of the information-gap (see Introduction) is applied in its purest form; hence the title 'Information Exchange Games'.

These are good games to start students off with for a number of reasons:

Firstly, students will very quickly understand the point of what they are doing. The results of their communication can be immediately evaluated since there is usually a picture, or an arrangement of cards or objects created by one student that can be compared with an original. The degree to which the two are similar is a rough guide to the success of the communication. The need for the teacher to evaluate success immediately disappears because the students can now do it for themselves by a visual comparison. It is important to allow students to discuss their successes or failures at the end of a game, since it is at this point that they can analyse for themselves the features of their language that led to any breakdown in communication. The teacher should be on hand to be consulted if necessary, but should certainly not interpose or, worse still, start 'teaching' during such an activity.

Secondly, most of these games are for pairs or small groups, which is a more controllable arrangement for students and teachers who are not yet accustomed to non-teacher-centred work. Once this idea has become accepted, the games involving larger groups and more movement can gradually be introduced.

Thirdly, these games are amongst the simplest to set up in terms of time and equipment, although giving the materials a really finished appearance will require greater time and trouble. Once all the possibilities of a format are understood, fresh materials to add to the collection will readily be recognised. The type of advertisement using 'before' and 'after' pictures for example, provides a rich source of materials for *Find the Difference*. One comes to note the possibilities automatically during the *normal course of reading* magazines and newspapers, and a library of similar activities can quickly be built up.

Procedure

In this game Player A has to describe to player B a picture which the latter has not seen. Player B has to draw the picture from Player A's description.

The activity requires player A to be as precise as possible in order to help Player B visualise the picture. Player B is allowed to ask questions. The activity leads to further talk when the two versions are compared.

More than one student may serve as Player B. One advantage of having more than one student in this role is that they must listen carefully to one another's questions.

The game is a good example of a cooperative activity.

Materials required

Magazines are a good source of suitable pictures for this game.

The pictures must be carefully selected; ones that are too complex will frustrate the players. Unusual pictures, however, which combine familiar objects in an unfamiliar way, add to the interest of the activity and encourage the players to be resourceful and imaginative in their use of language (see fig 1).

Each picture should be mounted inside a folder, which then serves as a screen between Player A and Player B. The instructions for Player A are positioned on the front cover of the folder. Player B takes his cue from Player A.

Instructions (for Player A)

DO NOT OPEN THIS FOLDER UNTIL YOU HAVE READ THE INSTRUCTIONS BELOW

1   In the folder you will find a picture. DO NOT SHOW THE PICTURE TO PLAYER B.

2   Tell Player B that he will need a pencil, a rubber and some paper.

3   Describe the picture to Player B. You may give him a general description of the picture first. Tell Player B to draw what you describe. DO NOT WATCH PLAYER B. Tell him that he may ask you questions.

4   When Player B has finished drawing, show him your picture. Compare the two pictures and discuss any language difficulties.
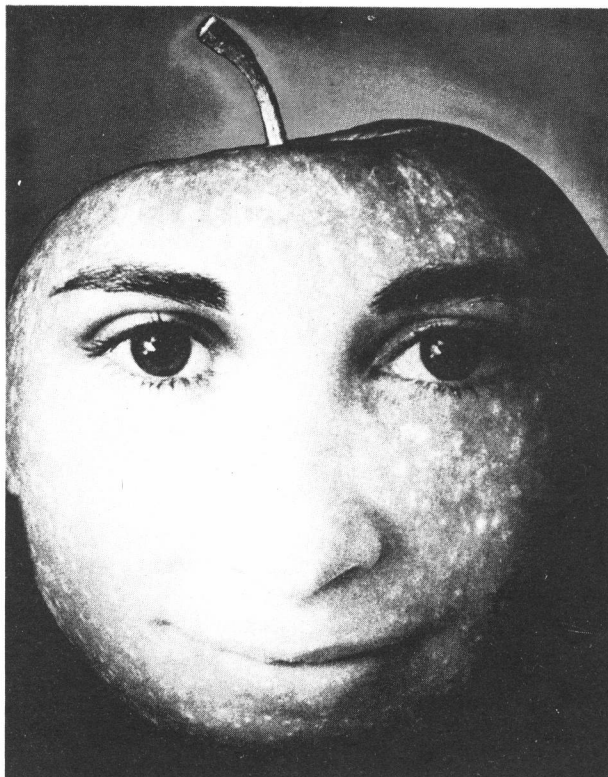
Fig 1   Original photograph and student's drawing for **Describe and Draw**
         (photograph by British Council Media Department)

Variations

When Player B has finished drawing, he may describe his version to Player A and discuss differences *before* the two pictures are set side by side.

Alternatively, if Player B's finished drawing is wrong in some important respects, Player A can be asked to keep the incorrect version and to describe the picture again, modifying his description in the light of the mistakes in the drawing in front of him, while Player B makes a second attempt at the drawing task.

Simple line drawings or simple shapes in different colours which can of course incorporate unusual and amusing features, may be used for elementary students.

Pictures or diagrams to elicit selected technical vocabulary may also be used (see fig 2).
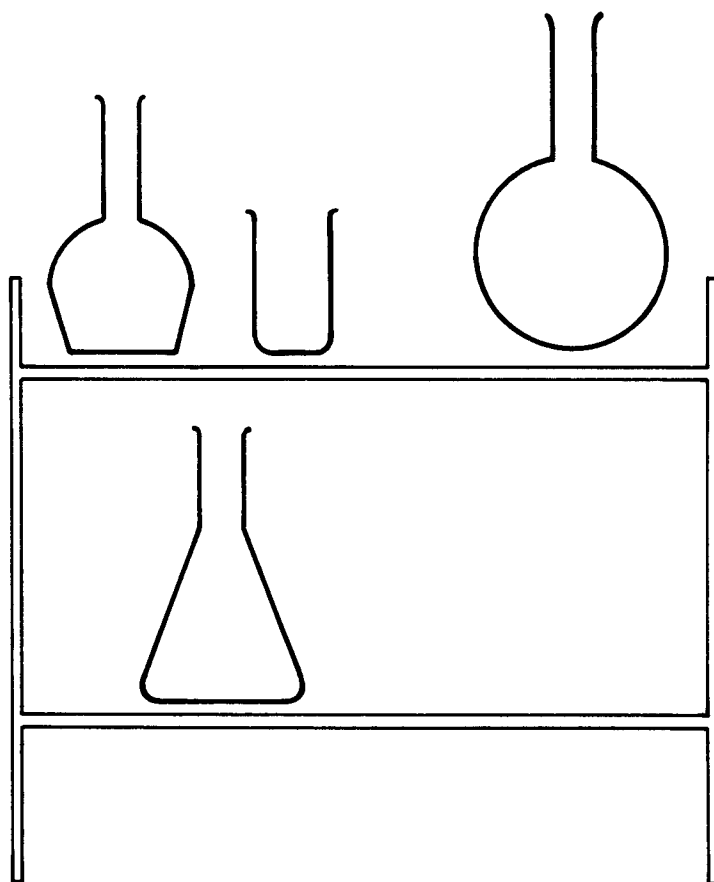
Fig 2   Simple sketch of laboratory equipment for use as a
         Describe and Draw subject

Procedure

This game is similar to *Describe and Draw*. Player A holds the 'master set' of pictures. The master set consists of a number of small pictures, differing from one another only in detail, which have already been mounted in a particular order. Player B has a loose set of the small pictures. He has to arrange these to match the master set, following Player A's description.

Materials required

Duplicate copies of 6-12 related pictures. A sample of a master card is illustrated in fig 3.

The master set should be mounted inside a folder. The folder also contains an envelope with the set of loose pictures, mounted on card, for Player B. The instructions for Player A are positioned on the outside of the folder.

Instructions(for Player A)

DO NOT OPEN THIS FOLDER UNTIL YOU HAVE READ THE INSTRUCTIONS BELOW

1   In this folder you will find a picture. DO NOT SHOW YOUR PICTURE TO PLAYER B.

2   You will also find an envelope with a set of (6) small pictures in it. Give these to Player B.

3   Your picture consists of Player B's small pictures arranged in order. Tell Player B how to arrange his pictures in the same way. Telll him he may ask you questions.

4   When Player B has finished arranging his pictures, show him your picture. Compare the two arrangements and discuss any language difficulties.

Variations

This game lends itself to adaptation for use at different levels of language learning. At an elementary level, for example, Player A's master card might consist of a simple line drawing of a cupboard, with 1-2 objects on each shelf. Player B has a copy of the drawing of the cupboard without any objects in it. He also has a set of cutouts of the objects, which he must locate according to Player A's instructions. At a more advanced level, language needed to express complex spatial relationships as well as technical vocabulary might be required. .

The game may also be played using two identical sets of 9-12 cards (for example, from packs of picture cards like those used for playing *Happy Families*. Player A arranges his set of cards (on the table or on a simple board) without letting Player B see. He then gets Player B to arrange his cards in the same way.

Fig 3   A set of Master Pictures for **Describe and Arrange**
         (reproduced by kind permission of the Guardian
         Royal Exchange Assurance Group)

Procedure

For this game there should be two or more pairs of students or two or more small groups of 3-4 students, each of which is engaged on a parallel task.

Each pair or group has to construct a model, using material such as LEGO or plastic Meccano, from the diagram provided. They then write instructions from which the model can be constructed without reference to the diagram. Each pair or group then exchanges pieces and instructions and constructs the new model.

This is a challenging game, involving all four skills. It also calls for a high degree of cooperation. The writing of clear instructions and the interpretation of these are of course important. Equally significant, however, is the purposeful talk which this generates.

Materials required

Sufficient material for the construction of several different models.

The pieces required for each model should be made up into sets and stored in suitable containers (eg plastic envelopes, boxes). On each container is written the number of pieces it contains. The diagram for the construction of the model is also kept in the container.

Each pair or group will need a copy of the instructions.

Instructions

READ THESE INSTRUCTIONS BEFORE YOU BEGIN.

1　Open the packet and count the pieces in it. Check that the number is the same as the one on the packet.

2　Look at the diagram of the model and make the model.

3　When you have finished, take the model to pieces. Then write the instructions for building the model. Rebuild the model if necessary.

Make sure that your instructions are clear enough for anyone to make the model without the help of the diagram. You may use a dictionary to help you.

4　If you have rebuilt your model, take it to pieces.

5.　Exchange your pieces and instructions with another pair or group. DO NOT GIVE THEM THE DIAGRAM.

6　Use the instructions you have been given to construct the new model.

7　When you have built your model, show it to the students who gave you the instructions. You may then look at the diagram. Discuss any difficulties you had with the instructions.

8　Rewrite the instructions to make them as clear as possible.

1

2

3

4

5
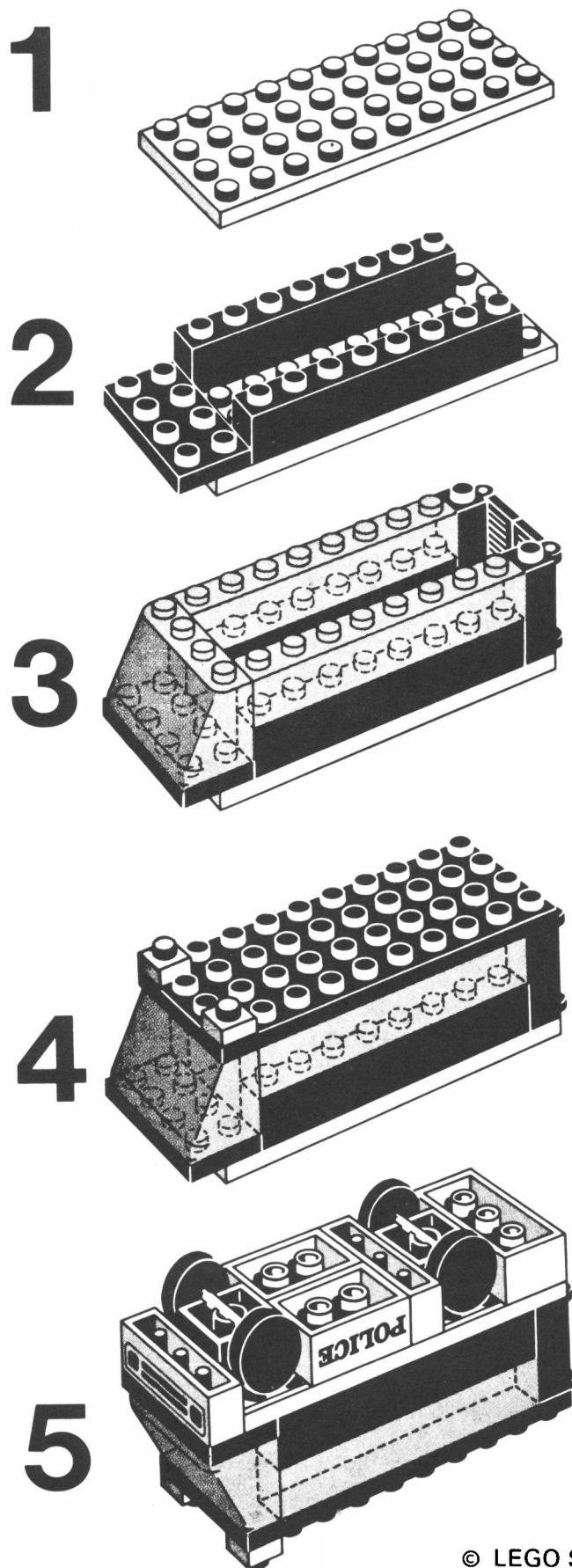
© LEGO System A/S

Fig 4   Instruction diagram for LEGO model for use with
Construct It and Describe and Construct.
(reproduced by kind permission of British LEGO)

Variations

1   The game may be adapted for use with any locally available material for constructing models. Certain materials used in primary education may also be found useful (eg building blocks of different sizes, shapes and colours). It may be necessary to prepare a step-by-step diagram similar to the one for the LEGO model in fig 4.

2   Another variation, using LEGO, is for the student to select a given number of pieces of different sizes, colours and shapes, without letting his partner see them. He then describes the pieces one by one and his partner attempts to find similar pieces from a central pile.

Procedure

This game combines features of *Describe and draw* (p.13) and *Construct it* (p.18).

Player A has the diagram of the model, while Player B has the pieces.
Player B has to construct the model from Player A's description.

Materials required

These are the same as for *Construct it*.

Instructions (for Player A)

READ THESE INSTRUCTIONS BEFORE YOU BEGIN

1   Open the packet and take out the diagram. DO NOT SHOW THE DIAGRAM TO PLAYER B.

2   Give the packet to Player B. Tell him to count the pieces in it and to check that the number is the same as the one on the packet.

3   Look at the diagram and tell Player B how to construct the model. If Player B makes a mistake, tell him — but do not *touch* any of the pieces. Tell Player B he may ask you questions.

4   When Player B has constructed the model, show him the diagram and discuss any difficulties.

Procedure

This game is played in pairs or in groups of four with two players per picture.

Each player or pair of players has a picture. The pictures are identical except for a few differences. The players talk about their own picture or ask questions about the other's picture until they have identified an assigned number of differences. The number of differences they are asked to identify is limited in order to give the activity a goal, but the players may go on talking when the two pictures are set side by side.

This game is an excellent example of a cooperative activity: the players are on an equal footing in terms of roles and collaborate to find the differences.

Materials required

Pairs of pictures which differ only in a small number of details. See fig 5 for example. The details which distinguish the two pictures may relate to one or two objects (eg the head and shoulders of a person, two pieces of furniture) or to a wider context (a room scene or a view of a building).

Each picture should be stored in a separate envelope. These two envelopes are then kept in a folder. The instructions for playing the game are positioned on the front cover of the folder.

Instructions

DO NOT OPEN THIS FOLDER UNTIL YOU HAVE READ THESE INSTRUCTIONS

1   In this folder you will find two envelopes. Take one each.

2   There is a picture in each envelope. Take your picture out of the envelope. DO NOT SHOW IT TO THE OTHER PLAYER.

3   Your picture is similar to that of the other player — but there are some differences. Talk to one another until you find (3) differences.

4   When you have found (3) differences, show your pictures to one another and compare them. Try to find more differences.

