CHAPTER 5

Designing Activities through Assimilation and
Incorporation of MIT

Introduction

This chapter will closely look at the activities inspired with the multiple intelligences in order to present samples for an ESL/EFL classroom. A picture of a language class most likely represents a classroom in which all students are sitting still in their chairs reading a text before them or listening to their teacher, reading it or copying the rules that she is writing on the board. In the best conditions, we can find students carrying out the exercises through oral communication in pairs or in groups. The question is that, is this really the best which can be done in a language classroom? Do all potentials of learners are used in such classes? And what are these potentials?

According to the survey which was conducted at AMU the results of which were discussed in the previous chapter, the learners of English as a foreign language (EFL learners) at AMU have various potentials. They have the appreciation for all eight intelligences put forth by Howard Gardner.

So, how we as teachers can utilize this information to make the language classes more productive than ever. Indeed, it does not always happen that all students in an EFL class are interested in learning English. They may have instrumental reasons for learning English, for example, they may just need to pass it as a compulsory subject, or to make business with English speaking partners. As an indisputable fact, it is not easy at all to teach someone something which is not his/her area of interest. In such conditions, an MI approach can help a lot both teachers and learners cope with learning through multiple ways. By increasing the variety of activities and tasks to be practiced in a language class the chance of engaging more learners will increase as well.

The current chapter presents a repertoire of activities which are applicable to English language classes. Each activity engages a number of intelligences, at least
two. As it was already discussed, the intelligences do not work in isolation so, there is no task which demands only a single intelligence. Likewise, it is not always possible (nor necessary) to appeal to all eight intelligences in a single activity. Teachers need to include various and suitable activities in their lesson plans, not to overemphasize some intelligences and to overlook some others. Last but not least before choosing and applying an activity teachers have to decide on the desired learning goals of each activity as well as the target content. As Pritchard argues:

In planning for multiple intelligences, teachers consider the range of activities related to the content of the lesson and the intended learning outcomes which will give a range of opportunities to the children’s different intelligence strengths. (Pritchard, 2009, p.35)

Each activity here is designed for a particular language level(s) and a special language point(s). However, they can be altered or modified according to some elements like size or time of the class, the age and the number of the students, the educational facilities and so on. In this regard, some variations or extensions are followed by each activity.

It is worth mentioning that the presented activities in this chapter are a body of samples adopted from reliable sources. They are examples among hundreds which can be used in EFL classes. It has to be kept in mind that there are as many MI-engaging tasks as there are creative minds. Depending on the available resources, number of students and many other unpredictable conditions, teachers can design innovative activities for their classes.

5.1 The MI-Activities: Given below are some activities adapted/ designed:

<table>
<thead>
<tr>
<th>Activity 1</th>
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<tr>
<td><strong>Commentary</strong></td>
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<tr>
<td>Language focus: Narrative tenses.</td>
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<tr>
<td>Skills involved: Listening and speaking</td>
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<tr>
<td>Level: Intermediate-advanced.</td>
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<tr>
<td>MI focus: Kinesthetic, interpersonal and linguistic.</td>
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<td>Preparation: None.</td>
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Procedure

1. Choose a group of two or three ‘storytellers’. These can be swapped during the course of the activity to give everyone a chance to narrate. The rest of the class act as ‘performers’. Give the storytellers the beginning of a story. For example: ‘John had been waiting for Rachel for an hour.’

2. As you say this, choose ‘John’ from the assembled performers. He mimes waiting and impatience.

3. The storytellers now continue the story a sentence at a time, and see it performed in front of them by the rest of the class. This creation of a visual aspect of their story should act as a stimulus for imaginative language use.

Variation

Do this the other way round: the performers do a mime, and the storytellers have to do a running commentary.

Note: This is a mime, props are not only unnecessary, but they get in the way. Imagination can be a more powerful tool if there is no realism to prevent its development. You might also wish to forbid physical contact between performers. You might need to prompt the storytellers occasionally, or you could swap a storyteller for a performer if ideas begin to run dry. You will probably also be needed to allocate characters to performers as the story goes on. (Marsland, 1998, p.17)

Extension

This activity is also apt for practicing present or present continuous tenses. For instance, the story tellers make present tense sentences to explain the various steps of creating or building something (it can be a recipe of a dish or steps of making a handicraft), or they can explain their daily routine activities and the performers act out step by step as they listen to the storytellers. In this way, the logical intelligence of students is engaged too.

If your students are adults (in advanced levels) coming from different cultural backgrounds, you can ask a group of them to act out a ritual/traditional ceremony as performers and the other group as story tellers makes sentences accordingly. If the created sentences are not correct, the performers should try again until the other group makes grammatically correct sentences which can fairly explain the performed action.
Activity 2
Percussion Punctuation

Language focus: Reading aloud, intonation, pausing and punctuation.
Skills involved: Reading, listening and writing.
Level: Elementary to advanced.
MI focus: Musical, kinesthetic and linguistic.

Preparation: Choose a passage from a course book unit or any text appropriate for the students’ level, and count the number of punctuation marks in the passage you have chosen. For example, your chosen text has these six punctuation marks: “! , : ?

