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Grammar Games
Cognitive, affective and drama activities for EEL students

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刘平章 编译

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COGNITIVE, AFFECTIVE AND DRAMA
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Introduction

To teachers of languages other than English

I happen to be a teacher of English and so this book is aimed initially at teachers of English and works on English structures.

The exercises and games could act as adequate frames for the teaching of any grammar under the sun. If you want to use the games in this book for teaching *your* language you will find them extremely easy to adapt. Good luck!

What's in the book?

Section I presents traditional games like 'Noughts and crosses', 'Snap', 'Monopoly' and 'Snakes and ladders', modified to allow students to work in small groups and show themselves and you how much or how little grammar they know. Less traditional game frames in this section include 'Auction', 'Double or quits' and 'The money game'.

I use the word 'game frame' because, though each game in this section is offered as working on a particular grammar area you can fill each frame with whatever grammar

content you want. The particular grammar content proposed in the section is only there by way of exemplification.

This section has the students working cognitively on grammar: they are asked to think consciously about what is correct and what is incorrect.

Section II is a collection of Silent Way, or Silent Way inspired exercises in which students build sentences and paragraphs in warm cooperation with each other rather than in competition. Your role is to give silent feedback to individuals and to the class, but only when absolutely necessary. II.14, 'With your back to the class,' has you sitting with your back to the class giving them four signals, two with your head and two with your hands! Work from this section will allow you to enjoy being productively quiet in the group, while observing the students in full acitvity.

The average teacher in Europe today notches up a score of about 60—70% teacher-talking time in his or her classes. Just 35% or less is left to the students! The exercises in Section II could bring your teacher-talking time down to less than 5% of the overall exercise time.

Section III moves right away from cognitive work on grammar. In these exercises the students are asked to write and say things about themselves and people who are significant to them within a set of structures prescribed by

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the teacher. The students' focus is on *what* they are saying not on the form they are using. *They* control the content, *you* control the structures.

These exercises have the students practise given grammar points while thinking and feeling about human relationships. If you find this work relevant to the way you teach you will find more activities of this sort in *Grammar in action*, C.Frank and M.Rinvolucri(Pergamon,1983).

Section IV, Grammar through drama, has the students off their chairs practising grammar through movement, and writing on each others' backs .Excellent for jaded classes or for groups with lots of unspent energy that needs to be channelled.

Seetion V is a ragbag of useful grammar-practising activities which I find it hard to classify properly.

Level?

Each exercise is proposed for a given level ranging from beginner to advanced. This refers simply to the grammar content of that particular activity. By changing the grammar content you can, in many cases, use the game or exercise frame offered at a higher or lower level. If you look at I.6 you will see that the level stared is intermediate and the grammar worked on present perfect + for/since. The game proposed in I.6 is 'Snakes and ladders'.

By putting appropriate sentences of your own choice on the boards the students play on, you could use the game at post-beginner or advanced level.

Choice of structures

If you glance through the table of contents you will notice that a great many of the exercises work on the present simple and past simple. In most course books these two tenses are given the same amount of space as less used tenses like the past perfect, past continuous and present continuous In some textbooks more time and effort is budgeted for the present continuous than for the present simple, despite the fact that the latter is used about eight times more frequently in English than the former.

I decided to give more exercise space to the most frequent tenses in the English verb system.

If you think I am wrong, all you have to do is delete these two tenses from the exercises they occur in and fill the frames with the structures you want to work on with your students.

Where do these games fit into a teaching programme?

Hard to answer because I don't know how you teach. In my own teaching I have used this sort of game in three ways.

a) diagnostically *before* presenting a given structure area to find out how much knowledge of the area is already disjointedly present in the group;
b) after a grammar presentation to see how much the group have grasped;
c) as revision of a grammar area.

I do not use grammar games as a Friday afternoon 'reward' activity-I use them as a central part of the students' learning process.

Grammar is serious!

Grammar is perhaps so serious and central in learning another language that all ways should be searched for which will focus student energy on the task of mastering and internalising it. One way of focusing this energy is through the release offered by games.

Teenagers are delighted to be asked to do something that feels like an out-of-class activity and in which they control what is going on in the classroom-they become subjects, while for a lot of the 15,000 hours they spend in school between 6 and 16 they are the *objects* of teaching. The Belgian businessman who came out to coffee after a grammar game saying 'Cen'est pas bete du tout', was expressing his surprise that a game could be fun and serious at the same time. The point is that the fun generates

energy for the achievement of the serious goal.