Variations

The game may be adapted for use at various levels of language learning. Line drawings, with some colour, are suitable for use at an elementary level.
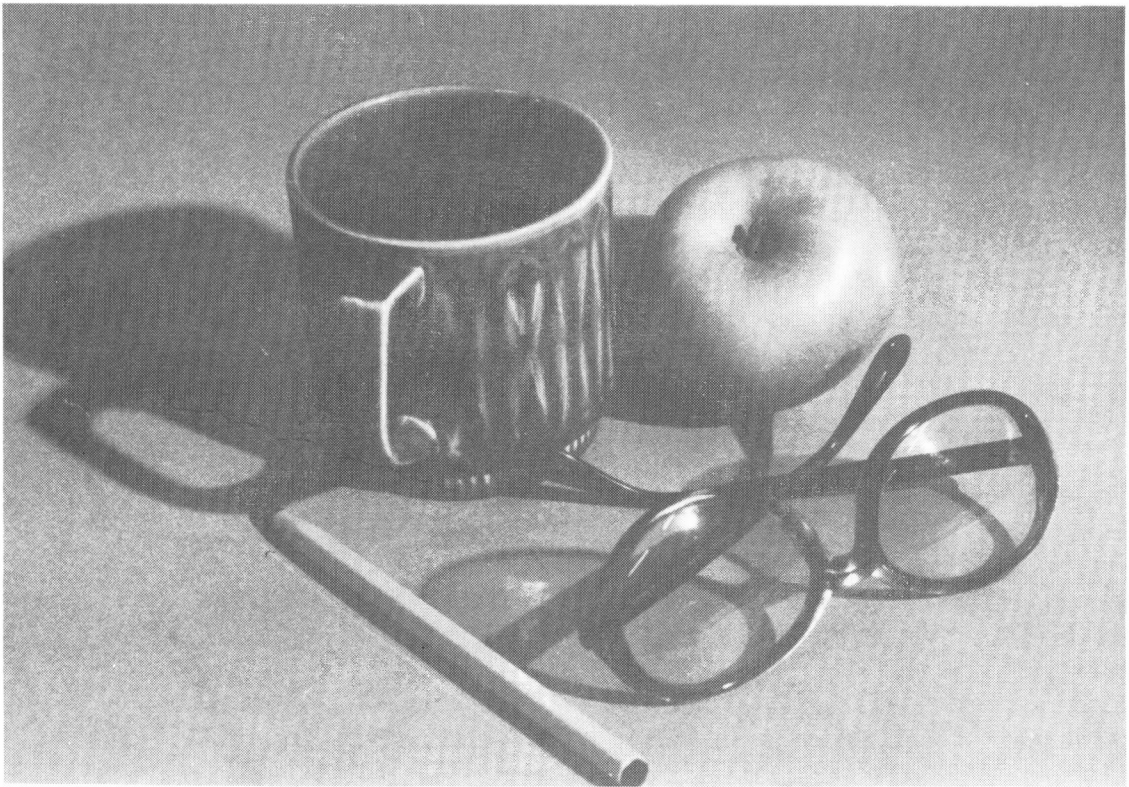
Fig 5   Two similar photographs for use with **Find the Difference**
(Photographs by Shelagh Rixon)

Procedure

This game is played in pairs or in small groups of 3-4 students.

Each player has a picture. Each picture either shows the same scene from different angles (so that the player who holds it has some information which the other players do not have) or forms part of a sequence of events. The players talk to one another until they have built up the complete story.

Materials required

Sets of 2-4 pictures (photographs or line drawings), each of which gives additional information about the same event or situation.

For example, a set of three pictures might show the following:

Picture 1:
someone (viewed from the rear) in front of a TV set. Details of the programme shown on the TV set. Clock on the TV set.

Picture 2:
front view of man asleep in an archair, with a glass on the arm of the chair and a newspaper fallen on the floor.

Picture 3:
a woman standing just inside the door of the room, looking sleepy and rather annoyed.

A picture of an accident lends itself readily to this pictorial division of information. The visual material in fig 6 shows the sequence of events leading up to an accident.

Each picture should be mounted and placed in a separate envelope. These envelopes are then kept in a larger envelope or folder. The instructions are positioned on the front of the large envelope or folder.

Instructions

DO NOT OPEN THIS ENVELOPE UNTIL YOU HAVE READ THESE INSTRUCTIONS.

1   In this envelope you will find (4) smaller envelopes. Take one envelope each.

2   Open your envelope and take out your picture. DO NOT SHOW YOUR PICTURE TO THE OTHER PLAYERS.

3   Your picture shows *part* of a sequence of events. Talk to one another until you have worked out what happened.

4   When you have worked out what happened, show your pictures to one another.
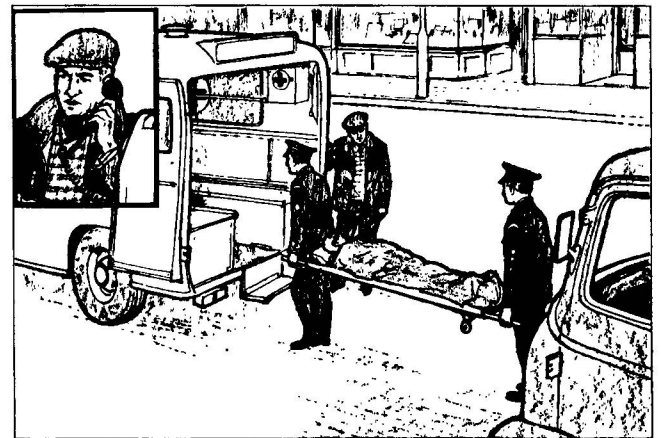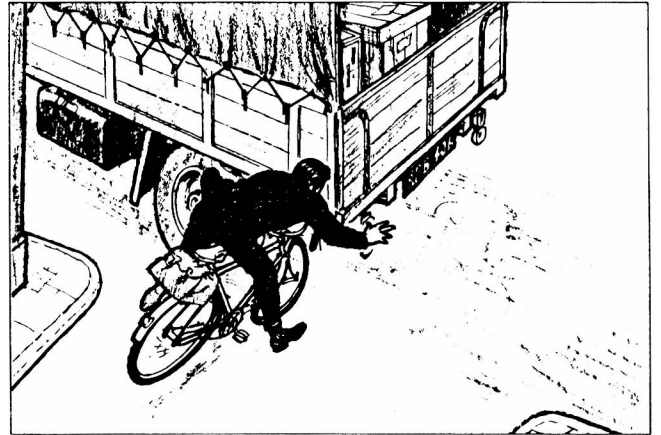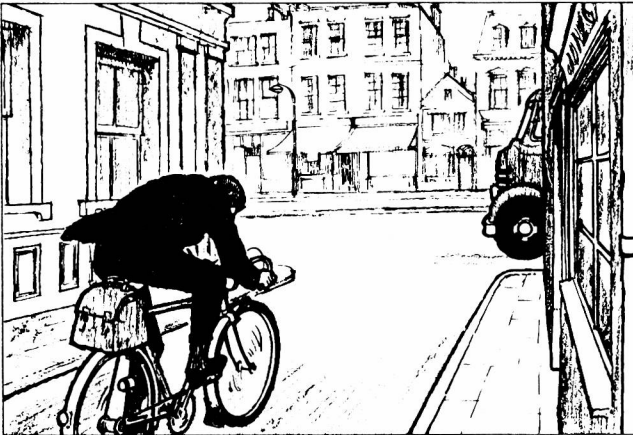
Fig 6   Set of pictures suitable for **Complete It**.
(reproduced from Donn Byrne's *Progressive Picture Composition* published by Longman)

Variations

This game may also be played with maps and plans. Each individual map shows some details which are not marked on the other maps. The players may be given outline maps on which they enter the information they have got from one another. For a development of this variation see *Rescue* (page 31)

Procedure

This game is played in pairs.

A pack of cards is placed face downwards on the table between the two players. On each card is written a word or phrase (see the sample list below). Each player in turn picks up a card and asks the other player a question which will elicit the word or phrase on his card. He may rephrase his question once if necessary. If his question produces the answer on the card, he is allowed to keep the card. If he fails to ask the right question, he has to return his card to the pack on the table.

At the end of the game the players may discuss possible questions for any of the cards which they were unable to use.

Materials required

Several sets of answer cards. 20 cards in each set is a convenient number. Each set should be stored in an envelope.

Here is a list of items for one set.

1	S.O.S.	11	A SUBMARINE
2	TO SKATE	12	RUBBER
3	THE RED INDIANS	13	51 STATES
4	A WELL	14	BRAILLE
5	GREEK	15	IT SWIMS
6	THE LION	16	RED
7	JUMP	17	THE TIMES
8	RABIES	18	HONEY
9	A BUNGALOW	19	COOK
10	SHAKESPEARE	20	CONCORDE

Instructions

DO NOT OPEN THIS ENVELOPE UNTIL YOU HAVE READ THESE INSTRUCTIONS

1   In this envelope you will find 20 cards. On each card a word or phrase has been written. Take the cards out of the envelope and place them face downwards on the table. DO NOT LOOK AT THE WORDS ON THE CARDS.

2   One of you must now pick up a card. Do not show it to the other player.

3   Read what is written on the card. Then ask the other player a question to which the word or phrase on your card is the answer.

4   If he does not give you the right answer, ask your question again, using different words.

5   If he gives you the right answer, keep the card. If you do not get the right answer, put the card back at the bottom of the pack on the table.

6   The other player must now pick up a card and continue the game in the same way.

Variations

Sets relating to specific areas of grammar (eg tenses) may be built up. Also sets for teaching special purpose English (eg with items such as H_2O, volume, pressure, it expands, it melts etc).

Sets of picture cards may also be used, although they are likely only to produce answers in the form of nouns. Their attractiveness and the additional task that is provided for the player with the card may, however, make up for this limitation. If the card-holding player genuinely does not know the English word for what is on his card, his attempts to elicit the answer from his partner will be that much more valuable in terms of communication.

This set of games illustrates a range of activities in which players exchange information, but in which the material is more complex and there are several sources of information to which they may refer. In addition to the flag cards and number plates in the examples given here, there are lists giving number plate codes and countries which can be referred to by students during the activity to check on data needed to solve the problem.

This idea may easily be adapted for ESP use, eg lists of metals and their melting points and other properties might provide a similar range of activities for students with a general science background. In a more specialised field a list of common minerals with brief descriptions of their physical appearance and their position on Mohs' hardness scale might make an excellent communication game for geologists.

Materials required

Set of about 40 small cards each with a picture of a national flag on it.
Information sheet showing all the flags with their country of origin given.
Set of cards each with an international number plate code upon it.
Index showing codes and the countries to which they refer.

IDENTITY FLAGS/NUMBER PLATES

Procedure

Players take it in turns to ask factual questions of each other about the picture cards, using the information sheets to verify answers, eg

    Which country   )   does this flag represent?
)   do these letters belong to?

Instructions

1   This game is for 2 players.

2   Place the cards face down in a central pool.

3   Player A takes a card from the central pool and asks Player B a question about it. B answers from his own knowledge. The answer is then checked from the information sheets.

4   Players take it in turns to challenge each other like this until all the cards are finished. Players get one point for each correct answer.

5   The player with the most points at the end of the game is the winner.

MATCH PLATES TO FLAGS TO MAKE PAIRS

Procedure

20 cards from the pack are divided between 2 players, one having 10 flags, the other 10 number plates. The players try to collect as many pairs as they can by asking their partner for a card which matches one of theirs. When no more pairs can be made the game is over, and the player with the most pairs is the winner.

Instructions

1　This game is for 2 players.

2　Player A takes any 10 flag cards, and Player B takes 10 number plate cards. Do not let your partner see your cards.

3　Your aim is to collect pairs of cards representing the same nationality. Take it in turns to ask your partner if he has a card which matches one of yours. If you are asked for a card which you have, you must give it to your partner.

4　When you can make no more pairs the game is finished. The player who has the most pairs is the winner.

GUESS MY FLAG

Procedure

2 players take it in turns to try to guess the identity of the flag card their partner has selected from the pack, by asking questions about it. Reference is made to the information sheet as necessary. If wished, questions could be restricted to the flag's design ie colours and shapes, to avoid overlap with the game which follows (*Guess My Nationality*).

Instructions

1　This game is for 2 players.

2　Player A takes a card from the pack, but does not let Player B see it.

3　Player B asks questions about it until he thinks he can identify which flag it is. You may both refer to the information sheet if necessary.

4　When Player B has successfully guessed the flag, he takes a card and Player A has to ask questions.

5　Continue in this way until all the cards have been used.

GUESS MY NATIONALITY

Procedure

Two or more people may play this game. One player selects a card which provides him with a country. The other players have to ask questions about the country until they identify it. Players then exchange roles and repeat the process with a different country.

Instructions

1   This game is for 2 or more players.

2   One player takes a card from the pack, but does not show it to the other players.

3   The others try to guess what country this card represents by asking questions about it.

4   When they have successfully guessed, another player takes a card and the others try to guess the country.

5   Continue until every player has had two turns of taking a card.

This game is included as an example of a whole range which combine information exchanges with problem-solving. Maps are a very good starting point for such activities. Full information abut the terrain must be shared in the first stage of the game, and then in the problem-solving stage a route must be planned to take account of this information. Obviously, activities like these could be extended to form full-scale simulations, but since we have included limited data which allows of only one or two simple solutions and have excluded any role-play, we feel that 'Rescue' is tight and self-contained enough to be classified as a game. The language in this example makes it suitable for more advanced students only, but similar games, involving for example planning a route for a motor-rally, could be developed along these lines.

Procedure

Two players are trying to work out the best route for a team of soldiers to take in order to rescue an important prisoner held in hostile country. Each player has a map, but information supplementary to the map is also available. This is different for each player. This extra information will affect their planning, and its implications will form the basis for much of their discussion.

Materials required

1   Two identical copies of a simple map, one for each player (see fig 7). Multiple copies will have to be made since maps will be written upon and cannot therefore be used twice.

2   Two supplementary information sheets, different for each player (see below).

3   A copy of the map with all the new information from both sources entered and a suggested route marked upon it, for use by the teacher, or as a postgame checksheet for the players themselves.

Instructions

1   This game is for 2 players.

2   Each player takes a copy of the map.

3   Your aim is to work out the best route for a team of soldiers to take in order to rescue a prisoner who is held in hostile territory in a building in square A3 of your map. Your soldiers must enter the country by sea in the south of your map.

4   In addition to the map, each player has more information on sheets 1 and 2. This is fortunate, because the map is more than 20 years old and may not be accurate. So you will need to check it carefully against your information sheets. One player has information coming from a recent air-reconnaissance of the district, and the other has information coming from secret resistance workers within the district itself.

5   You should start the game by comparing the information you have, telling your partner about the new information on your sheet, asking him to give you his extra information, altering your maps as necessary.

6   When you are satisfied that all the new information is complete, discuss with your partner the best route for your soldiers to take to the place where the prisoner is held and back with him to the shore where your boats will be waiting.

7   When you think you have worked out a possible route, compare it with the suggested route on sheet 3 and discuss the reasons for any differences.

KEY

——	Road
- - -	Path
▭	Buildings
(hatched shape)	Built-up area
🌳🌳	Woods
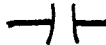
(cliff symbol)	Cliff
✹ ✹	Marsh
:·:·:	Sand beach and dunes
(ford symbol)	Ford
(bridge symbol)	Bridge
(tunnel symbol)	Tunnel
∼∼∼	Sea

Fig 7   The basic map used for **Rescue**.