Procedure

1. Write the punctuation marks from your chosen passage on the board. Check that the students know the English words for them.
2. Divide the class into groups. There should be as many people in each group as there are punctuation marks in the passage, plus one; if necessary, two students can share a punctuation mark.
   Ask the students to look at the text chosen.
3. Explain that the student in each group who didn’t get a punctuation mark is going to read the text aloud, and that the other six are each to choose one of the punctuation marks and to choose a sound and action to represent it. One student might clap once for a full stop, another might crackle a crisp-bag to represent inverted commas, and a third might cough for a comma.
   Tell the students to take their time choosing sounds they like, and then ask each group to practice reading the text aloud with sounds in place of punctuation marks. The groups do this work simultaneously.
   So the sentence “Kiss me,” she said! Might go like this:

   **Student A:** bang!
   **Student B (reader):** kiss me
   **Student C:** squeak!
   **Student A:** bang!
   **Student B (reader):** she said
   **Student D:** rustle!
The students need to practice the piece several times so that the reading is fluent and people making the punctuation sound or action come in on cue.

4. Ask each group to do a sound-punctuated reading in front of the whole class.

5. Ask a whole group to decide which sound is best for a full stop. The full-stop people from every group adopt that sound. Go round the groups, doing the same with the other five marks.

Finally, ask one student to read while the whole group punctuates with the sounds they have decided they like best.

   Repeat, but this time slower.
   Repeat, but this time faster.
   Repeat, but this time softer etc.

   (Puchta & Rinvulucri, 2005. p.81)

Extension

Ask the students to write about the punctuation marks for which they made a sound or action. They are to explain the function and place of the mark in a sentence along with two examples.
**Activity 3**  
**Animal Habits**

Language focus: Present simple to express habitual action.

Skills involved: Writing, speaking and listening.

Level: Post-beginner to lower intermediate.

MI focus: Naturalist, interpersonal and linguistic.

Preparation: One completion sheet for each student.

**Procedure**

1. Ask one student to come to the board to be the class’s secretary. He or she writes down all the animal, bird or fish names the students can think of. The words should be written all over the board in disorder.

2. Ask each student to choose an animal, bird or fish that he or she can associate with. Tell them to avoid cats, dogs and other pets. Ask each student to draw his or her animal. Ask them to hold up the drawing and make the noise this animal/bird/fish makes.

3. Give out the completion sheets. The students work on the completions individually— they are writing as their animal in the first person.

4. Ask the students to get up and mill around. Tell them to find a suitable partner and their completions to each other. It might be dangerous for a spider to pair with a hen.

5. Then ask the students to find the most dangerous partner they can and read their sentences again to them.

**Variation**

Ask the students if they can add any more statements to the completion sheet.

The animals in the exercise can be replaced with plants. Students draw the picture of their favorite flower or tree and explain about it and fill a similar completion sheet.

(Rinvolucri, 1984, p.100).
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Completion Sheet

I normally eat.................................................................
At night I.................................................................
I am afraid of.................................................................
When I have to move I usually.................................
If I want to find a mate, I.................................................................
I dot eat...........................................................................
is/are afraid of me
During the day I.................................................................
I live in..............................................................................
My mother taught me to.................................................................
My young usually live in/on/under.................................................................
I normally live for.................................................................

Extension

Tell the students to choose an animal in their mind and don’t disclose its name. Spread the completion sheets among them and ask them to complete the statements as their chosen animal. Tell them that they should also make three sentences of their own about that animal. After they are all finished, ask them to come one by one and read their completed statements to the class. The other students must listen to him/her carefully so that, they can guess the animal. If after four or five guesses the name of the animal is not guessed correctly, ask the student to either draw the picture of the animal on the board or make its sound, as per his/her own choice. In this activity the intrapersonal and spatial intelligences of learners are also involved since they are given chance to draw and also think and write individually in the first person.
Activity 4

The Earth around Me

Language focus: Descriptive adjectives, simile, simple present: be, synonyms and collocations.

Skills involved: Listening, speaking, reading and writing.

Level: High beginner to intermediate.

MI focus: All eight intelligences.

Preparation: Collect materials from nature such as rocks, grass, straw, leaves, pebbles, twigs, or branches and bring them into the class.

Procedure

Part one: Descriptive adjectives Warm-Up activity

1. Divide the materials into four or five groups. Try to have the same items for each group. Pass out a set of materials to each group of students.
2. Tell the students that each group needs to have one sheet of paper and a pencil. When you say “go,” each group has to write down as many adjectives as they can think of to describe natural materials.
3. Give students about five minutes to look over the materials, feel the materials, and write their lists of descriptive adjectives.
4. After you say “stop,” have one person from each group show the class each material while describing it.
5. The group with the biggest list of accurate descriptive adjectives wins.

Part two: Adjective quiz game

1. Compile a class list of descriptive adjectives on the board. Each group should contribute to the list, and groups should add onto their group list and adjectives that they don’t have. Again have students hold up the material the adjective describes. The list may include adjectives such as smooth, bumpy, rough, coarse, hard, soft, slippery, prickly, shiny, stretchy, and stiff.
2. Once the class list is compiled, have each group pick two or three adjectives they would like to explore further. Make sure each group has different adjectives.
3. Students should write each adjective on a different sheet of paper.
4. Tell students that to explore the word further they should use dictionaries and thesauruses to find the definition of the word, other meanings the word may have, collocations for the word, and synonyms for the word.