Can I let my students see wrong sentences?

In Sections I and II students have to decide, in the course of a game, if a sentence is grammatically correct or incorrect. This means that they are presented with quite a number of incorrect sentences.

Some teachers feel this is pedagogically bad - the argument goes that students will imprint the wrong sentences they see. I would suggest that this does not in fact happen in grammar games because the students are wary of each sentence they see and make very conscious judgements about which are correct and which incorrect. You don't willy-pilly imprint what you are highly wary of. There is more to the human mind learning a foreign language than Skinner conditioning his pigeons' responses.

Do these games require a lot of preparation?

For the games in Section I you have to master the rules and do a certain amount of copying of material. Once you have done the physical preparation you can re-use a game without further work in subsequent classes.

If you want to use the game frames I have suggested for structure work of your own choice, you will have more work to do, but if you decide to do this you will

be the sort of person who likes this kind of extra work!

The games in Section II mostly require no physical preparation at all but you may find trying to be silent in class an experience you need to prepare yourself for internally.

Section III activities will take up almost none of your out-of-class time and will afford you a view of your students that you are unlikely to get through most traditional exercises. You will have a chance to observe the students discovering more about each other as people but *through* the target language.

The only preparation you need for Section IV, apart from making a few cards for one of the activities, is to warn the colleagues teaching either side of your classroom that they may hear a bit of noise during the period. Here I am making the serious point that, as language teachers, we have as much right to get our classes producing a volume of sound as do music teachere. There would be a strong case for sound-proofing our classrooms so that our work does not disturb that of other colleagues. How can we teach language in decorous silence?

To use Section V rou simply need to do a spot of copying.

Four advantages of Grammar Games

1 The students have to take individual responsibility for

what they think the grammar is about.

2 The teacher is free to find out what the students actually know, without being the focus of their attention

3 Serious work is taking place in the context of a game. The dice-throwing and arguing lightens and enlivens the classroom atmosphere in a way that most people do not associate with the grammar part of a course. The 'game' locomotive pulls the grammar train along.

4 Everybody is working at once-the 15-30 minutes the average game lasts is a period of intense involvement.

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前　言

致除英语以外其他语种的教师

我是一名英语教师，因此原先这本书是为英语教师写的，主要涉及的是英语语法结构。

这些练习和游戏也完全能作为教其他任何语法的模式。如果你想用这本书的游戏教你所教的语言，你会发现这些材料是很容易改编的。祝你好运！

本书的内容是什么？

第一部分是传统游戏，像“画圈或打叉”·“抢答”·“垄断”以及“蛇和梯子”。略为修改后用在小班，能让你和你的学生了解他们到底掌握了多少语法。这部分里不太具有传统色彩的游戏模式包括“拍卖”及“加码或弃权”。

我用“游戏模式”这个词是因为：虽然这一部分中的各项游戏是用来操练某一具体的语法项目，但也可换上你想操练的其他任何语法内容。建议练的某项语法只不过是用来举例说明而已。

这一部分要求学生识别语法：要他们自觉地判断什么对、什么不对。

第二部分是不出声地做游戏，即教师不出声地鼓励学生操练。学生写出句子和段落、彼此愉快地合作，而不是相互

竞争。教师的作用只是给个别同学或全班作无声的反馈，而且只是在绝对必要时才这样做。Ⅱ.14“背朝你的学生”，要求教师背向全班坐着，给他们发出四种信号：两个用头表示，两个用手表示。本节的练习，会使你在观看学生积极操练时，尝到在班里保持沉默的甜头。

目前，欧洲一般教师上课讲授的时间约占60—70%，只有35%或更少的时间留给同学用。第二部分的练习可以使教师讲授的时间减少，只占整个练习时间的50%以下。

第三部分不是语法识别练习。在这些练习中，要求学生写出或讲出他们自己的一些事情，或对他们有重要意义的一些人的事，结构不超出教师讲的范围。重点在于所讲的事而不在于采用什么形式。学生掌握讲的内容，你掌握语法结构。

这些练习使学生在训练一定的语法项目时，也思考或体会着人际关系。假如你认为这些练习和自己的教学法配合得上，你可以在 Grammar in Action, C. Frank M. Rinvolucri（*Pergamon*, 1983）找到更多的这类例子。