Information transmitted from Resistance HQ in town

A2   There is a minefield to the east of the ford

A3   The prisoner is held there

A4   Tank was burnt out by resistance attack two weeks previously. New cattle shed
       abandoned

B1   Farmhouse abandoned

B3)   There is an electrified steel fence inside the edge of the woods.
B4)   Dog patrols to the north extending west of the ford

B5   Recent noises in wood turn out to have been trees falling in recent storm. Two of
       these have fallen across the river

B6   There are guns in the farm building, controlling movement on the road

C4   Much enemy activity at house; purpose unknown

D1   Bridge permanently guarded

D2   Soldiers guarding town. More troops have recently arrived
D3)

D4   Frequent traffic up the track to the house at C4

E2   The warship is ready for action but awaiting fuel. The guns on the harbour wall
       control the west shore of the marsh

E5   The beach has mines buried near to the cliffs

E6   House north of road is occupied by a resistance sympathiser

F1   Machine gun concealed in woods

Aerial reconnaissance HQ: Information available

Information

A4   New concrete building and tank

B2   Tents

B5   Unidentified structure spanning the river just north of the fork

C6   The bridge has been broken by the previous day's air-raid

D3   The town has been extended since this map was drawn, and now covers the whole of this square

D5   Tents and military vehicles have been seen in this area

E2   Warship in harbour

E3   As map but the built-up area now extends south of road for a little way

E4   Sunken ship blocks the approach to that part of beach

F6   As map — cliffs are too steep to climb

This section includes only a few out of the large number of games that can be built around the idea of matching identical features or making a link between similar items which are pictorially or verbally presented. Many familiar games eg *Dominoes* or *Happy Families* work on the principle of making chains of associations or groups of similar items. When applied to language learning, games of this type can be very productive. Some of the language that will come out of such an activity is predictable in terms of structures; ways of expressing similarity or difference, and there will be the need for the 'too', 'so does...', 'neither does...' group of structures; but a much wider range of language will also be used, according to students' ability. This is almost guaranteed by the principle of 'built-in disagreement' whereby it is not in players' interests simply to agree to every move made by the others. Every move should involve some discussion or argument within the group.

Sets of picture cards form the basis for the games in this section, specialised in the case of the *Happy Families* games, but otherwise showing a variety of different objects and living creatures. Cards of this type may be homemade, using small cutouts pasted on to visiting cards or postcards and, if possible, covered with plastic film to help them withstand constant handling. Alternatively, published sets of cards, such as Edward de Bono's *Think Links*, are suitable for many of the activities (see fig 8).

The advantage of building up one's own collection of picture cards is their versatility. For a more extensive treatment of the potential of small picture cards, readers are referred to the article on picture cue-cards by J Y K Kerr mentioned in the Bibliography.

Procedure

This game is played in pairs or in small groups of 3-5 students.

Two sets of picture cards are used. The cards in the first set (one for each player) symbolise occupations. The cards in the second set show objects which the players have to make use of in their occupations. Both sets are placed face downwards on the table in front of the players.

The players begin by each taking an occupation card and deciding on their occupation. Each player in turn then takes one of the 'object' cards and says how he would use it in connection with his occuaption. If the other players are satisfied with his proposal, he is allowed to keep the card. If they are not satisfied, he must return the card to the set on the table.

Materials required

A set of picture cards showing a range of objects. Some typical cards are shown in fig 8. Cutouts from magazines and catalogues, stuck on card, may be used, or simple line drawings, appropriately coloured.

The objects depicted on the 'occupation' cards should be selected for their symbolic value. A bottle of milk, for example, may symbolise a milkman, a farmer or an owner of a cafe. The cards in the second set need not be selected. If plenty of cards are available, the students may be allowed to deal these from a large number.

Each set of cards should be stored in a separate envelope, which should be labelled (eg OCCUPATIONS). These two small envelopes should be kept in a folder. The instructions for playing the game are positioned on the outside of the folder.

Instructions

DO NOT OPEN THIS FOLDER UNTIL YOU HAVE READ THESE INSTRUCTIONS

1   In this folder you will find two small envelopes. Take these out of the folder.

2   One of the small envelopes is marked OCCUPATIONS. It contains 5 picture cards. Take these out of their envelope and place them FACE DOWNWARDS on the table. DO NOT LOOK AT THEM.

3   Take one occupation card each. Look at the picture on it and decide what your occupation is. Tell the other players what you have decided.

4   The other envelope is marked OBJECTS. It contains 20 picture cards. Take these out of their envelope and place them FACE DOWNWARDS on the table. DO NOT LOOK AT THEM.

5   Decide who will begin. Play in a clockwise direction.
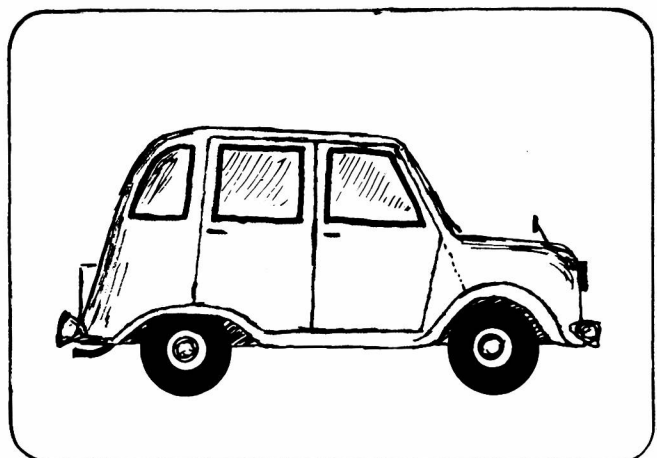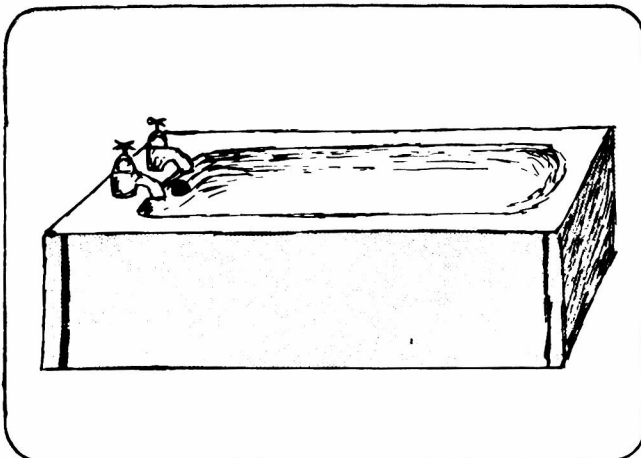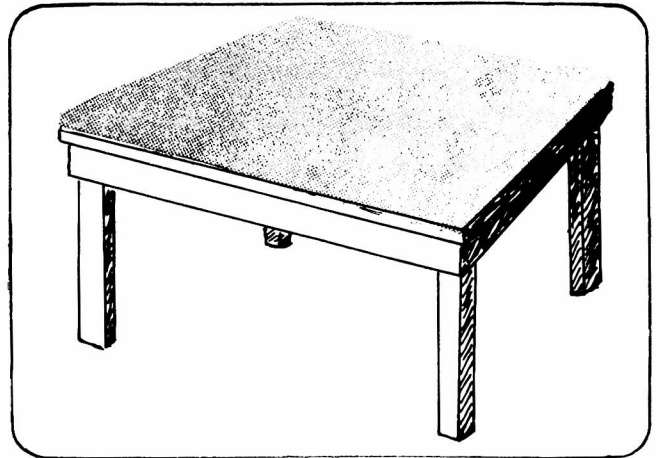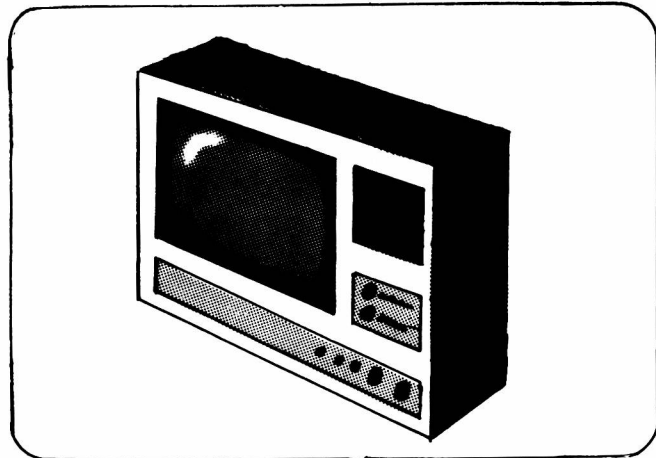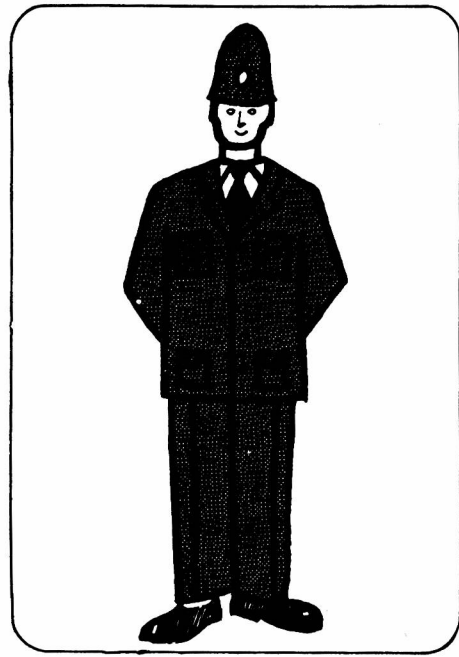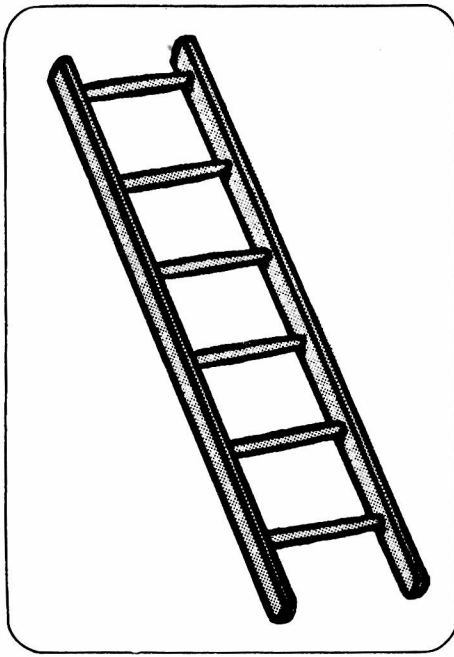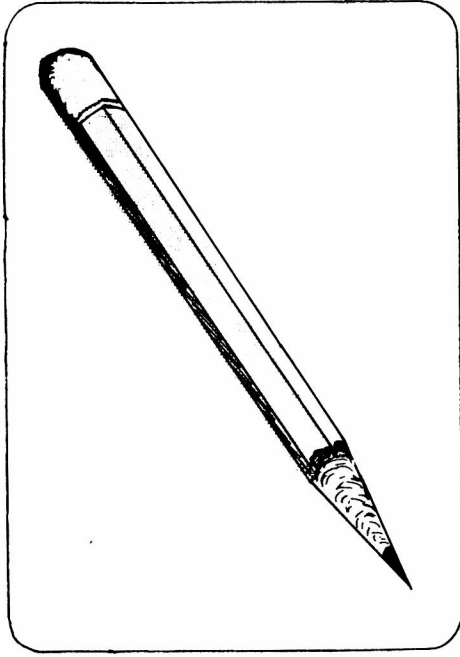
Fig 8   Picture Cards for **Use It**
(reproduced from the *Think Links* Materials, by
kind permission of Direct Education Services Ltd)

6   When it is your turn, pick up one of the object cards on the table. Place this FACE UPWARDS on the table in front of you.

7   Decide how you will use this card in your work. Tell the other players. If they agree with your idea, you may keep the card. If they do not agree with you, put it at the bottom of the cards on the table.

PICTURE DOMINOES

Procedure

In this game players try to get rid of the cards in their hand by placing them next to one another on the table in a line as in dominoes. Cards can only be placed next to one another if a player can find a similarity or make some other connection between them which the other players accept. As the game progresses and it becomes harder to connect up cards the justifications have to become more imaginative, and discussion and argument are encouraged.

Materials required

A set of 40 small coloured picture cards showing commonly-seen objects, animals and people. It is possible to use the same cards, showing single pictures, as are used in other games in this handbook (eg *Get it Done* and *Categories*). Using the same set saves preparation time and is still effective. On the other hand students might prefer to play with cards that have the same 'double-ended' format as in normal dominoes. These cards will have to be specially made and will not be so useful in other games as the single-picture cards. To make them, take pieces of card about 7 cm × 3.5 cm and rule a thick line down the middle so as to divide the card into 2 equal squares. In each square glue or draw a different picture. If the 2 pictures on each card are as different as possible the game will go faster and be more amusing.

Instructions 1 (For single-picture card version)

1   Four to 6 people may play.

2   Each player starts with six picture cards. The rest of the cards are placed face down in a central pile.

3   Players take it in turns to lay down as many cards as they can.

4   Cards are placed down on the table in a line. New cards may be added at either end of the line, but only at one end during any player's turn.

5   To add a card to the line, you must find a connection or similarity between it and its neighbour, and you must tell the group what this is. You may only put your card(s) down if the other players accept what you say.

6   If you cannot find any connections you may exchange one of your cards with a card from the central pile. If you do this, you cannot then put down a card during that turn.

7   The first player to use up all his cards is the winner.

Instructions 2 (For version using double-ended picture cards)

As for single-picture version except for 5, which should read:

5   If you can match one of the pictures on your 'domino' with a picture at the end of the line, you may put down your 'domino' so that the 2 pictures touch. You must tell the other players what connection or similarity there is between the 2 pictures, and you may only get rid of your domino if the other players accept what you say.

PICTURE RUMMY

Procedure

In this game players try to get rid of the cards in their hand by making groupings of at least three cards which have some similarity or connection between them. When a player has done this he may place the cards face upwards on the table and declare what the connection is. If the other players accept this the cards remain on the table. New cards can be added to this basic group but only if they fit in with the grouping as defined by the original player. For example, three animal cards could be put down together because they all show mammals. A permissible addition to this would be another card showing a mammal. However a card with a crocodile on it would not be a permissible addition, even though it shows an animal, because a crocodile is not a mammal but a reptile.

Players who cannot put down cards may exchange them with cards from the central pile. As with *Picture Dominoes*, the idea is to stimulate imaginative justifications, and arguments about the connections and differences between things.

Materials required

A set of at least 40 picture cards showing common objects. The same cards as in *Picture Dominoes* and *Get it Done* may be used. It is a good idea to select the pictures so that a number of obvious connections may be made, as well as less obvious ones. For example, at least 6 animal cards and at least 6 cards showing mechanical devices provide a good basis for easy groupings. Some objects could be grouped across categories eg objects which happen to be of the same colour or which have other superficial features in common.

Instructions

1   Four to 6 people may play.

2   Deal out 6 cards to each player. Place the rest face down in a pile in the centre of the table.

3   Your aim is to get rid of your cards as quickly as possible, by finding groups which have some similarity or connection.

4   You may get rid of cards in two ways: you may either put down at least 3 cards to form a new group, or you may add cards to a group that is already on the table. In order to get rid of cards you must tell the other players what the connection is, and they must decide whether to accept what you say.

5   When a group of cards is already on the table you may only add extra cards if they fit into that group as defined by the player who first puts it down.

6   If you cannot put down any cards, you may exchange one of your cards with one from the central pile. Put your old card underneath the pile and take your new one from the top.

7   The first player to use up all his cards is the winner.

CATEGORIES

Games such as *Picture Dominoes* depend upon finding conceptual links between picture cards and placing them down on the table in a linear arrangement. An extra dimension to this type of activity can be added by the use of a 'Matrix board' on to which the cards must be fitted. This board consists of a simple grid pattern with 3 or 4 squares horizontally and a similar number on the vertical axis depending on the complexity required (see fig 9). The task is for the students to place a number of cards on this board so that all the cards in line with each other horizontally and vertically have something in common or belong to the same category.

The completing of the pattern is satisfying in itself, but it also structures the students' activity and provides the game with a neat closure. When the board is filled to everyone's satisfaction the task is done.

Because the task is more complex than *Picture Dominoes* and involves organizing ideas into some pattern, it seems most suitable as a cooperative activity for a small group.

Cards can either be given out in sets for which there is one 'correct' type of arrangement on the grid — or, in a more imaginative and speculative version, they may be taken at random from a large pack. A simple example of cards suitable for the first type of game would be a set of 12 picture cards showing 4 animals, their typical habitats, and their usual food. The most likely arrangement would be to have the 4 animal cards along one horizontal axis with the food and habitat cards for each animal placed in a vertical line with it. Because of this categorization and pattern-finding element, this type of game lends itself readily to ESP content.

Materials required

A simple board marked out on card (as in fig 9) forming a grid composed of 3 rows of 4 squares. A set of 12 picture cards to fit the squares on the grid.