5. Students should write what they find on the piece of paper. Each group can also draw pictures to illustrate the adjectives. For example, if a group is assigned the word bumpy, one student may draw a frog with bumps on its back, another student may draw a small picture of a bumpy road, with rocks and holes in it, all on the same sheet of paper.

6. When every group is finished, tape the adjective papers to the wall, whiteboard, or chalkboard where students can see them.

7. Have the groups present their adjectives to the whole class, giving the definitions and synonyms, and explaining the pictures if needed.

8. Students can also act out or find examples in the classroom that demonstrate the adjectives they were assigned. For example, for the adjective slippery, students could pretend the floor is very slippery or that they are holding a slippery snake that won’t stay in their hands. For bumpy, students could pretend they are riding in a car on a very bumpy road.

9. Now play “adjective Quiz Game” with students. Students can stay in their groups, each student helping their group to come up with the correct answer. To play the game, you say the definition or synonym of one of the listed adjectives and whichever group raises their hand first and answers correctly gets a point.

10. Students should listen to the definition you say instead of trying to read the papers on the board.

Part three: Nature Materials collage

1. Now that students are familiar with adjectives that describe materials found in nature, tell students they will be making a nature materials collage.

2. Pass out a sheet of paper to every student. Instruct students to fold their paper two ways: first, fold the paper in half, widthwise, and then fold it in half the other way, lengthwise.

3. Instruct students to look at the adjective papers hanging on the wall or board and choose four adjectives. Tell students to write the adjectives small, one in each box on their paper, in order to leave room for the collage materials. (for very young learners, you may have students only choose two adjectives).
4. Tell students the class will be taking a trip outside to find things from nature that demonstrate the adjectives written on their papers. Ask students to remember their four adjectives so they don’t have to carry their papers with them, or have students write their adjectives on a small piece of paper that they can put in their pocket. (If it is not possible to take students outside of the classroom to search for things from nature, assign this part of the project for students to do at home. Ask them to find small items that demonstrate their adjectives at home or on their way to school. For example:

   Rock - rough   bark - bumpy   flower - soft

5. Before going outside, brainstorm with students for things they might look for. Help students come up with ideas, such as rough bark, smooth rocks or pebbles, shiny blades of grass, coarse sand, or bumpy leaves.

6. Once students have collected things and items that demonstrate each of their adjectives, have students glue those items in the boxes on the paper.

Part four: Simile game

1. Once students have finished their nature texture collage, play a simile game.

2. Demonstrate to students what a simile is by writing a few similes on the board. Examples might include “She is as fast as a horse.” “The shirt is as black as night” or “He is as quiet as a mouse.”

3. Divide the students into groups of three or four. Write the beginning of a simile on the board using the adjectives students have been working with in this activity, and the objects that students have collected for their nature collage.

4. Each time you write the first part of a simile on the board the groups have to think of a noun to finish the sentence that demonstrates the adjective used in the sentence. For example, one group may come up with “the flower is as soft as velvet”.

5. Have each group say their completed sentence. Ask the class if they agree with the group’s sentence. For example, if a group said, “The rock is as rough as a piece of glass”, the rest of the class should not agree that it is correct, because glass is usually smooth.

6. Have each group think of and write the beginning of a simile on the board. The other groups then have to complete the simile.
Variation

Break students into pairs. Have students select a nature item without telling their partner what it is. (This can be done as homework: have students bring in nature items from home.) Without showing each other their item, the partners give each other hints or clues about their items using descriptive adjectives.

For example, students might say:

- It is smooth and red. I took it from a plant. (A flower petal)
- It is rough and hard. I found this object on the ground. (A rock)

In the end, have students show their nature items to each other to check their guesses. To play this as a game, have students keep track, or tally, their correct guesses to see who has the most correct guesses.

(Create to communicate: art activities for the English as a foreign language classroom, 2013, p.56)

Extension

In part two while students can share dictionaries you can underline that each student should write about the chosen adjective individually. Here, the linguistic intelligence of learners is involved since they use dictionaries and write about the adjectives on their own, their spatial intelligence is involved as they draw the adjectives and they are kinesthetically engaged as they act out the adjectives.

In part four when the students got familiar with simile ask them to use their musical intelligence and each group makes two rhythmic similes. Give one or two examples like, as hard as a round rock. As soft as a sweet tart. You need to tell them that it is not necessary to make real similes but they should get help of their
imagination too. In this part also they are allowed to check dictionaries, to look for more adjectives and check the meaning of words in their mind.

Discussion

This is a very rich activity in the sense that it engages all intelligences as well all skills of language learning (LSRW). Bringing the nature items into the classroom will help raise the students’ interest in learning. In case of time limitations, each one or two parts of the activity can be practiced in different periods. This activity can be modified or altered to be used at different levels of learners.