第四部分是通过表演学语法。要求学生离开座位，在活动中、叫喊中、在别人背上写字等活动中训练语法。这种练习很适宜于已经疲乏的小班，或者精力过剩需要给予引导的班级。

第五部分难作适当的分类，但对练习语法是一项有用的活动。

适合什么水平？

从初学者到高级阶段，每种练习都适合于一定的水平。

这仅指某项活动的语法内容。很多情况下，变动一下语法内容，你就能在高一些或低一些的班次使用这些游戏或练习模式。翻到Ⅰ.6，你会发现它属于中级水平，语法练的是现在完成时＋for／sinc。Ⅰ.6玩的是“蛇和梯子”这种游戏。然而，在黑板上写一些学生玩过游戏的、自选的合适句子，你也可以在学完初级阶段后以及高级阶段玩这种游戏。

语法结构的选择

粗看一下目录，你会注意到许多练习都是练一般现在时和过去时。在许多教科书中，这两种时态占有的篇幅和那些用得较少的时态一样多，例如，过去完成时、过去进行时和现在进行时。有些课本中，安排给现在进行时的时间和精力要比一般现在时还多，尽管事实上后者在英语中使用的场合常比前者多8倍左右。

我决定留更多的练习给英语动词中最常见的时态。如果你觉得不妥，你要做的事只不过是从它们出现的练习中省去这两个时态，换上你要同学训练的语法结构。

这些游戏适合那一阶段的教学计划？

很难说，因为我不了解你是怎么教法的。在我的教学过程中，曾在三方面用上这些游戏：

a．在教一项语法之前，摸摸学生有多少这方面的知识；

b．讲完语法后，检查学生掌握的情况；

c．作为复习某项语法之用。

我不用星期五下午的空堂做语法游戏——我把这些游戏当成学生学习过程中重要的一环。

语法是严肃的!

在学习一种语言时，语法也许是很严肃、重要的，因此应该探讨各种方法，以便能集中学生的精力去掌握和消化它。集中精力的方法之一可以通过做游戏来达到。

十几岁的少年喜欢人家叫他们做些象课外活动一类的事。在活动中，他们掌握课堂上进行的事——他们是主人，而在6—16岁上学期间多达15000学时中，他们一直是教学的对象。一位比利时的商人，听完一堂语法游戏课后，出来喝咖啡时说："这不是瞎胡闹。"一堂游戏居然既有趣又严肃，他感到相当惊讶。道理在于有趣的活动发出了实现严肃目的的能量。

能够让自己的学生见到错、病句吗？

在第一和第二部分，学生在游戏中要确立一个句子在语法上是否正确。也就是说他们会见到相当数量的病句。

有的教师认为，从教法上讲是不好的——理由是学生会记住见过的病句。我要指出：事实上在语法游戏中这是不会发生的，因为学生留意着每个见到的句子，仔细地判别它们的正误。人们不会随意地记住自己提防着的错句。学习外语者的大脑，要比SKinner作条件反射训练的鸽子要复杂得多。

做这些游戏需要很多准备工作吗？

玩第一部分游戏，你要了解规则，并抄写一些材料。一旦完成这类物质准备以后，在日后上课重新做游戏时就不必费神了。

如果你想用介绍的游戏格式练自选的语法项目，准备工作会多一些。但假如你决心去做，你肯定是乐于做这种份外工作的人！

第二部分大多数游戏不需要物质准备，然而你将会发现，在课堂上尽量不出声是你该有的心理准备。

第三部分的活动几乎不用占你课外的时间。但是却能使你了解自己的学生，这在大多数传统练习中是不可能的事。你将有机会看见学生彼此间更了解，但这种了解是借助所学的语言实现的。

第四部分，除了要为某项活动制作若干卡片外，唯一要准备的是提醒你隔壁课堂的同事，告诉他们上课时会听到一些嘈杂声。这里，我要严肃指出的是：作为语言教师，应该像音乐教师一样，有权让我们的班级发出一定的声量。如果我们的教室有隔音设施，那当然更好，那样我们的教学就不会干扰同事了。教语言时，我们怎么能那样循规蹈矩，沉默寡言呢？

使用第五部分时只要做少量的抄写工作。

语法游戏的四大好处

1，学生不得不独立思考、判断有关的语法问题。

2．在学生不留意中，教师能随时发现学生实际掌握的情况。

3．严肃的学习，寓于游戏的气氛之中。掷骰子和辩论活跃了课堂气氛，以至大多数人不会想到课本中的语法内容。“游戏”的火车头拖带着语法列车奔驰向前。

4．每人都抓紧时间进行操练，一节15—30分钟的游戏就是一堂强化的训练。

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