Procedure

Three or 4 players can play. The 12 cards are dealt out equally. Each player looks at the cards in his hand and describes what he has, Players then start speculating about what the main categories on the grid will be and start trying to arrange cards on it. The group must discuss and accept each placing of a card before it can remain on the board. Later decisions may mean that cards have to be moved several times until the final pattern is achieved.

Instructions

1   This game is for 3 or 4 players.

2   Take a set of cards and deal them equally among yourselves. Do not show them to each other at this stage.

3   Each person should describe the cards he holds, and the group should start to discuss how they could make links with other people's cards.
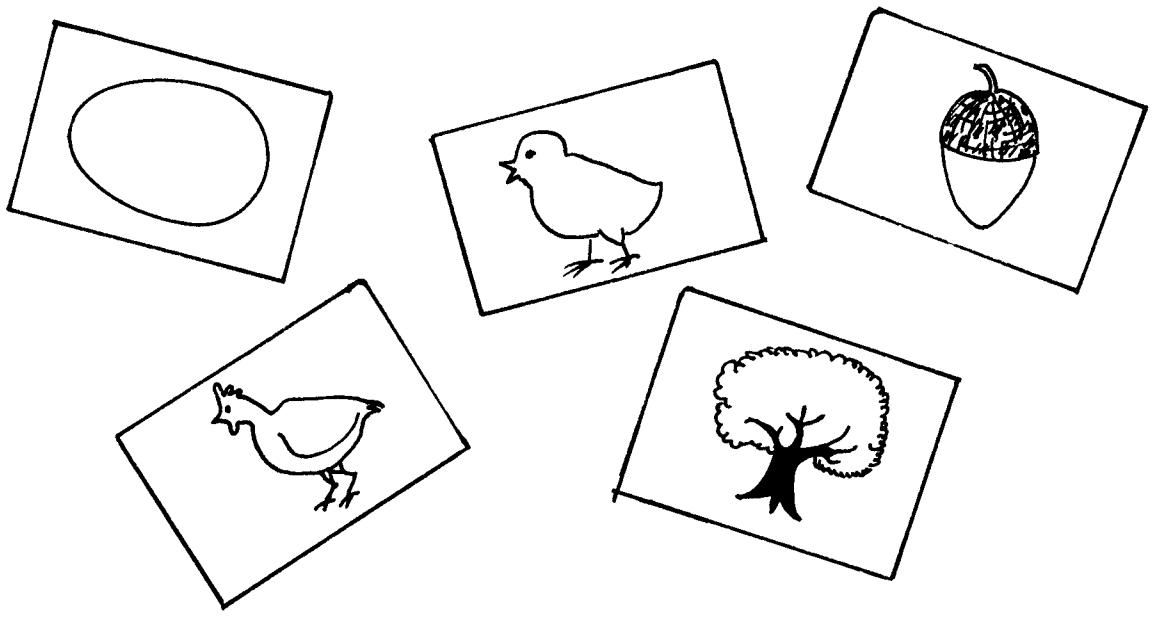
Fig 9   Matrix board and cards for **Categories**
(The cards illustrated are part of a set showing
3 parallel stages in the life cycle of 4 different
organisms)

4   When you have got a general idea of the cards you may start putting them down, one by one, on to the board. All the cards in a horizontal line must have something in common, and all the cards in a vertical line must have something in common. Discuss your reasons for the positioning of cards as you put them down.

5   When all the cards are on the board and everyone is agreed that the vertical and horizontal lines have common features, the game is finished.

Variations

1   The 12 cards have four 'odd' cards added to them, which do not fit into the set. Players have the additional task of discussing which cards should be ignored.

2   Players use 12 or more cards, taken at random from a larger pack, and have to invent connections between them in order to fit them on to the board.

This section contains games that could be played using a pack of commercially produced *Happy Families* cards. ELTI uses the Oxfam pack which has 'families' more appropriate to an international classroom than the traditional design, since each Oxfam family comes from a different part of the world. The first set of rules is based on those for the normal *Happy Families* game, but the activities following it were developed in ELTI. Notice that in the first game we have included a rule about saying 'please' and 'thank you' which is a useful reminder for those students who do not use these conventions in their mother-tongue.

HAPPY FAMILIES

Instructions

1   Four to 6 people may play.

2   One player (the dealer) gives out the cards equally around the group.

3   The dealer decides which of his cards he is going to use to make up his families. He begins asking any other player for a suitable card.

4   If the other player has that card, he must hand it over. The dealer may continue to ask players for cards until he gets the answer 'no'.

5   If a player who has been asked for a card does not have it, it becomes his turn to ask for cards until he gets the answer 'no'.

6   As family-groups of cards (4 in each) are collected they are placed face down in front of the player who has collected the family. The player with the most families is the winner.

7   When a player has no cards left he must drop out of the game.

8   Remember to say 'please' when asking for a card and 'thank you' when you receive it. If you forget, you will lose your turn!

KIM'S GAME

Materials required

1   Twenty cards from the *Happy Families* pack. These should include 2 complete families, 2 families with one member missing, 2 or 3 pairs (eg husband and wife, brother and sister only) and one or 2 single cards.

2   A simple board suggesting bus seats (see fig 10).

3   A passenger list.

Instructions

1 Four to 6 people may play.

2 Arrange the cards on the board in such a way that some families are close together while others are divided.

3 Players have 2 to 3 minutes to study the cards. They have to try to memorize where the family members were sitting.

4 Turn all the cards except one face downwards. The card left face upwards becomes the 'start' card.

5 Players (either individually in turns or as 2 teams) have to try to identify the other cards starting with any card next to the 'start' card. After this they can continue from any card already exposed, provided they do not move diagonally. Before turning over a card the player should say something like "The person sitting next to/behind/in front of X was Y".

6 A score is kept of the number of right guesses and the person with the most is the winner.

INVENTING REASONS

Materials required

1 Board as for Kim's Game (see fig 10).

2 A selection of 20 cards as for Kim's Game, but additional cards may be included, so that each player has an equal number which will mean that not all passengers will get a seat.

Instructions

1 Four to 6 people may play.

2 Divide the cards equally among the students in the group.

3 Each player takes it in turn to find a seat for one of his passengers, giving reasons, eg the first player might say "Mrs da Silva wants to sit here, by the window". Another student might ask "Why?" to which the first student may reply: "She wants to see the view". The next student locates one of his cards and gives reasons for the placing.

4 The game continues until all the seats are taken. At each stage the location of the passengers is discussed and passengers already seated may be moved by general agreement. For example, if Master da Silva wants to sit at the back of the bus, his father — or one of the other passengers — may object.

Variation

Before the game begins a card showing an object is placed face down on each 'seat'. After all the passengers have been seated, the object cards are turned over one by one by each player who must explain why their passenger should be travelling with such an object, eg Why does Mr da Silva have a revolver with him?, Why has Mrs Aziz got a nylon nightie on the bus? etc.

IDENTIFY

Materials required

Twenty cards selected from the pack so that there is some overlap (eg more than one person carrying or holding something, similarities in dress etc).

Instructions

1   Four to 6 people may play.

2   Lay out all the cards face upwards on the table.

3   Each player secretly 'identifies' with one of the characters on display. He should be prepared to answer questions about his age/sex/appearance etc.

4   Each player is questioned in turn by the others to find out who he is. Only yes/no type questions may be asked.

5   The player who guesses right most often is the winner.

ARRANGE IT (A variant of *Describe and Arrange* described earlier)

Materials required

1   Two sets of 9 or 12 matching cards.

2   A simple board marked out in squares to place one set of cards on. The back inside surface of a cardboard folder is suitable for this purpose. The front cover of the folder can then act as a shield so that Player B cannot see the arrangement of cards.

Instructions

1   This game is for 2 people.

2   Each player takes one set of cards. Both sets are identical.

3   Player A arranges his cards in any way he likes upon the board. He must not let Player B see how he has done this.

4   Player B has to arrange his cards in the same way as Player A, by following instructions and asking questions.

DESCRIBE AND COLLECT

Materials required

1   A selection of 20 cards from one *Happy Families* pack.

2   One other complete pack of *Happy Families* cards.

Instructions

1   The 20 selected cards are displayed on the table. The complete pack is placed face downwards on the table.

2   The first person to play takes a card from the complete pack, without showing it to the others. If the card he has taken is on display he attempts to acquire the pair by giving a description which includes not more than 2 'clues' eg "I'd like a woman with a hat. She is holding a basket". If his description is sufficient to identify the person, he is allowed to take the card. If his description is not recognised, the card he took is put back under the pack.

3   If a student takes a card which is not on display he misses a turn.

4   The game continues until all the cards on display have been taken. The winner is the person with the most pairs.

16	17	18	19	20

15	14		13	12

8	9		10	11

7	6		5	4

1			2	3

BUS
DRIVER
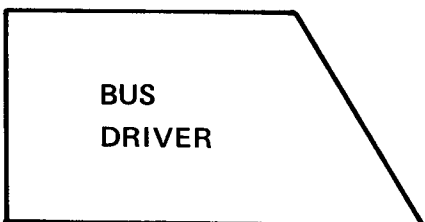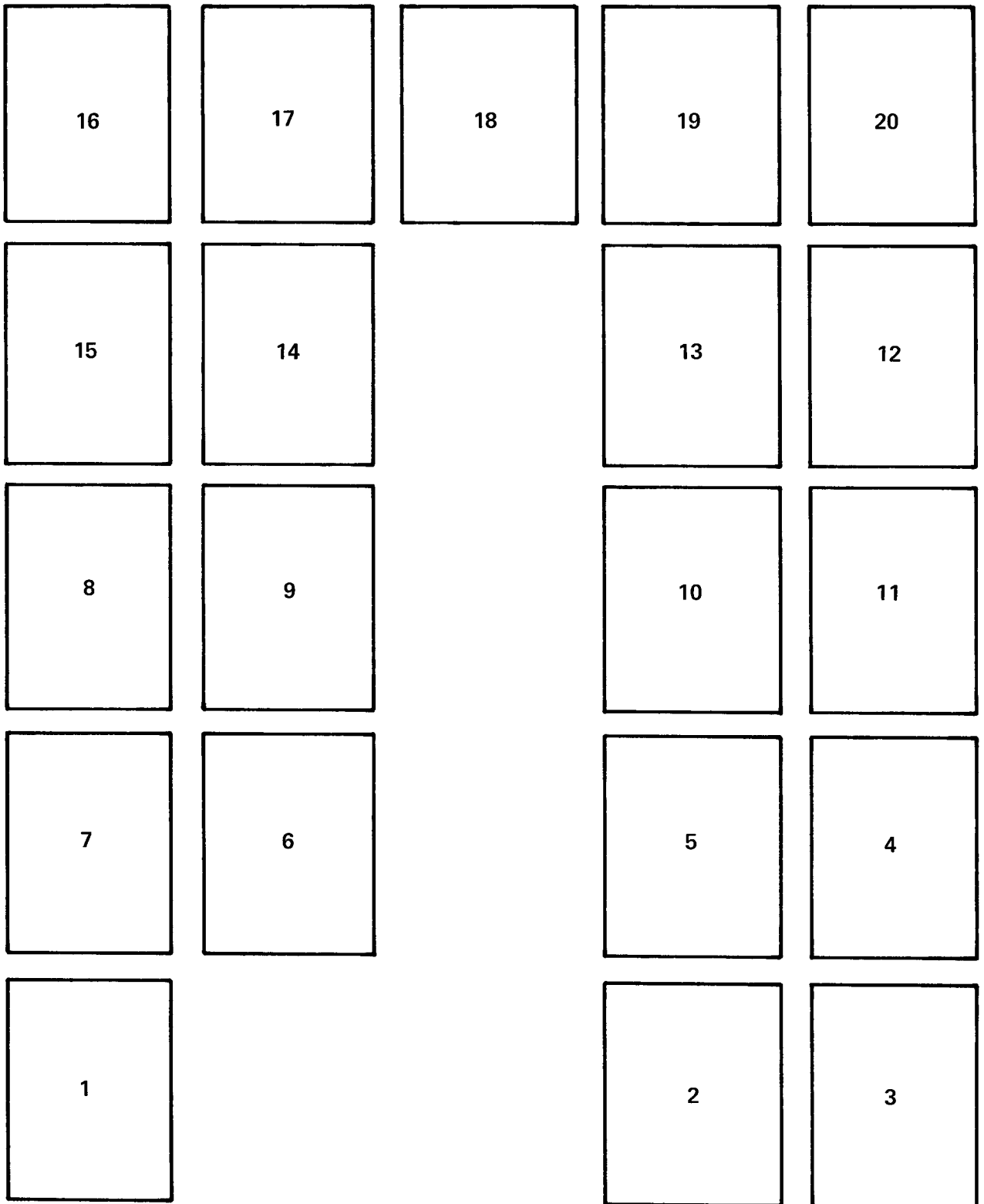
ENTRANCE

Fig 10   Board for **Happy Families — Kim's Game**

COLLECTING FRIENDS

Materials required

1 complete pack of *Happy Families* cards.

Instructions

1   About 20 cards from the pack are displayed on the table. The remaining cards are distributed among the players so that each has an equal number.

2   Each player takes it in turn to acquire a friend for each of the people shown on the cards in his hand by giving a description of the card he wants (following the same procedure as for game 6). He is not allowed to ask for a member of the same family as a 'friend'.

FIND YOUR PARTNER (class interaction game; see also *FIND YOUR PARTNER* in the section on WHOLE CLASS GAMES)

Materials required

2 packs of *Happy Families* cards

Instructions

1   Select enough identical pairs from the 2 packs to provide one card for each student in the class.

2   Give each student one card.

3   Students then have to find the person who holds the identical card to theirs by asking questions abut the pictures on the cards. They are not allowed to mention the name of the person on the card.

4   Students who have found their partners go to one side of the classroom and wait until the others have paired up. When all pairs have been found the game is at an end.

A board around which players move pieces or tokens is a format which students often find very attractive, perhaps because of the visual impact a well-designed board can have and because such games are familiar to many students. This section includes 3 games of this type, and 2 games (*Say it* and *Get it Done*) in which a matrix-type board is used to determine players' moves.

Board games can be recommended to teachers for other reasons. Firstly, one of the most usual ways of determining the next move to be made by a player is by throwing dice. This device not only introduces a pleasing element of chance and surprise into the game but also ensures that even the least able students can make some move without delay. It is essential however, that this chance element should be followed by a stage in which the players must *react* in some way to the move. This provides a good balance of chance and skill; the skills involved for our purposes will be linguistic. The criterion of success in a move which depends on a player's linguistic performance should be the opinion of the other players, rather than that of an external 'judge'. This not only removes the temptation for the teacher to interfere too much, but also sets up situations which lead to argument, controversy, and self-criticism within the group.

One very productive aspect of board games is the way in which the design on the board itself can be made to reflect or symbolise some system found in the real world. Board games can be made out of maps, or they can even be made to represent the stages in some process. More abstract designs, also, can suggest the real world. In *The Gift Game* the players often regard the small pictures as items actually on display in a shop or a catalogue. An element of role-play can come into such games spontaneously if the board is convincing enough in the information it carries or attractive enough in appearance. This format is, therefore, one which offers many opportunities to teachers concerned both with English for general, social purposes and with English for more specialised needs.

The 'information-gap' principle mentioned in the Introduction is one which can be exploited very well, using a combination of information given on the board and information available initially to only one player through the device of instruction cards which must be taken under certain conditions. The familiar Chance cards of games such as *Monopoly* are an example of this.

Players who land on specially marked squares must take a Chance card from the pack and either communicate its contents to the others or act in accordance with the instructions written on it. This may involve a whole chain of interactions. In a game such as *If* this is exploited to the full, with every move being affected by the combination of the 'open' information on the board square and the instructions that are drawn from the separate pack. These instructions are communicated by one player to another who must act upon them or argue against them if it is to his advantage. The 'Opinion-gap' or built-in disagreement is thus also brought into play.

Because a board game can display many of the features of other types of game plus the extra element provided by the use of the board itself, there can be a danger of becoming too elaborate in terms of rules and variations. Rules which prove only to complicate matters and in fact cause breakdowns in communication should be ruthlessly excluded. Snags like this will probably only emerge during actual play, so it is doubly important to try out pilot versions of board games before settling on a final form, eg

The Gift Game in its first version seemed to need 4 different packs of cards as well as a board but experience of trying to play this over-elaborate version revealed how it could be cut down to the present much more manageable and linguistically productive version. The aim should be to get the maximum language from the simplest design.