In part one by bringing the natural materials in the class you invoke the interest in students to think of adjectives describing the materials while they are seeing and feeling them. Furthermore, in group work, students are given time to talk, discuss and express their ideas together about the given items.
Activity 5

Conditional String

Language focus: 1st and 2nd conditionals.

Skills involved: Speaking and listening.

Level: Intermediate-advanced.

MI focus: Linguistic, intrapersonal, interpersonal, naturalist and logical-mathematical.

Procedure

1. This can be done in a fixed sequence like a ‘circle’ exercise. The teacher begins with a conditional sentence:
   ‘If I won the lottery, I’d buy a yacht.’
2. The next person in the sequence then changes the ‘would’ part of the sentence to a new ‘if’ clause:
   ‘If I bought a yacht,…’
   And he finishes the sentence in a suitable manner:
   ‘…I’d sail to Australia.’
3. This continues around the class with as much speed as possible.

Variation

Students could be encouraged to use the 1st and 2nd conditionals according to how likely they feel the events which they suggest are:

   ‘If I bought a new house, I’d get a pet dog.’
   ‘If I get a pet dog, I’ll go for more walks.’
   ‘If I go for more walks, I’ll lose some weight.’

(Marsland, 1998.p.18)

Extension

Group the students and assign each group a nature-related topic and give them some time say, 7 to 8 minutes to think and discuss on their topic and make a string of if clauses. When they are all finished up, each group has to come in front of the class and speak out their ‘if clauses’ to the remaining students. Tell them that all members
of a group should utter an equal number of sentences. The given topics should be in the form of a conditional clause e.g. if the sun doesn’t shine, if the earth gets warmer, if we plant more trees, etc. Discussing on suchlike topics would raise more interest in the students who are naturally and logically inclined.
Activity 6

From Music to Sculpture

Language focus: Describing through imagination and using adjectives.

Skills involved: Writing and reading.

Level: Lower intermediate to advance.

MI-focus: Musical, kinesthetic, interpersonal and intrapersonal.

Preparation: Choose a piece of music appropriate to the age group, to last 2-4 minutes. It should be a piece they are unlikely to know already.

Procedure

1. To get the students into a calm mood, ask them to shut their eyes and measure a minute any way they like except by looking at their watch or a clock. Tell them to say “minute” or “end” when they reckon their minute is up, but to keep their eyes shut.

2. Ask them to keep their eyes shut, and then play them the piece of music you have selected.

3. When the music has ended, ask each student to write a paragraph about the pictures they saw as they listened, the smells they experienced, the feelings they had, the day dream they went into or the thoughts that came to them.

4. Group the students into fours to share their paragraphs.

5. Ask each group to prepare a human ‘sculpture’ that represents their feeling about the music. They need to include all four people in the sculpture and to take up a position they can hold for 10 to 15 seconds.

6. Each group shows their sculpture to the rest of the class.

7. Each student writes a paragraph about each of the sculptures.

8. Ask the students to stick the paragraphs up round the walls, so people can go and read each other’s.

(Puchta & Rinvolucrī, 2005, p.30)
Extension

Ask the students to think and write about the moods and feelings of the composer or the singer of the piece of music that they listened to. In this way, the students who have high intrapersonal potentialities take this opportunity to think on their own and put themselves in place of the composer or the singer and express their moods and emotions.

At the end, you can also give few minutes to the students and ask them to think about the song or the musical instruments that they could recognize in the music. By doing so, not only you can find those students who are musically inclined but also you give them time to practice their language through speaking about their favorite topic.

Discussion

By playing the music for the students and asking them to shut their eyes, you are mentally preparing them for learning in a relaxed mood. Indeed, this ideology originates from the ‘Suggestopedia’ teaching method in which it’s assumed that we learn best in the relaxed state of mind.

Furthermore, there are many types of research and evidence supporting the effect of music and songs in learning a new language. Such reports, in fact, provide us with enough reasons to include music in our language classes. As Davis says:

Researchers in cognitive science and neuroscience have found a plethora of connections between language and music, suggesting some overlap in brain functions. The presence of shared brain functions for both language and music processing does not in itself imply that music facilitates language acquisition, but this literature is only nascent and further research may reveal pathways through which music could be used to support language structures. (Davis, 2017)
Activity 7

Trees and More Trees

Language focus: Describing statements.

Skills involved: Writing and speaking.

Level: Beginners upwards.

MI focus: Naturalist, linguistic, spatial and interpersonal.

Preparation: Plain white paper and crayons or colored markers.

Procedure

1. Give each student a piece of plain white paper and ask them to fold the paper into four equal sections. Then have them draw a different tree in each section. Each tree must be a representation of one they’ve seen in real life.

2. Below each tree, ask students to write the following:
   - Two or three sentences or words describing the tree they have drawn
   - A statement giving the location where they have seen tree
   - A number indicating how old they believe the tree is
   - Something they like about the tree

If possible, create a bulletin board with the pictures. See if you and your students can decide on how many different trees were drawn.

(Christison 2005, p.320)

Extension

After the students write their descriptions you can pair them and tell them to ask and answer each other about the trees which they drew and find the common or contrasting features of the trees. Then each pair should come and explain to the class about those features. By doing so, the interactive nature of the activity makes it more appealing for the students who enjoy interpersonal capacities in learning.

The important point which has to be taken into consideration is that depending on the environment from which your students are from. You can ask them to draw different objects as it was already referred to in chapter three, “if a child grows up in
an urban environment, and has no exposure to the natural world of living things, then he or she may transfer the components of the naturalist to objects of the city” (Armstrong 1999, p.228). For example, in modern areas, students may hardly see various types of tree around them. Therefore, it would be more exciting and meaningful for them, if you ask them to draw such items like cars, bicycles, bikes, electronic devices, etc.
Activity 8

Picture Dictation – a Basic Version

Language focus: Language for describing scenes: location, orientation, position, and spatial propositions.

Skills involved: Listening, speaking, reading and writing.

Level: Elementary to advanced.

MI focus: Spatial, linguistic, kinesthetic, and interpersonal.

Preparation: Blank sheets of paper, (follow on) pictures or photographs of simple scenes (for the speaking and writing work), a written description of a scene (for the reading work)

Procedure

1. On the board sketch a simple scene such as that shown in the picture given below and divide it as shown by the dotted lines.
2. Point to different people and things and elicit or teach how to say where they are and how to say whether people are standing or not and where they are facing.
3. Write a few key example sentences on the board (e.g. There’s a woman in the left foreground. She’s sitting, facing right, and reading a book.)
4. Ask everyone to copy the drawing and the example sentences.
5. Tell the class everyone needs a sheet of paper and that you are going to describe a scene which they must each draw. Add that they can look at the notes they have just made and encourage them to say things like, what was that again? if they have not understood you.
6. Describe the scene. Circulate and repeat or adjust (parts of) your description as necessary to help everyone follow along.
7. Students look at each other’s drawings.

Follow on

Writing: Display another scene. Everyone writes a description of it. In lower level classes, this step will enable you to spot misunderstandings before the speaking activity described below. In higher level classes, writing can be done as homework. In
this case, you might ask your students each to describe a real scene such as a view they know well or to describe a painting or photograph with which they are familiar.

Speaking: Form pairs. In each pair, one student gets a picture of a simple scene (well-chosen picture postcards are useful here). Student A describes her scene to her partner, B, who draws the scene. When finished, A shows her picture to B. Then B gets a picture which he should describe to her. (I have not had very good luck when I have asked students to draw their own scenes to describe to a partner. For example, there are always a few who draw a scene without perspective.

Reading: Hand out a description of a scene. Students draw it. A variation is to hand out (corrected) descriptions written earlier as homework. Each student gets someone else’s description. (If for any reason there are not enough suitable student-produced descriptions, just make multiple copies of one or more of the more interesting ones you did get.)
Variations

- After Step 4, erase the drawing from the board. Ask everyone to close their notebooks and then ask them what was in the drawing, where, oriented how, and so on.
- At the elementary level, work with a narrow range of objects and prepositions, plus the phrases near us, on the left, in the center, on the right.
- Describe the location of speech and thought bubbles (e.g. put a large speech bubble next to the girl). Either dictate what is in them or ask students to fill them in as they like.
- With younger learners, mention colors and ask them to color in their drawings accordingly.
- Ask students to add labels of various kinds. For instance, if you say A suitcase full of dirty socks, students each draw a suitcase and write the label Full of dirty socks or F.o.d.s.

Tip: As you describe a scene, occasionally ask someone who you see has understood to repeat what you have said. This helps the less proficient follow along.

(Lindstromberg, 2009, p.92)
Activity 9

Teaching ‘Should Have Done’ Using a Generative Situation

Language focus: ‘Should have’ structure and pronunciation.

Skills involved: Listening, speaking and reading.

Level: Intermediate.

MI focus: Logical, spatial, interpersonal, and intrapersonal.

Preparation: None.

1. By means of a picture on the board (a drawing, photo, or picture cut from a magazine) the teacher introduces a character she calls Andy. She draws a rough map of Australia, placing next to it a picture of a four-wheel drive vehicle. She elicits ideas as to how these pictures are connected, establishing the situation that Andy has decided to drive across the Australia desert from the east to the west. She elicits the sort of preparations a person would need to make for such a journey. Students suggest, for example, that Andy would need a map, a spare wheel, lots of water, a travelling companion, food, a first aid kit, and so on. The teacher selects some of these ideas, and writes them in a column on the board, and one or two ideas of her own.

To do this kind of journey, you should:

- Take a map
- Take water
- Advice the police
- Not travel alone
- Not travel in the wet season

2. The teacher then explains that Andy made no preparations. He didn’t take a map, he didn’t take water, he travelled alone, etc. She asks the students to imagine what happened. Using their ideas as well as her own, she constructs the following story: Andy set off, got lost, got very thirsty, set off in search of help (leaving his vehicle behind), got trapped by sudden flood waters, etc. The police set out in search of him but couldn’t find him because he had abandoned his vehicle and left no note. The teacher checks these facts by asking one or two students to recount them.
3. The teacher asks the class: Well, what do you think of Andy? Eliciting answers like, *He was stupid.* Teacher: *why?* At this point, students may venture sentences, like *He must take a map.* Having thus established the idea of disapproval of past actions, the teacher models the sentence: *He should have taken a map,* repeating it two or three times. The students repeat the sentence in unison and then individually. The teacher reminds the students of the concept of disapproval by asking *Did he take a map? (No).* *Was that a good idea? (No)* So...? The students respond: *He should have taken a map.* She then repeats this process using the example of travelling alone, eliciting, modeling drilling, and concept-checking the sentence: *He shouldn’t have travelled alone.* Further prompting elicits example sentences, such as:

- He should’ve taken water
- He shouldn’t have left his car.