Procedure

This game is concerned with choosing presents from a selection of items shown on a gaming board, rather as in a mail-order catalogue. Useful vocabulary items may be introduced here and a few structures will occur again and again eg "I'm going to give this to ....." but in fact this game generates a much wider range of language forms and functions than might be expected, since one of a player's aims is to convince the others of the suitability of the presents he has chosen for his family and friends, and this tends to produce argument or comment from other players. At the beginning of the game players are given 5 cards each, upon which are brief descriptions of the type of person for whom they must find presents. These cards and the way they relate to gifts shown on the board determine the acceptability of any choice made by a player and provide the grounds for argument and discussion. The aim of the game is to get rid of these Family and Friends cards by matching them with suitable presents from the board. There are also Chance cards which are taken when players land upon special squares on the board. These cards can help or hinder the players' chances of finding a present for every person on their list, and are included to provide further reasons for negotiation and interplay.

Materials required

A large piece of stout cardboard to form the game board. It should be scored down the middle so that it folds easily in half. This board should be marked into squares measuring at least 5 cm × 5 cm as shown in fig 11. Small cutout pictures of possible gifts are glued on to just over half the squares. A very good source of such pictures is provided by mail order or trading stamp catalogues. Some of these pictures may be ambiguous in their appearance to stimulate discussion about their interpretation during the game. Some of the remaining squares may be coloured or marked with the word 'Chance'. A player who lands upon one of these must take a Chance card from a separate pack and obey the instructions on it.

A few more squares (at least two on each horizontal line) may be marked with two arrows pointing in opposite directions. Players who land on such squares may choose to move forwards or backwards on their next move. The remaining squares are left blank.

The board should then be marked with a 'START' square and with arrows at the end of each row of squares indicating the usual direction of play. In the ELTI game, moves are made to the end of one horizontal row, down to the next row and along to the end of that row in zig-zag fashion as shown in fig 11.

Since the game board will be subjected to a lot of handling it is advisable to cover the finished article with adhesive plastic film.

Two separate packs of small cards are also needed. These may be cut from spare cardboard, or for a more finished result blank visiting cards may be used. It is a good idea to use different coloured card for each pack so that they can be easily sorted at the end of the game.
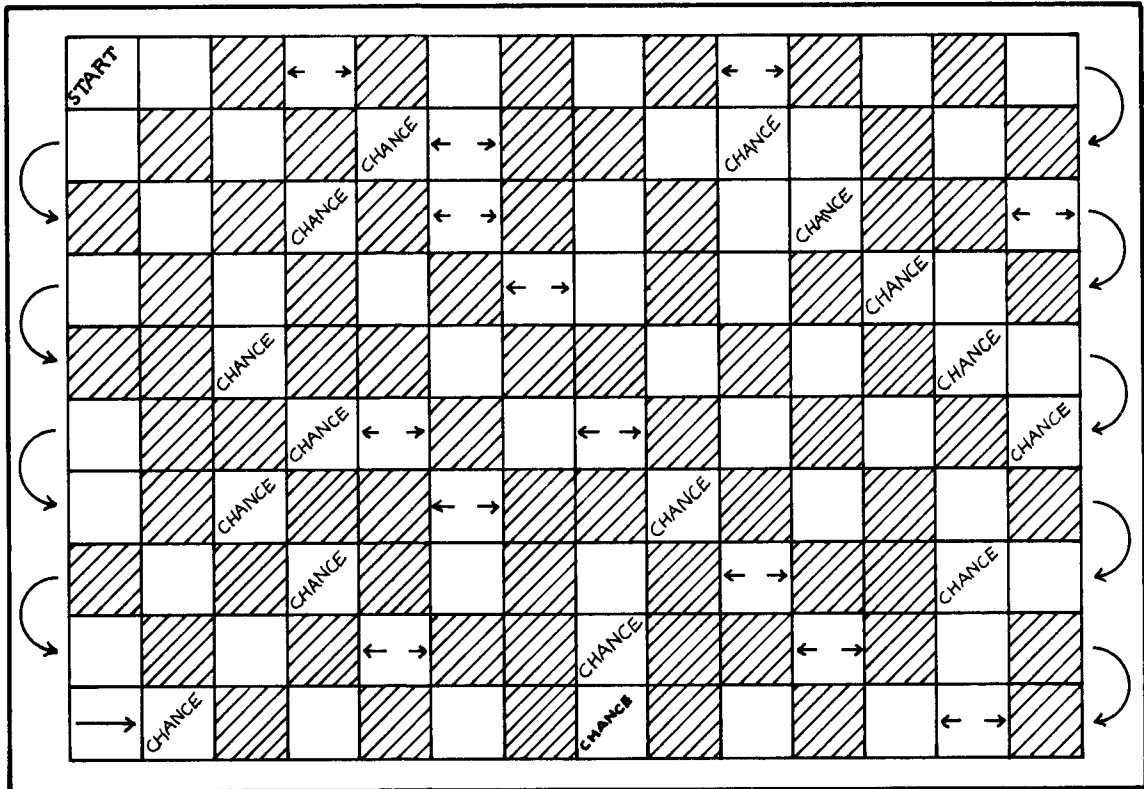
Fig 11   **Possible lay-out of a board for The Gift Game.**
Shaded squares indicate where pictures of possible gifts
appear. Slightly over 50% of the squares should have
gift-pictures in them, the rest of the board being used
for 'chance', 'change-of-direction' or blank squares.
The arrows at the side of the board indicate the normal
direction of play.

The cards in one pack should carry brief descriptions of people for whom presents must be bought. These are the Family and Friends. These cards vary in difficulty and specificity. There should be at least 30 of these to provide for a game with up to 6 players. A sample list of Family and Friends possibilities appears below.

The other pack of cards is used for Chance; about one half of these cards have small pictures of additional presents glued or drawn upon them, with instructions to say that the player may use the present himself or else use it to trade for a present that another player may have acquired during the game. The other cards describe situations which necessitate finding an extra present — an unexpected visit by a distant relation for example.

The other equipment needed is a die to decide how many squares a player should move at each turn and a set of tokens for players to move around the board to indicate their position.

Sample list of 'Family' and 'Friends'

1   an elderly uncle who enjoys gardening

2   a little boy, aged 3

3   the person on your left

4   a young lady with artistic tastes

5   a teenage boy

6   someone you wish to re-establish contact with

7   your newly married sister

8   a girl student, aged 20

9   an old school-friend

10   your current flame

11   an elderly lady who lives alone in the country

12   your rather glamorous bachelor uncle.

Examples of instructions given on Chance cards

1   You may use the present shown on this card, or exchange it with something another player has [a different picture appears on each card].

2   Your athletic uncle will be coming to stay.
    You need to find an extra present for him.

3 You forgot to include one of your cousins on your list. Find a suitable present for him or her.

Instructions

1 Three to 6 players may take part.

2 Each player has a coloured token to move around the board according to the throw of a die.

3 At the start of the game each player takes 5 Family and Friends cards from the pack. Your task is to find a gift suitable for each one of these people.

4 If you land on a square containing a gift which you think is suitable for one of your family and friends, you may get rid of the card bearing the name of that person, but to do this you *MUST* say why the gift is suitable and justify your choice to the rest of the group. If they do not accept your reasons, you may not get rid of your card yet. When you have successfully chosen a gift, place the Family and Friends card on top of the gift square. This gift may no longer be chosen by the other players. *The first person to get rid of all his cards is the winner of the game.*

5 If you land on one of the squares with the 2 green arrows marked upon them, you may change the direction of your next move, if you wish. By doing this you may be able to land on gift squares that you want.

6 If you land upon one of the squares labelled 'Chance', you must take one of the Chance cards. This will either provide you with an extra gift, or give you an extra person for whom to find a present. You may negotiate with the other players in any way you like. If you do not want the gift you have drawn on a Chance card you can try swapping it with something another player has. If you can match a gift to one of your family and friends you may get rid of both cards. Place them together, face down on the table.

7 If you are not sure what an item is, ask the opinion of the other players, and if it is a suitable gift, you may choose it for one of your family and friends.

Local maps, particularly of train, bus, or metro routes can form the basis of very satisfactory board games for 2-6 people. The object is for players to 'travel' to and from 'home' along a route represented by a train or bus map according to the throw of a dice, and to visit a number of places, represented by picture cards drawn at random from a pack. The 'home' or starting-point for each player is represented by a card drawn from a pack of cards marked 'Start'. Chance cards are drawn during the progress of the game. These carry instructions which slow down or accelerate the players' progress.

Such games are very useful for orienting students to a new town of residence, and for reinforcing some of the vocabulary connected with travel by public transport, but they are also characterised by the interaction stimulated among the students on the subject of the game itself. The Chance cards provide one of the motive forces of this sort of interaction, since players will discuss the implications of the instructions on these cards and will often need to resolve disagreements and ask for clarification of each other's intentions.

Materials required

The ELTI version of the game consists of a die, a token for each player, a set of postcards of tourist attractions in London; a coloured poster-sized map of the London Underground system, which forms the board; and home-made Chance and Start cards appropriate to the map. Obviously bus or train maps appropriate to other places than London may be substituted, and suitable accompanying cards devised. Chance cards which require players to think out the implications for their next move are the most successful in promoting talk amongst the students. For example a student may decide to change his route or the order of his visits as a result of a Chance card and he will have to justify this to the other players. A selection of instructions from Chance cards for the ELTI London Underground game is given below:

London Underground Game Chance cards

1   Bomb scare at Oxford Circus. If you are travelling on the Central Line, Victoria Line or Bakerloo Line, *miss one turn*.

2   London Transport wishes to inform travellers that extra trains are being provided on this line. *Move forward four stations*.

3   Power failure at Embankment Station. There will be delays on all lines through Embankment. *Miss one turn*.

Instructions

1   Take a START CARD. You must begin and end your journey at this station.

2   Take 3 TOURIST CARDS. The purpose of your journey is to visit the places shown on these cards.

3   Plan the Underground route from the station shown on the START card to the three Tourist places and then back to your starting point.

4   Choose a coloured counter and place it on your starting point on the map.

5   Throw the die once. The number on the die will tell you how many stations you can travel. Move your coloured counter to your new station.

6   If you throw 1 on your die, do not move your counter. Instead, take a CHANCE CARD and follow the instructions on it. If the instructions do not affect you, you can move to the next station.

7   If you throw more on the die than the number you require to reach a tourist place or to reach a station where you have to change, you may stop at the station you require.

8   Pass the die to the next player, who follows instructions 1-7.

9   When you change to another Underground Line, miss one turn.

10 The first player to visit the three Tourist places and return to his/her starting point is the winner.

Procedure

The aim of this game is for the players to race each other around a board, each square of which has a different picture on it. The game is designed around instruction cards bearing conditions under which players may move along the board track. The words 'if', 'unless', 'in that case' and 'otherwise' are prominent among the instructions on the cards.

However, as with The Gift Game, the idea is to stimulate a much wider range of language than this, by causing students to argue and to justify making moves advantageous to themselves or to try to block other players' moves. Interaction among players occurs, because the way in which any instruction cards can be interpreted depends upon the postion on the game board held by the player. The player will want to argue that 'his' square on the game board satisfies the conditions on the instruction card for him to make a move forward. The other players will want to prevent him moving forward if they can.

Materials required

1   A large sheet of card, scored down the middle so that it will fold in half easily. This should be marked with a 'track' consisting of squares measuring about 5 cm × 5 cm. The track can be of any overall shape but it should be at least 60 squares in length. A large Start square should be drawn at one end, and a large Finish square at the other: see fig 12 for one possible layout. Each of the squares on the track should have a small picture in it. The pictures should be of well-known and easily identified objects but there should be a wide variety. Symbols, pictures of animals and plants, human beings and inanimate objects should be included so that there will be many different conditions to which the players must react when following the instructions on the IF cards. The pictures may be hand-drawn or cut out from magazines or other published material. The board should, if possible, be covered with adhesive plastic film to protect its surface.

2   A pack of instruction cards, called IF cards in the game. On these cards are written the conditions for the players' next move. Blank visiting cards measuring about 10 cm × 5 cm are suitable for this purpose. Some examples of the type of instruction that may be used are given at the end of this section. Some of the instructions should be deliberately open to several interpretations so that discussion amongst players is encouraged.

3   Each player will need a token to move round the board to mark his position.

4   Dice are not needed for the whole game since a player's move depends entirely upon the use he can make of the instruction card he draws. However, it may be more interesting if players start on different squares, and in this case it will be necessary to decide by some means on which of the first six squares each player should start the game. A die might be useful for this purpose, although players might like to use other means, such as negotiation amongst themselves. (There is no certain advantage in starting ahead of the other players since any player may have to move backwards in response to a particular instruction card).

Examples of instructions to be written on cards

1   If you are on something dangerous go back four squares.

2   Go back four squares unless you can find a similarity between your picture and the one before it.

3   If your picture shows something containing metal, go forward three squares.

4   Go forward two squares unless you are on something you could wear.

5   If your picture is of something essential to you, go forward two. Otherwise go back five.

6   If your square has no living creatures on it go back two. Otherwise go forward two.

Instructions

1   Four to 6 people may play.

2   Your aim is to reach the FINISH square before the other players.

3   To start, each player places his token on one of the first 6 squares on the board. You may either decide this by throwing a die or by deciding among yourselves. Remember, it need not help you to be ahead of the others at this stage!

4   Each player in turn takes a card from the top of the IF pack, and reads the instructions on it to the player on his left. That player must move his token according to the instructions that are read out to him. If he wishes to interpret the instructions to give himself an advantage, he must explain his interpretation to the other players. If they accept his explanation, the player may make the move he wishes to.

5   Players continue to draw cards from the IF pack and to follow the instructions on them, until one player reaches the FINISH square. That player is the winner.
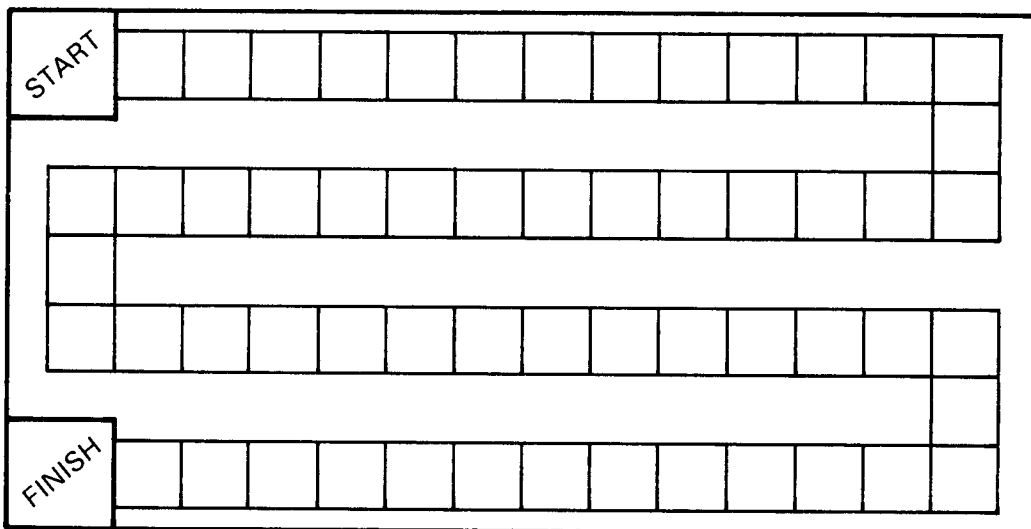

Fig 12   Possible lay-out of a board for **If**. Every square has a different picture in it.

Procedure

This game is designed to give students light-hearted practice in using all the langauge they have at their disposal to express certain language functions. It has been found that in playing it students come to a fuller realisation of just how many different language forms they can use to perform a particular function. Discussion and evaluation of the effectiveness of the utterances produced by each player come naturally into the game, since it is the group who must decide whether a player wins any 'reward' after his turn. A simple restriction is provided by vetoing the use of certain words during each turn, rather as in the familiar parlour game where players must not say 'Yes' or 'No', and this serves a double purpose. In the first place it provides amusement and suspense as players try to catch each other out, and secondly it emphasises the point that one can perform a language function, making an apology, for example, without necessarily using any of the more obvious words associated with that activity. Two further points should be borne in mind; firstly, it is a good idea to word the instructions on the game board in such a way that students must address their remarks to another player. This provides a more realistic, and potentially amusing, context for the language. An apology addressed to thin air is rather dead compared with an apology addressed by one player to another! Secondly, it is a good idea to have a time-limit within which the required utterance must be produced. This speeds up the game, and provides another condition which players must meet to win their 'rewards'.