At strategic points, the teacher recaps the sentences that have been generated, using the words on the board as prompts. So far, nothing has been written on the board.

4. The teacher then clears the board and writes up the following table:

<table>
<thead>
<tr>
<th>He</th>
<th>should have</th>
<th>taken water</th>
</tr>
</thead>
<tbody>
<tr>
<td>shouldn't have</td>
<td>travelled alone</td>
<td></td>
</tr>
</tbody>
</table>

She asks students, working in pairs, to add further sentences about the situation to the table. Individual students read sentences aloud from the table, and the teacher reminds them of the pronunciation of *should have.*

5. The teacher then asks students to imagine the dialogue when the police finally find Andy. She writes the following exchange on the board:

*Police: you should have taken a map*

*Andy: I know I should. I didn’t think.*
Students, working in pairs, continue writing the dialogue along the same lines, and then practice it aloud, taking in turns to be the police officer and Andy.

Discussion

The above example represents a type of grammar presentation procedure within which there is scope for many variations. For example, the situation can be introduced using board-drawings, magazine pictures, personal photos, or video. Alternatively, the situation could emerge out of a text the students have read or listened to. The point is that however it is established, the situation generates several examples of the targeted grammar item.

(Thornbury, 1999, p.59)
Activity 10

Ratings

Language focus: Comparatives.

Skills involved: Listening, speaking and writing.

Level: Intermediate-advanced.

MI focus: Logical-mathematical, naturalist and interpersonal.

Procedure

1. Choose a type of equipment, such as ‘drawing materials’, and make a list of five or six things which fit into this category. Write these down the left hand side of the blackboard, and complete the chart like the one below:

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Efficiency</th>
<th>Looks</th>
<th>Value</th>
<th>Versatility</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pencil and paper</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chalk and slate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ink, quill and paper</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computer and printer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oil paint and canvas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wax crayon and card</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. The class now has to agree on a rating of 1-5 for each item under each heading. So an item which the class thinks is extremely efficient, very attractive to look at, excellent value for money, and capable of a wide range of uses, will score 5 under each heading: a total of 20 points. As students decide the ratings, encourage them to compare the numbers given for each item. This part of the discussion will then provide the most effective practice in the use of comparatives, so try to make sure that as many students as possible take an active part in the decision making. Ideally, everyone in the class should agree
on each number given, but as in large classes this is often impractical, you might have to ask students to make some compromises.

3. Add up the totals for each item, and put them into order. Ask the class if they agree with the order which has been produced. If not, where did the analysis go wrong?

Note: if necessary, the initial rating part of the exercise can be done in groups, and the different results brought together and compared. A set of class ratings is then agreed. It is, of course, also possible to change the criteria according to which items are rated. Types of clothing, for example, might be rated according to how ‘comfortable’, ‘economical’, ‘fashionable’, and ‘practical’ they are.

(Marsland, 1998.p.50)

Extension

To extend this activity in advanced level classes you can also give the responsibility of finding words to the students. Ask them to make groups of four or five, depending on the strength of the class. Then, write a couple of recently taught vocabularies (nouns) on the board. Ask each group to choose one of the words and find 5 more from the same category and write them on the chart which they are to draw on their papers. Tell them that they are allowed to use dictionaries to look for words. At the end specify a fixed amount of time for each group to explain their ratings to the class.
Activity 11

Poetry in Sounds

Language focus: Phrases and pronunciation.

Skills involved: Listening, speaking and reading.

Level: Intermediate.

MI focus: Musical, linguistic, kinesthetic, intrapersonal and interpersonal.

Preparation: Chart paper, blindfolds.

Procedure

1. Students sit outside in a circle somewhere on the playground or in the schoolyard. The students affix blindfolds and listen for one minute. With blindfolds in place, after you give a signal, they call out phrases sharing what they have heard. Record the phrases on chart paper so that they can later be cut apart.

2. Again, the students listen. After two minutes, record the phrases the students share to describe what they have heard. This continues until you feel there have been enough poetic phrases shared to create poems.

3. In the classroom, the phrases are cut apart and sorted by categories. These might include transportation sounds, the sounds of children playing, animal sounds, or neighborhood sounds.

4. Groups of students are given phrases within the chosen categories to arrange into a poem. The poem is copied and published.

5. Students display and read their poems for classmates.

This activity is adapted from a lesson plan designed by faculty members of the New City School (Hoer et al, 2010, p.183).
Activity 12

Shunting Words

Language focus: Mainly syntax especially clause coordination.

Skills involved: Reading and writing.

Level: Elementary to advanced.

MI focus: Logical, intrapersonal, and linguistic.

Preparation: type into your word processor a text that the group has already read and find fairly hard. Then remove all the punctuation and all the spaces between the words so that you get a text looking like this:

So that you get a text that looks like this with no punctuation or word space in between

Procedure

1. Take the students to the computer room. You can have up to three students round each computer – ideally, you will have one computer per student as most people prefer to word process on their own, if there is a choice.
2. Tell the students to space and punctuate the text.
3. Go round and help with things they can’t sort out and explain words they don’t know.

According to Rinvolucri and Davis (1995), the rational of this exercise is that:

This is a linguistically thrilling Computer Assisted Language Learning (CALL) exercise that has people working on at least these areas:

- Word segmentation
- Seeing or hearing clauses
- Focus on syntax, punctuation and meaning
- Inevitable intensive reading
- An active, editorial attitude to text

The students only need minimal word processing skills to do this exercise efficiently- language learning time is not wasted on word processing technicalities.

(Rinvolucri and Davis, 1995. p.48)
Activity 13

The Dice and Grid Game

Language focus: Irregular verb parts.

Skills involved: Writing.

Level: Post-beginner to lower intermediate.

MI focus: Kinesthetic, logical-mathematical, and interpersonal.

Preparation: One copy per two students of the verb grid and one die per student.

Procedure

1. Give each pair of students two dice and a verb grid.

2. Explain that students A rolls the two dice. Say a SIX and a THREE are thrown, he or she has to try and find verb correspondences between horizontal SIX and vertical THREE. The correspondence is STEAL-STOLE. He or she then looks at vertical SIX and horizontal THREE and finds SWEPT-SWEEP. The players write down (on another piece of paper) the verb pairs found on the appropriate square. The player marks square (s) on the grid with his or her initial.

   The aim of the game is to find more correspondences than one’s opponent. If a player throws the dice and finds no correspondences the turn passes to the other player.

   During the game, go round helping with the pronunciation of the verb forms.

3. After 8-10 minutes play, stop the students and ask them to write a five sentence story about anything they like as long as they incorporate the following past tense forms:

   a. BIT FORBADE SWEPT
Variation

The dice and grid game is also useful for practicing other areas like world-building, prefixes and suffixes, etc.

(Mario Rinvolucri, 1984)
Activity 14

Picture Postcards

Language focus: Descriptions.

Skills involved: Writing and reading.

Level: Intermediate-advanced.

MI focus: Spatial, kinesthetic, intrapersonal, musical.

Procedure

1. Give each student a picture postcard. These might be available for sale locally, or you might like to build up a collection whenever you can.

2. Each student must look at his or her picture, and imagine what it is like to be in that place. On a separate sheet of paper he or she then writes a brief message to a friend, just as with a real postcard, describing the place and what has been happening there.

3. Take the postcards and the messages back, and separate them. Give each postcard a number and each message a letter, but don’t list the matching messages and cards in the same order. Distribute the cards around the classroom, placing each one with a message from a different card.

4. Students then walk around the classroom, looking at all the messages and postcards. They must decide which message goes with which postcard, and write this down, e.g. message B with postcard 5. At the end, check the answers. You like to ask how certain answers were decided.

Note: If your postcards have place names on them, you will have to forbid the use of these names in the messages. The numbers on the backs of the postcards and messages provide a point of reference for answers and discussion.

(Marsland, 1998, p.80)

Extension

You can include pieces of music or songs in this activity to make it more compelling for the students who are strongly musical. When the students are done with matching the pictures and descriptions ask them to sit in a circle and listen to the pieces of music that you have prepared in advance. Let them think over each piece for
about three minutes and decide what picture it matches. If you have a small number of students, say 15 to 20, the whole class can discuss together to match the music, otherwise, they can do it in pairs and share their results with the class.

In order to give more opportunity to those students who need more intrapersonal space to express their linguistic knowledge, you can already, in the previous class, give each student a postcard and ask them to write the description on a separate sheet as their homework and bring it to the next class for performing the explained activity.
Activity 15

Who Went Where?

Language focus: Asking questions with “WH” interrogatives, travel words and past tense.

Skills involved: Writing, listening and speaking.

Level: Elementary to advanced.

MI focus: Interpersonal, kinesthetic, linguistic and spatial.

Preparation: Prepare blank cards with sticky tape at one end for each learner.

Procedure

1. Write the following on the board:

   Where?           Accommodation?
   When?            Means of transport?
   Who with?        Purpose?
   For how long?    Surprise?

2. Give out the cards and ask the learners to write the answers to the questions on the cards in a few words (e.g. Where? The moon; surprise? Took the wrong suitcase). They should be as creative as possible (they can include trips to the moon, honeymoons, etc.)

3. Collect the cards and put them on the back of another learner. That learner must walk around, asking the others the questions to get the answers on their back. These would include: where did I go? Who did I go with? Etc. They should get no more than two answers from each of the others, and note down the answers.

4. When they have got all the information, they look at their cards and tell the stories of their trips to the class. They can also write out their trips as homework.