Materials required

1   A large piece of paper on card with enough space on it to draw a grid of 36 squares or oblongs, with 6 horizontal and 6 vertical rows. There must be 6 boxes in each direction to correspond with the 6 numbers on the dice used in this game. Each box should be large enough for one or two sentences of instructions. The board for the ELTI game is an ordinary cardboard folder opened out flat. The boxes measure about 5 cm × 4 cm. The numbers 1-6 should be written down the side and across the top to correspond with the drawn boxes. These numbers enable the players to find the box they need quickly. In each box is a different set of instructions. The completed board is reproduced in fig 13. The keyword in each set of instructions is written in capital letters or in red. (The rules of the game state that neither this word nor any derivative of it may be used by a player when he is responding to this set of instructions).

2   A pool of tokens or a pack of blank cards should be provided, so that a player who has completed a successful 'turn' may take one. The player with the most tokens at the end of the game is the winner.

3   Two dice are needed in different colours. If the colour of one die corresponds to the colour of the numbers along the top of the grid and that of the other die to the colour of the numbers down the side, it is easy for players to throw both dice together and read off the grid reference. For example, if the horizontal boxes have red numbers by them and the vertical boxes blue ones, a red and a blue die should be used to determine from which box a player takes his instructions; the red die giving the number of the horizontal row and the blue one that of the vertical row in which the player's box appears.

	1	2	3	4	5	6
1	ASK any other player about his name, nationality or birthday	INVITE any other player to do something enjoyable	Make an APOLOGY and an EXCUSE to any other player	Make a COMPLAINT about any other player's behaviour	PREDICT something to any other player	Ask any other player's ADVICE about something
2	DESCRIBE your travel plans to other player	Make a CONFESSION to any other player	COMPLIMENT any other player on his/her appearance	PERSUADE another player to do what you want	Give any other player a WARNING	Make a PROMISE to any other player
3	REMIND any other player about a rule or a regulation	INTRODUCE another player to a third player	SYMPATHISE with any other player about an illness	CONGRATULATE any other player on something	TELL another player an interesting fact about your country	OFFER to buy something owned by another player
4	Make a SUGGESTION to another player	THREATEN to take something owned by another player	DESCRIBE any other player to a third player	TELL a LIE to any other player	ORDER another player to do something	Ask any other player for PERMISSION to do something
5	ADMIRE something another player is wearing	REQUEST another player politely to do something	BEG another player to do something for you	TELL another player about your family	ASK another player a QUESTION about the weather	CRITICISE another player's behaviour
6	SPECULATE about another player	ASK another player the way to a certain place	Give another player PERMISSION to do something	Make a WISH	THANK another player for something he has done	ASK another player to lend you something

Fig 13   Board for **Say It**.

4   A stop-watch, an egg-timer or similar device may be used to limit the duration of each turn.

Instructions

1   Four to 6 people may play this game.

2   Take it in turns to throw the 2 dice. They will tell you which of the instructions on the board you must obey. The red die tells you the number of the horizontal row in which your instructions appear, and the blue one the number of the vertical row.

3   Read the instructions in the box and do what they tell you. You will see that some words in the box are written in red or in capital letters. You may not use these words or any related words during this turn. You must say something within 10 seconds.

4   The player who is spoken to in each move must make a suitable reply or comment.

5   The other players will decide if you have done all these things correctly. They will also judge if you have made a successful communication according to the instructions. If you are successful you may pick up a card from the central pack.

6   When all the cards from this pack are taken the game is finished, and the person who has collected the most cards is the winner.

Procedure

This game has the same format as Say It, in that there is a 6 × 6 matrix, with a different instruction in each of its squares. Players use 2 dice to decide from which square of the matrix they should take their instructions. The instructions in this case are to cause something to happen amongst the other players, usually involving the exchange or acquisition of cards or other tokens. These transactions may alter the fortunes of other players, as well as that of the player whose turn it is.

The game finishes when all the cards from the central pool are used up. The winner is the player with the most points.

Materials required

1   A large piece of card upon which a 6 × 6 matrix is marked. As with *Say It* the boxes in the matrix should measure at least 15 × 10 cm so that there is enough space for the instructions to be written or typed in. The horizontal and vertical rows of boxes should be numbered 1-6 along the sides of the board, in different colours.

2   Two dice, of colours corresponding to the numbering at the sides of the board.

3   About 50 cards with pictures on. Each card has a numerical value according to the kind of picture used. The ELTI pack is made up as follows:

> 4 cards, worth 5 points each, showing *transport*
> 5 cards, worth 4 points each, showing *sports*
> 6 cards, worth 3 points each, showing *liquid*
> 5 cards, worth 2 points each, showing *buildings*
> 10 cards, worth 1 point each, showing *food*
> 10 cards, worth 1 point each, showing *people*
> 10 cards, worth 1 point each, showing *animals*

These cards are used in the transactions between players.

Instructions

1   Four to six people may play.

2   Each player starts with 5 cards taken from the central pack. These are not secret, and should be placed face upwards on the table.

3   Each player in turn throws the 2 dice and selects an Instruction Square on the game board by reading off the number on the red die to find the vertical row and the number on the blue die to find the horizontal row in which the instruction square appears.

4   The player must then see that all the instructions on the square are carried out, by talking to the other players and supervising the exchanging and giving up of cards.

5   When all the cards have been picked up from the central pile, the game is at an end. Players count up the points in their hands. The player with the most points is the winner.

	1	2	3	4	5	6
1	Claim one card showing transport from any player	Tell each player to give you one card	Ask any player for a liquid card and give him a food card	Tell the player on your left to take 2 cards from the centre	Claim any card you wish from one other player	Ask all who have sports cards to give them to you
2	Tell all players to take one card from the centre	Request any 2 cards from the player on your left	Ask all players to give you animal cards	If the player on your left has no transport cards, tell him to take 3 cards from the centre	Tell any players that do not have food cards to take one card from the centre	Claim one card from any player and take one from the centre
3	Claim transport cards from all who have them	Tell all players who have sports cards to take one card from the centre	If you have a people card, exchange it for a transport card	If you have a buildings card, ask any player for one	Ask each player for one food card	Tell the player on your right to take one card from the centre
4	If you have 2 people cards, tell all players to take one card from the centre	Ask for one buildings card from any player	Claim one card from the person with the most cards	Allow any player to choose two of your cards	Tell all players with animal cards to take one card from the centre	If you hold one or more liquid cards tell all players to give you one card
5	Tell any player to give one people card to another player	Ask any player for one sports card and give him one animal card	Tell the player with the fewest cards to take two from the centre	Allow the person on your left to take one of your cards	Claim one buildings card from any player	If you have a transport card, give it to any player and claim one food card in exchange
6	Allow the person on your right to choose any one of your cards	Tell all players with transport cards to take 2 cards from the centre	Claim all machinery cards held by the other players	If any player has a sports card, you may claim it	Tell the player with the most cards to give two to the player with the fewest	Ask any player for one liquid card

Fig 14   Board for **Get It Done**

The usual way to involve the whole class in a game is to play it in teams. This device is used in some of the games that follow but we have deliberately excluded games in which only one team-member at a time answers for the team as a whole. Games are designed so that each team member is communicating with his team-mates or his opponents throughout the activity.

Other games in this section do not use teams at all, but are intended for the whole class to play cooperatively, the object being for each individual to play his part in solving a simple problem or achieving a simple goal. Again, there is a need for all players to communicate with one another.

This type of organization implies that the class will be moving about during the games, so these activities may need careful planning so that furniture can be moved around and the necessary space created. The teacher will have to act as master of ceremonies rather more than he does in the other activities in this handbook. Instructions have to be made very clear before the games can begin, and a certain amount of organization from outside the group by the teacher will be necessary. As with other games, the most satisfying ones are those whose solution or end-point is immediately obvious. One good way of making the end of the game clear when large numbers of people are playing is to design it so that players end up in particular groupings or arrangements. For example, a game like *Find your Partner* is obviously successfully concluded when everyone in the room is standing in a pair. Other games like *Left Hand Right Hand* demand that players should end up standing in a ring.

Procedure

In this game the players try to form themselves into a large circle, having sought and found the people who should stand on their left and right. Each player has two cards, one in his right hand, one in his left. Players try to match up cards in order to find the people they should stand next to. They should not look at each other's cards but should ask questions of other people until they find their two partners. In fact, it is seldom possible to form a complete circle unless players change cards around quite extensively. The game-controller (or teacher) does not make this overt until problems start arising. He then tells the students that they may do anything they like to make it possible to form a ring. This will stimulate a new sort of language as they try to organise each other to solve the problem.

Materials required

2 packs of cards, each pack a different basic colour so that they can be easily sorted. The two packs correspond in that one pack has pictures only, and the other pack carries words that correspond to those pictures. In an easy version the words will simply name the pictures, but more intriguing results may come from using cards which merely describe a picture or suggest an attribute it might have. Several amusing false starts in the initial pairing may come about because of this, and will have to be resolved by discussion between players. Suggestions for a set of cards for a class of 8 are given below — with an 'easy' and a 'difficult' version for the word-cards.

	Picture card	**'Easy' word card**	**'Difficult' word card**
1.	Lion	Lion	Dangerous carnivore
2.	House	House	You can live in this
3.	Dog	Dog	Man's best friend
4.	Woman	Woman	Some think her place is in the home
5.	Teddy bear	Toy	Children love these
6.	Cow	Cow	Useful domestic animal
7.	Alarm clock	Alarm clock	Very useful in the morning
8.	Candle	Candle	This gives a little light

Instructions (to be given orally by the Game Leader — who may clarify as necessary during the game)

1   Each person has one picture card and one word card. Hold the picture card in your right hand and the word care in your left.

2   Your aim is to find the 2 people who have words to match your picture and the picture to match your words.

3   When you have found these 2 people, link hands with them. Try to form a large circle including everyone in the class.

4   If you have a question at any point, you may ask the teacher to give further information.

5   (This rule is not given at the start, but only when the class is unable to complete the circle.) You may exchange cards with other players if this makes your task easier.

Procedure

This is a role-playing activity which is best carried out with a large group of people. The aim is for students to practise social greetings and introductions in order to discover the name and occupation given to each person in the group. Players may either introduce themselves to others or ask for introductions from a third person.

Materials required

1 A set of picture-cards representing easily identifiable occupations, one for each player.

2 An equal number of cards bearing English names (eg Mr Peter Richardson).

3 A list of all these names to be given to each player. Each name on the list has a blank space opposite it, in which players write the occupation of each person, as they discover it.

Instructions

1 Each player takes an occupation card and a name-card. These give him his identity during the game.

2 Players also take a name-list each. Their aim is to meet everyone on the list and to discover his or her occupation. They write the occupation against every name on the list.

3 The player who is first to complete the list correctly is the winner.

FIND YOUR PARTNER

Procedure

A version of this game has already been included under *Happy Families* games in an earlier section but more complex and demanding versions can easily be designed. The basic idea is to have simple, similar, cards with 3 or 4 variables that determine whether or not they form pairs. Having the subject matter of the cards the same puts a greater burden of descriptive language upon the students who are seeking to find the pairs. Photocopying a set of basic outline drawings, and then colouring them in a different way, is a quick way to produce neat-looking duplicate sets which can then be pasted on to card.

Materials required

A set of similar picture cards with identical pairs within the pack. There should be enough for each student to have one card each.

Suggestions for picture card sets

1   Outline faces: variables; man/woman, black hair/blond hair, long hair/short hair, blue eyes/brown eyes, curly hair/straight hair etc.

2   Houses and trees: variables; number of windows, colour of doors, number of trees, position of trees etc.

3   3 fruit together: variables; variety of fruit, relative position of fruit, proportion of one fruit to another eg 2 apples, 1 pear, or 2 pears, one apple, or 3 apples etc.

4   Family group of matchstick-men; variables; number of children relative positions of father, mother and children, sexes of children etc (see fig 15).

Instructions

1   Each player takes one card. He does not let the others see it.

2   For every card there is an identical 'partner'. Players must ask each other questions about their cards to try to find their partner.

3   When you have found your partner, stand beside him until the other players have all formed pairs. The game is complete when everyone has found his partner.
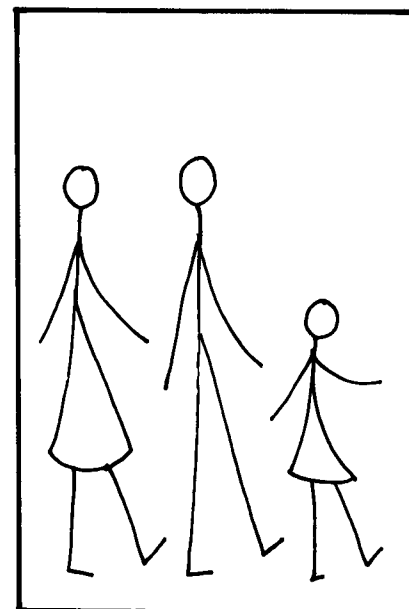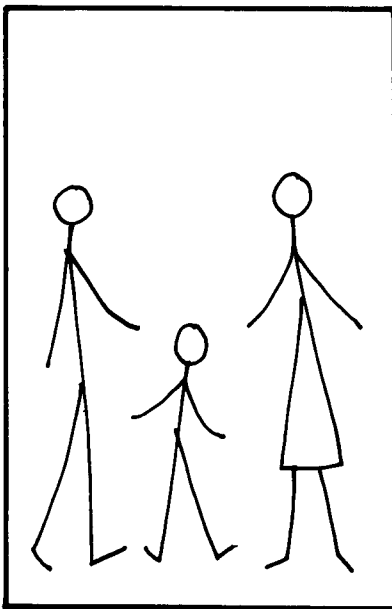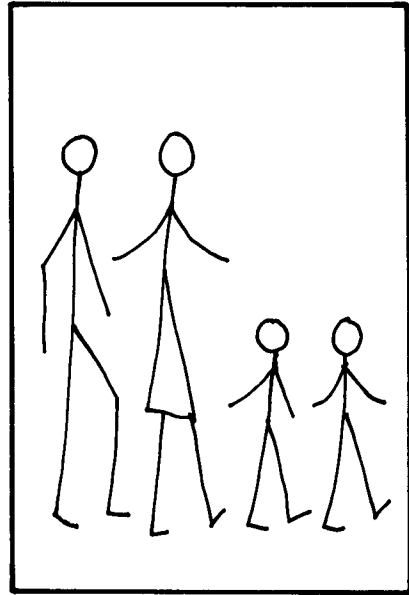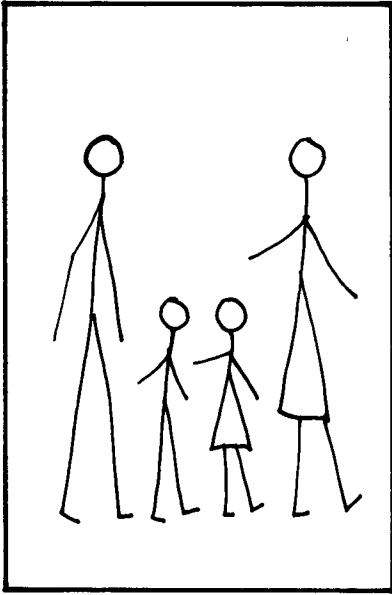
Fig 15   Examples of 4 different cards from a set for
          Find Your Partner.

Procedure

This is a game suitable even for very large groups. Before it begins the teacher should place a number of picture cards in various parts of the room. Players each have one card to locate, and they cooperate in helping each other find the card they need, by asking and answering questions about which cards they have seen so far.

Materials required

1 A set of picture cards showing objects or people eg kitchen equipment, occupations, clothing; one for each student.

2 A slip of paper corresponding to each picture card, with the name of the object or person upon it.

Instructions

1 The teacher should place the picture cards in various parts of the room.

2 Each student has a slip of paper indicating one card which he must locate.

3 Students should now move around the room looking, and asking each other if they have seen the card they want.

4 When a player finds his card, he should take it and sit down.

5 The last player to find his card is the loser.

Variations

1 Players may be given more than one card to locate.

2 Players may be allowed to give one another misleading information, or else bargain one piece of information against another.

Procedure

This game is most suitable for playing in groups of 10-15, since it depends upon players eliminating suspects from a long list of possibilities. If the group were smaller, the challenge would be lessened, and if it were larger, players' opportunity for talk would be restricted. The teacher is necessary as scene-setter and master of ceremonies, but the players should be left to work out the solution to the crime by themselves as much as possible.

Materials required

A set of picture cards showing people with clearly distinguishable occupations (eg an air hostess, a lorry driver) or striking physical features (eg a beard, a striking hat). There should be enough for two or three cards per player plus one extra.

Instructions

1 All the picture cards are laid face upwards on the floor or a table. The players are allowed to study and memorize as many of them as possible. The teacher meanwhile explains that a crime has been committed and that it is certain that one of these people is guilty, although all are suspected at the moment.

2 The teacher then collects up all the cards and distributes 2 or 3 each. He keeps one back and lays it face downward in the centre of the group.

3 Players should not see one another's cards.

4 The single card that is face downward represents the criminal. Players have to say in turn, using their memory of the cards they saw, who they think committed the crime. Each player is responsible for providing an alibi for the people on the 2 or 3 cards he holds, and if one of his people is mentioned as a suspect, he must speak in his defence. Once an alibi is given, the relevant card is placed face upwards on the table.

5 The game continues until a person for whom no one has an alibi is mentioned. The teacher checks if in fact this is the correct person by looking privately at the downturned card. If the guess is correct the player who made it is the winner.

6 If, however, a name is mentioned and the central card inspected and it turns out that a player who in fact holds the card has failed to give his alibi, that player, then discovered, is considered to have allowed his innocent friend to be arrested on suspicion, and is open to loud criticism from the group.

Variation

The instructions for this version are as above, except that each player is also given one 'place' card after the 'suspect' cards have been given out. This card provides the alibi for all the people in his hand. Each player must now also justify the presence of each of

his suspects in that place when their names are mentioned. Cards showing unusual or unlikely places, as well as places where some of the suspects might work, could add to the amusement of the game. A player may find himself required to explain, for example, why the air-hostess and the cook spent the day at the fire-station. All these unlikely alibis are considered true for the purpose of the game.

Procedure

This game is for two teams of equal numbers. Each team has a supply of pictures from which to choose some which illustrate a theme unknown to the other team. Each team member takes one picture and describes it to a partner from the other team. The teams then re-form and from the information each member has gathered from his opposite number, they try to decide what the other team's subject is.

Materials

A large supply of magazine pictures, postcards and other visual material of a manageable size, mounted on card. There should be enough variety of pictures for it to be possible to find a number of themes amongst them, both predictable and unusual.

Instructions

1   Take all the pictures out of the envelope. DON'T SHOW THEM TO THE OTHER TEAM.

2   Look at all the pictures and decide if there is a *theme* that you can pick out from at least six of the pictures. An example of a theme might be 'Winter' or 'Sport'.

3   Select six to ten pictures for your theme.

4   Each member of the group then chooses a picture from this collection and goes to meet his 'partner' or opposite number from the other group.

5   Your job is to describe your picture to your opposite number. You have only a limited time to do this. Answer any questions he asks.

6   Then you ask your opposite number about his picture.

7   Return to your group and report on the picture your 'partner' has described.

8   Now, as a group, try to decide what the other group's theme might be.

9   When you think perhaps you know, you can ask the other group questions to check whether you are correct.

Section 2 Published Games

THEIR ADAPTATION AND USE

There is a limited number of games on the market aimed specifically at language training, and most of these are intended for native speakers of English. There is a vast number of other games of general interest and amusement value which as they stand generate little particular language.

However with a few adaptations to the rules many games of both categories can be made both linguistically useful and entertaining for learners of English as a foreign language. A few suggestions appear below:

Verbalising

Where possible build in a rule that players must verbalise their intentions before or while making their next move. This applies particularly to board games such as the *London Game* and to cardmatching games like *Chemsyn* or *Happy Families* when players must justify each move, and have that justification accepted by the others. Even in games such as *Scrabble* where players could simply build up words silently, perhaps some formulae like 'Do you all accept this word?' or 'Is that the right spelling?' could be built in and put on to cue cards; or else students could be open to challenge about the meaning of any word they put down before they can claim their score.

Building in reasons to communicate

Chance cards which appear in games like *Monopoly* should always be read out to the group when taken, and extra cards can be made by the teacher which require players to perform some transaction eg 'You may claim £100 from the player on your left'. Students should be encouraged to query the way in which the others are playing the game if they think a rule is being broken. Much valuable argument can arise naturally from talk *about* the game as well as from talk directly necessary to the game itself.

Simplifying the rules

If the rules of a game are too subtle or complex for a particular group of students, it is sometimes possible to cut them down without distorting its overall purpose or destroying its impetus. Complex scoring rules often cause difficulty and have no great linguistic value, so simpler conditions for scoring may be made, if necessary. A game intended for native speakers such as *Jabberwocky* may have several different stages which may distract non-native players from the actual playing. These can often be telescoped without prejudice to the value of the game. Games in which roles change rapidly such as *Tell Me* may be easier to play at first with one student taking the role of the dealer or caller for a substantial time rather than changing the roles at each stage. When students are used to the game, the full version may be played. Printed instructions which come with the games are often not easy to follow. In all cases a special instruction sheet should be made, as with the home-made games, incorporating any new rules, and simplifying the language of the original rules where necessary.

Each stage in the game should be made clear and several copies of the instruction-sheet should be made so that each player can refer to one. It should not be necessary for the teacher to supervise the playing of a new game overmuch. Part of its value lies in the group's efforts to interpret the instructions. The teacher may be called in as a last resort, but only if that is what the group wants.

Substituting game-equipment

Some of the trappings of a game — things like dice or the tokens that are moved around a board — may seem to give it a childish air to which some students may object. This varies and it is up to the teachers to substitute alternative items where necessary. A hexagonal spinner with the numbers 1-6 written around its sides may be used instead of a die, and simple coloured counters could be substituted for the traditional *Monopoly* tokens in the form of boots and ships. However this is not a problem we have come across with our students and probably will not occur very often if the idea, and purpose, of games is tactfully and clearly presented.

This list is limited in its scope to those games which we have tried in ELTI and know to be effective. It is therefore by no means exhaustive.

Black Box (Waddington's)

A game of deduction for 2 players in which one attempts to reproduce a pattern of 'particles' secretly recorded on a squared grid by the other player. The 2 players are simulating experimentation on atoms and molecules by pretending to send in 'rays' to a container and observing the way in which they are deflected, according to complex rules, by the 'particles' on the grid. This is an extremely sophisticated game that would be suitable for stimulating talk between advanced students, especially those with a science background. It seems to provide a most appropriate context for students to use Unreal Conditional structures in a communicative way.

Chemsyn Organic Chemistry revision cards by G Eglinton and J R Maxwell (Heyden & Son)

A pack of cards with very full data on compounds in organic chemistry, to be used for games involving matching and sequence-finding.
Suitable only for students with a high level knowledge of the subject matter.

Concept 7—9 (The Schools Council & E J Arnold and Sons)

> Unit 1 Listening with Understanding
> Unit 2 Concept Building
> Unit 3 Communication

These boxed kits, together with their Teacher's Handbooks, provide a rich mine of ideas for games. The materials are intended for language development of primary age children, particularly immigrants, but if the content is adjusted, the principles on which the games are designed make them suitable for all ages. Unit 3 is particularly useful, containing numerous games for pairs and small groups involving the giving and following of instructions.

The Great Game of Britain (Hi Toys)

A board game in which players simulate rail-travel around Great Britain, with the object of visiting a number of places of interest.

Guts — The Digestive System Game by J E Lowe (National Health Service Learning Resources Unit, Sheffield)

A game in which players try to collect sequences of cards referring to stages in the digestive process. There is a reference chart from which players can take information about correct groups of cards during play.

Happy Families (Oxfam)

This set of cards is a variant on the traditional *Happy Families* pack, showing families from all parts of the world. See pages 45 to 48 for some suggested uses.

Jabberwocky (Longman)

A game using word-cards in which players compete in creating and modifying sentences.

The London Game (Hi Toys)

A board game in which players simulate travel on the London Underground to visit places of interest. It is similar to, but more complex than the independently-developed ELTI *London Underground Game*.

Longman Resources Unit Games

These games come in sets, in booklet form, ready to be cut out and mounted, complete with teaching notes and background material. They are intended for secondary school native speakers of English, but have great potential for use in the ESP classroom.

Geography Games

Caribbean Fisherman
Beat The Bell
Tea Clipper Race
Noigeren
Developort
Weather Forecasting
Motorway
Honshu
Beef Cattle in Northern Australia
Bread Line
Plant Succession
The Power Game
Bobtree Moves into Western Europe
Urbanisation
Super-Port
Teacher's Unit
Roles Unit

Science Games
Part 1 Biology and General Science

The Great Blood Race
Nutrition
The Digestive System
Transport
Microbes
Classification
The Water Cycle
The Air about Us
Science Sense

Part 2 Physics and Chemistry

Chemical Families
Atomic Structure and Bonding
Chemistry's Alphabet
Competition amongst the Metals
Keeping Warm
The Solar System 1 and 2
The Electric Circuit
Teacher's Unit

History Games

The Norman Conquest
The Development of the Medieval Town
Trade and Discovery
Frontier
Ironmaster
Canals
Congress of Vienna
Harvest Politics
Railway Mania
Village Enclosure
The Scramble for Africa
General Strike
Teacher's Unit

Materials for Language Teaching 1: Interaction Package A by Donn Bryne.

Materials for Language Teaching 2: Interaction Package B by Donn Bryne —
(Modern English Publications).

Each package provides multicopies of small visuals in colour sufficient for group or
pair work with a class of about 30 students. For each package there is a handbook
explaining how to prepare the materials for student use and suggesting ways in which
they can be exploited.

Monopoly (Waddingtons)

A very well-known board-game, probably familiar to many students. Players simulate buying and selling of property, and the transactions that are built into the game make it very productive of talk among players. The Chance cards and Community Chest cards that are drawn when a player lands on certain squares are another good stimulus to interaction. These could easily be supplemented, or altered if the instructions prove too complicated for a particular group of students.

The Poverty Game (Oxfam)

A team game in which players play the part of agricultural communities in developing countries, trying to plan crop growing and trading resources so as to keep the community's food-intake above the danger level. This game includes an element of role-play and may almost be classed as a simulation. It has proved very successful with sophisticated adult learners because of the problem-solving and group discussion involved.

Science Maps by G I Gibbs (Sheffield Polytechnic Learning Resources Unit)

A set of cards providing material for five games. Cards bearing the names of scientific concepts and another set of cards indicating possible logical and temporal relationships are arranged as a cooperative activity. Players try to find arrangements that satisfy their insights into the way in which the universe is organised. This is a sophisticated activity requiring considerable scientific background, but it is most productive of discussion among players.

Scrabble (Spears Ltd)

A game in which players compete to form interlocking words in crossword fashion using separate letter-tiles and a board marked off into squares which carry various scores. It is very good for students who are able to use a dictionary with some confidence, and who are interested in building their vocabulary, but is not a game that stimulates very much talk as it is played.

Shake Words (Peter Pan Playthings, Peterborough)

A set of die-cubes with letters instead of numbers on the faces. Players compete to form words from the letters that are uppermost on each throw. More limited in scope than *Scrabble* but with the advantage of being a much faster game and more likely to produce talk among the players.

Tell Me (Spears Ltd)

A roulette-type wheel with letters instead of numbers around its edge is spun to determine an initial letter, and players compete to find words or phrases beginning with that letter. A pack of question-cards determines what type of word should be called out, eg the name of a river, or of a famous actor. It is a simple matter to supplement these question cards with ones that will be suitable for a group of students with special interests.

Think Links by Edward de Bono (Direct Education Services)

Sets of picture- and word cards with a handbook giving instructions for many different ways in which they may be used. The materials are intended for use in concept and language development with young children and this is reflected in the content of the cards, but the principles in the handbook can be applied to all levels and ages of students.

Section 3   Presentation, Classification and Retrieval of Games

It is worthwhile making the materials used for games as durable as possible, otherwise the amount of time spent in replacement and upkeep may be high. All pictorial and printed material should be mounted on stout card, and items that will be handled frequently should if possible be covered with transparent plastic film or be laminated.

If the games are to be used on a self-access basis, this has implications for the way in which material is stored and mounted:

Pair games such as *Describe and Draw* should ideally be mounted in cardboard folders as in fig 16. If the folders containing one type of activity are all of the same colour, this makes sorting out the materials at the end of the session much easier, and makes it possible for students and staff to find the activity they want much more quickly. Instructions for the game should be pasted on the front of each folder. The folders may then be stored upright in an open box-file which is labelled with the name of the game, and, if possible colour-coded to match the folders. A shelf of these box-files looks neat and the games are easy to find.

To avoid students taking out folders that they have used before, each folder may be numbered on the front. It is possible to 'grade' the folders for difficulty and to add some indication of this on the cover. If a large stock of any one kind is built up, it may be a good idea to store each level separately in its own box. A small coloured sticker on the cover of the folder will serve as an indication of each level: eg it may be decided that all *Describe and Draw* folders should be green. Three levels of difficulty: Easy, Intermediate and Difficult might emerge. Easy could be indicated by a small blue spot on the cover, Intermediate by an orange spot and Difficult by a dark red spot. The colour coding for level of difficulty should be applied consistently throughout the other games where appropriate.

Some of the games involve a number of different sets of cards or easily-lost pieces. These should be kept in clearly-labelled envelopes in pouches made inside the folder. These pouches may be made by gluing strips of cardboard to the folder in the way shown in fig 17. Where there is a strain on the pouches the glue should be reinforced by staples placed neatly parallel to the edges of the folder.

Some games involve two sets of identical cards. It is a good idea to mount each set on a different colour so that by looking at the coloured backs, the two 'packs' may be quickly separated and put back in their correct envelopes.

Larger games should be stacked in uniformly-sized flat boxes with the game title displayed prominently on the front. Published commercial games should go in their own boxes inside the larger standard container. This avoids a disorganised-looking array of different-sized boxes and also serves to keep additional materials, such as instruction sheets, together with the game. Several instruction sheets should be typed out and kept in transparent plastic folders inside the box. A note of box contents should be glued on the inside of the lid to make checking easier.

Some sets of activities eg *Describe and Construct* may need to be kept in individual containers within the larger box. Self-sealing polythene bags such as may be bought

for freezer use are a convenient method of storing small pieces and instruction cards with maximum visibility. Bulldog clips are a convenient way of ensuring that cards that are too big to go inside a bag are kept firmly attached to it.

It is a useful procedure to include directions about replacing materials correctly and checking the contents of boxes or bags as part of the instructions for playing games. This may not guarantee perfect order but it will go some way towards reducing the frustration caused by missing pieces and the time spent by teachers in checking and general upkeep.

In a small teaching institution it may not be necessary to go beyond these simple storage methods but where the quantity of games is large or a large number of staff are using them it would be sensible to start a simple card index catalogue with a note of the number of the shelf upon which each game is kept. This number should also appear on the front of each box. A signingout book for use by staff may help missing games to be traced. It is probably quickest to have a page per game upon which staff members simply put their initials and the date. It may also be convenient to start a loose leaf catalogue with a description of each game and a copy of its instruction sheet, so that games can be studied by outside visitors or newcomers to the teaching staff.

(a)

(b)
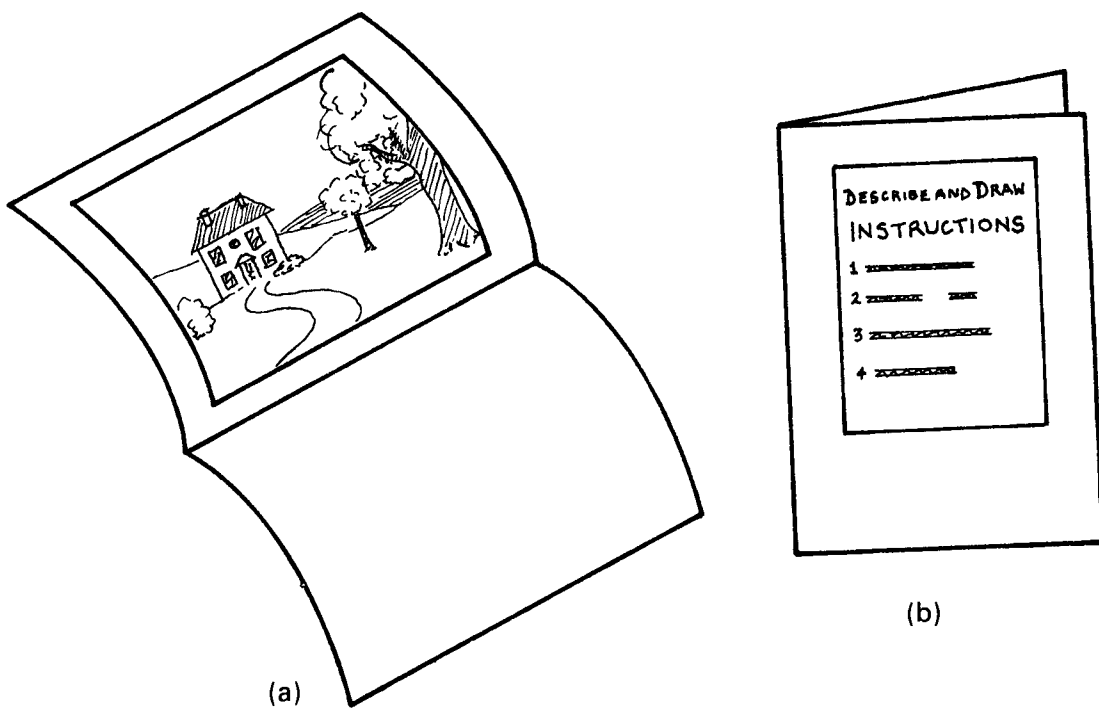
Fig 16   Method of presenting **Describe and Draw**.

(a)   Picture glued inside a large cardboard folder;
The front cover acts as a screen so that the player
listening to the description cannot see the picture.

(b)   Instructions label glued on to the front of the folder.

(a)

(b)

Staple

card glued along
bottom and side
edges

(c)
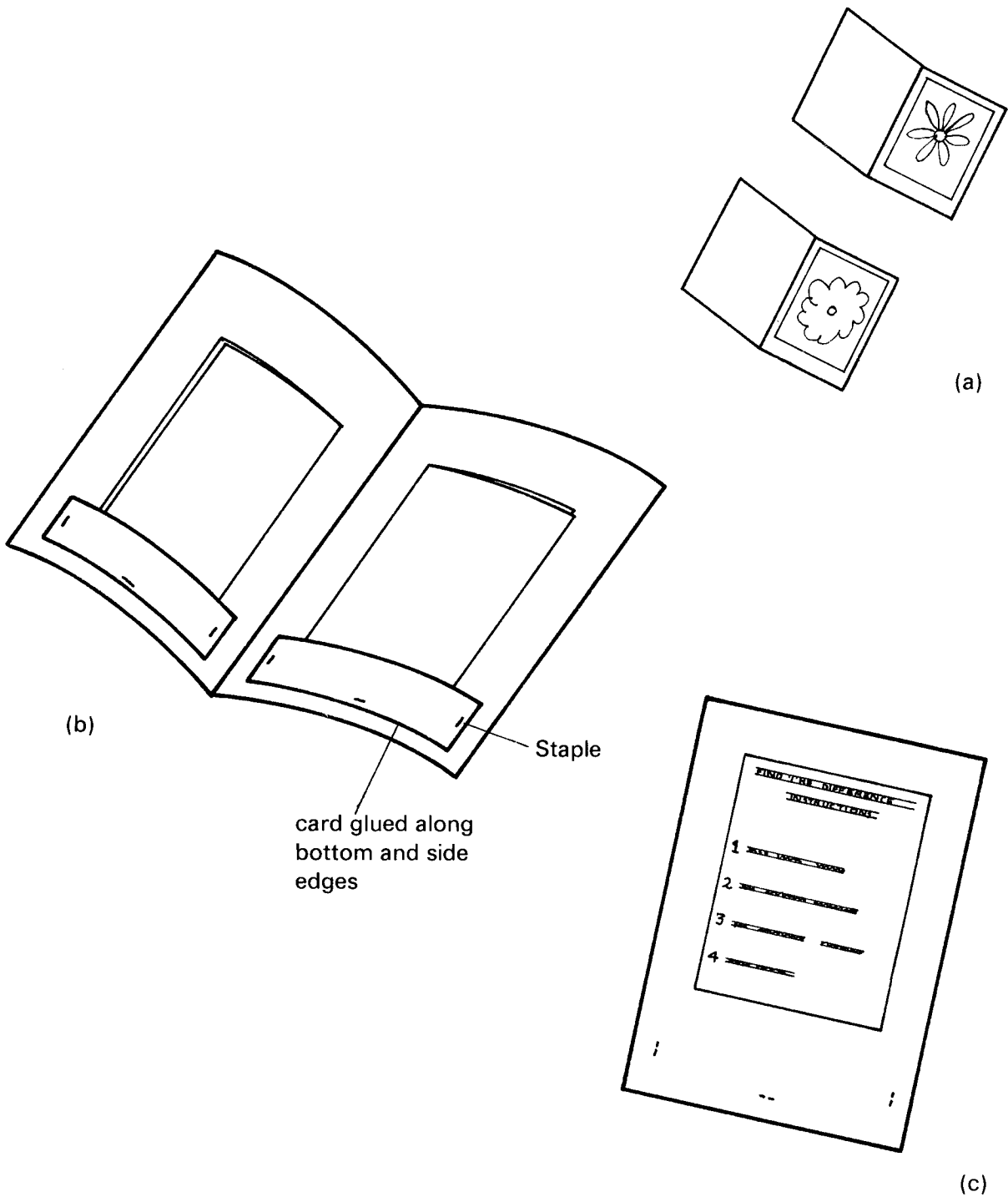
Fig 17   Method of presenting **Find the Difference.**

(a)   2 similar pictures glued into folders made of
cardboard

(b)   Large cardboard folder with 2 strips of card stapled
and glued to the inside to hold the picture-folders.

(c)   Cover of the large folder showing Instructions
label glued on to the front.

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The purpose of this Appendix is to give some examples of the interaction that is stimulated by the use of materials described in this Handbook. The exchanges are often grammatically imperfect, but we feel that other equally important language skills are being developed, such as the ability to respond quickly and flexibly to a number of different interlocuters, whose next utterances may not be easily predictable. To make this point clearer the identity of each player is indicated in the transcript and, where it seemed appropriate, 'stage directions' indicating what is happening during the game are included. The transcript is taken from a video recording of groups of students playing the games.

EXTRACT ONE   *ASK THE RIGHT QUESTION*

The pair playing this game are adult French students. They have a tendency to use statements as clues rather than obeying the letter of the game-rule which requires the use of questions. The ingenuity they display, however, with relatively little command of English, makes this a good example of how students can respond to a challenge using their own linguistic resources to the maximum. The key word for each sequence is given as a heading.

A LIFT (Michel has the card)

Michel   We don't need to pick it up because we are only on the 3rd floor. But if the training course will be on the 11th or 13th floor, I think we need to catch it. What is it?

Jean   Catch it. What?

Michel   Do...do...do you know? You don't understand. Here when we are going for the course, we are going to ... to have a course. Yes. The course is on the 3rd or the 2nd floor.

Jean   Yes. So?

Michel   So, it's not necessary, it's not necessary to take it ... to catch it. What it is?

Jean   It's a lift.

Michel   It's a lift, a lift. O.K. That is quite good. First class.

LOVE (It is Jean's turn to have the card)

Michel   O.K. You can begin.

Jean   Some people say that (er) it's perhaps the first things we think about when we have (er) when we have (er) when we have eaten, because it is the first (er) is the first (er) is a more ... is a most important things in the life of the ... of all the animals and all the ... the man, man and woman, all humans ... of all the humans beings.

Michel   Ah yes, (er) I've no idea. The meal.

Jean   No, after the meal. Well, animals or man or woman can have be able to eat. The first thing they have to do when they have well eat ... eaten and (er) before sleeping. (laughter).

Michel   Yes. Isn't it Love?

Jean   Yes. Of course. (laughter).

TRAFALGAR SQUARE (Michel has the card)

Michel   O.K. (er) It's a ... a famous place ... famous place in London.

Jean   In London?

Michel   In London, yes. Very well known by everybody and (er) especially because there are a lot of people. [*Yes*] a lot of animals and so on.

Jean   Yes animals, flying animals?

Michel   Flying animals, yes.

Jean   Well, the name of a defeat?

Michel   Yes but (er) but yes .. a defeat for who? (laughter)

So I think you ... you know the name.

Jean   Yes. Trafalgar.

Michel   Yes, Trafalgar Square.

EXTRACT TWO   *THE GIFT GAME*

In this extract we follow two turns in the game, which is being played by four students. Roger and Jose are Spanish-speaking Latin American students and Mahin and Patty are Iranian. Notice that everyone has a contribution to make to the discussion, and how varied the interaction is.

TURN ONE

(Roger throws the die and lands on a picture of A BRIGHTLY-COLOURED RUG)

Roger   I think that this present is suitable to my cousin.

Patty   What is that, is it car ...?

Roger   Yes, it's a ... (er)

Patty   Oh, it's butterfly no?

Jose   I think it is a carpet, a carpet?

Roger   Yes. I think it's suitable for my cousin.

Patty   Your cousin?

Roger   My cousin. Are you agree?

Jose   She is married?

Roger   No she isn't. She is (er) single.

Patty   Your cousin. He's not ... she's not ... he's ...

Roger   She lives with her parents.

Jose   So you are (er) giving a gift for her parents because this is for the (er) you know, the ...

Roger   But I think ...

Patty   But she ... but she can use in her private room, you know.

Roger   I think she will be very happy.

Jose   Ah no, it's too expensive for a private room.

Patty   It is but ...

Jose   You need in the house?

Patty   This gift. This gift (er) is expensive, is very nice, you know, expensive gift. I like this, do you?

        (inaudible OVERTALKING)

Patty   Yeah, I think so. I agree with you. What about you?

Jose   Personal gift ... more personal gift for ...

Roger   I think this is personal really.

Mahin   I think it's good for her, and then after marriage she can take it.

Roger   Yes of course, of course she can keep it.

Patty   Yes.

Jose   You can look for a shop, look ...

Patty   His cousin a good and expensive gift for her. Why she shouldn't accept?

Roger   Very good, very nice. Lovely.

Jose   Well, you come back to this shop and get the carpet if you want.

Roger   Yes.

Jose   But (er) why you don't wait and walk around (er) ... around other shops?

Roger   Well, it could be, but I think, at the first sight, I think it's a very good present really for her.

Patty   I think so.

Jose   You can change. You can take out and ...

Mahin   I think if Roger has enough money it doesn't matter.

Roger   I have enough.

Mahin   To buy this?

Group   (Fine
          (Why not?
          (Up to you.

Roger   I think this is very nice for her.

Patty   O.K. So you can put it, your card.

Roger   Alright.

Patty   No, I think here. (Puts the Family and Friend card over the picture on the board).

Roger   Yes.

Patty   Yeah. I think you are ... because you bought the present so you have to keep it.

TURN TWO

Roger   (to Jose) Now it's your turn, isn't it?

Patty   Isn't it your turn?

Jose   Yeah, it's my turn.

Patty   O.K.

Jose   I'm the green one.

Patty   Oh (Jose lands on picture of NECKLACE AND EARRINGS)

Jose   That's a collar. A collar?

Patty   No it's not a collar, it's (er)...

Jose	Necklace.
Patty	Necklace.
Jose	Necklace.
Mahin	(inaudible question to Patty)
Patty	(to Mahin) Alright I tell you.
Jose	(er) Well I ... I ... I have in this Christmas (er) to give (er) a gift to a lady with artist ... with artistic taste.
Roger	Artistic?
Jose	Yes, (er) do you think (er) this is a good gift for a lady with (er) artistic (er) taste?
Patty	Oh, yes, I think ... I think so.
Jose	Yes. It's a ...
Patty	It's a necklace and earring.
Jose	Yes. That is (er) ...
Mahin	For whom do you want to ...?
Jose	A lady with artistic taste.
Mahin	I see.
Patty	Artistic.
Jose	Right.
Patty	I mean — artistic *situation*?
Jose	No. Taste.
Patty	Taste. What do you mean?
Jose	She — she enjoy, she like (er) these (er) ...
Mahin	Kinds of things.
Jose	Artistic, artistic things.
Mahin	O.K.
Roger	Well do you know very well? Do you know her very well?
Jose	(er) Yes.

Mahin   Of course. If he want bought a present for somebody he must know him very well.

Roger   No, no.

Jose   No, sometimes, no.

Mahin   Sometimes no?

Jose   Sometimes you have to get a polite (er) gift.

Mahin   What, for Christmas, for example?

Jose   Anyway, we have to move!

Patty   But anyway I think you have to think about (er) her, you know, situation, because if you buy a very bad gift, you know it will be bad thing for you.

Jose   But I think I ... I can buy for this lady, is a very good thing.

Group   O.K. fine.

Jose   Yes.

EXTRACT THREE *SAY IT*

In this extract with 5 players (the same group as before with the addition of Shaban, an Egyptian student) it is noticeable how much discussion goes on about the quality of the responses given. Jose tries to suggest that Shaban's 'offer' to buy a watch was too abrupt to be called an 'offer' and extensive discussion of possible meanings of 'criticise' goes on before Mahin actually performs her task. This sort of discussion is very valuable as a way of getting students to realise the variety of language forms available to them as exponents of different functions and also to increase their sensitivity to such things as register and attitudinal tone. The teacher may be called in occasionally as final arbiter and informant but should try to avoid becoming integral to the group's interaction.

TURN ONE *'OFFER TO BUY SOMETHING OWNED BY ANOTHER PLAYER'.*

Shaban (reading) "Offer to buy something owned by another player". That's
    ... Let's try this.

Mahin   Offer?

Shaban   "Offer to buy something owned by another player".

Jose   Just play on the right hand.

Shaban   On the right hand. (Er) I'd like to buy a watch, O.K.? You agree?

Jose   I think (er) you must be most polite, perhaps. You can offer to buy.

Group   Offer to buy.

Shaban   Yes, something owned by another player.

Jose   So ... so you must try to (er) ...

Mahin   Buy something off ...

Patty   It means *offer.*

Jose   ... to change my mind. If I don't want to ... to buy ... to sell. So you must ...

Shaban   I ... I ... I just offering, but they ask you if you accept or not.

Jose   You mean you want to ...

Shaban   I ... I just offer an idea and I tell you that I ... I desire ... I wish to buy your watch. Do you agree to sell it to me?

Jose   I don't.

Shaban   Do you agree with me to take a card?

Group   Yes.

TURN TWO   *'CRITICISE ANOTHER PLAYER'S BEHAVIOUR'.*

Shaban (reading to Mahin) "Criticise another player's behaviour!'. (laughter)

Mahin   It's very difficult.

Patty   Is it yours?

Mahin   Yes it is.

Shaban   It must be your friend, otherwise another will be angry with you.

Patty   No, I don't think anybody's going to be angry.

Shaban) It could be.
Jose)   It's just a game.

Patty   You can (er) criticise me. I would like to know what is wrong in my behaviour.

Shaban   It could be a good critic. I would because ...

Mahin   No, no. Criticise is not good.

Patty   It ... it's not good, it ... it ... you know, there is something wrong with you and (er) ...

Jose   I can't.

Shaban By the critical study of literature it means that you should show the good points and the bad points and ...

Mahin Ah, so ... so I can say the (er) good points, yes?

Shaban Of course.

Patty No, no you can't say good points. You can't say. You must criticise like this. Let me say something! I usually do something in bad (er) way, bad (er), you know, (er) bad discipline, bad (er) you know, behaviour.

Mahin Patty, I could do you. O.K. Yes. Most of time you are late.

Patty Me?

Mahin Yes.

Patty I am not.

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