   (Rosenberg, 2013, p.64)
Activity 16

Interactive Loops for Groups

Language focus: Listening for details and reading out aloud

Skills involved: Reading and listening

Level: Beginners upwards.

MI focus: Interpersonal and linguistic.

Preparation: Produce a set of cards for your own interactive loop game.

Procedure

1. Give each pupil one card. If there are any cards left, give a few students a second card. If the number of students in your class exceeds the number of cards, produce more cards.

2. Ask the students to read their cards, and to call you should they not know a meaning or a pronunciation.

3. Tell the students that any of them can start the game by reading out the question on their card. If the game is played correctly, the person who starts the game will also be the person to end it. Ask them to read loudly and clearly.

4. One student begins by reading out the question on their card. Whoever believes they have the answer reads it out from their card. If they are right, they then read out the question they have on their card. If they are not right, someone else tries reading out their answer.

5. The game is over as soon as all the questions and answers have been read out. It can be repeated as often as your students wish, by getting a student to collect the cards, shuffle them and hand them out again.

Variations

The loop game can be used in many ways to revise and practice:

Specific language areas, such as:

- Synonyms/antonyms (e.g. what is a synonym for *friend*? buddy. What is an antonym for *boring*? Exciting.)
• Grammatical descriptions and structures (What’s the superlative of good? Best.)
• Definitions and words (e.g. what is meant by claustrophobia? An unpleasant feeling which some people get when they are in small, enclosed places.)
• Questions and answers (e.g. what did you do for your weekend? – I went sailing with Mario.

Specific content areas, such as:

• A trivia quiz on the content of the stories in your course book.
• A cross curricular quiz on a subject area of your choice.
• A general knowledge quiz.

(Puchta & Rinvolucri, 2005, p.94)

Discussion

The good thing with this activity is that it is easily adaptable to different levels of language classes and to practice many language points.
Activity 17

Describe and Draw…the Opposite

Language focus: General oral fluency, communicative accuracy in giving and comprehending oral instructions.

Skills involved: Listening and speaking.

Level: Elementary to advanced.

MI focus: Interpersonal, Spatial, kinesthetic and linguistic.

Preparation: At least half a class set of suitable pictures.

Procedure

1. Students pair up and decide who is Student A and who is B.
2. Explain that, each A will get a picture to describe to B. But Student B should draw something opposite to what A says. For example, if A says: There is a man, B should draw a child, a woman, a dog, a ghost – anything that B thinks is the opposite of a man. If A says there is a tree in the foreground, B may draw a telephone pole in the background. They will then compare pictures. B will then try to tell A what A’s actual instructions were.
3. As and Bs swap roles. Give B a picture and collect A’s picture and give it to a B in another pair (unless you have enough pictures to give each student one of their own).
4. Organize a mini-exhibition of what your students have drawn.

Variations

At lower-intermediate level and above, B also explains to A – in cases of doubt – just how it is that a figure in his/her drawing is the opposite of what A said, e.g. A telephone pole is the opposite of a tree because, if it is made of wood, it is a dead tree, which is the opposite of a living tree.

Each pair gets only one picture. When A has described the picture, B either uses the same picture or his/her own ‘opposite’ drawing of it.

(Lindstromberg, 2009, p.59)
Activity 18

With Your Back to the Class

Language focus: Interrogatives: present simple, past simple and past continuous.

Skills involved: Writing.

Level: Elementary to intermediate.

MI focus: Interpersonal, intrapersonal, and kinesthetic.

Preparation: None.

Procedure

1. Write three words at the top of the Board e.g. explosion, manager and roof. Tell the students these are three key words in a story you have in your head. They are to ask Yes/No questions to try and discover what happened in the story. They are to come up and write these questions on the board, as the exercise is going to be entirely silent.

2. Sit with your back to the class. Explain that as soon as a student has written a question on the board you will give a ‘Thumbs Up’ signal if it is grammatically correct and a ‘Thumbs Down’ signal if it is wrong. If the signal is ‘Thumbs Down’ then the writer of the question and the class has to try and correct the mistake.

   Once the sentence on the board is correct, you will either nod your head vigorously to indicate YES to the question, or shake it from side to side to indicate NO to the question.

3. During the silent, written questioning you may want to give the class another clue- writes an extra key word on the board.

The story

The manager of a Sports Center woke up one morning to find there had been a very fall of snow. He realized that the flat roof of the Center was in danger of collapsing.

He got on the roof to shovel off some of the snow. His extra weight made the roof cave in causing the air inside the hall to compress and blow the doors out, hence the explosion.
Note: When you first do this exercise with students they are somewhat shocked at working only with your back. They soon get used to it, though, and your back allows you to be much more neutral than you would otherwise be. You interfere less with their learning process.

This is a fiercely grammatically focused exercise and initial interest in the story soon shifts to getting the questions correct.

(Mario Rinvolucri, 1984, p84).

Extension

Once you did this game and students learnt the rules ask them to make groups of three and write their own stories. Then each group sits with their back to the class near the board and takes the role of the teacher. Each of the members, shows in turn, the signals (thumbs up, thumbs down, nodding their head) to the sentences made by students.

Tell them to give the scripts of their stories to you before they start their role so that you can check their work and give them back with the corrections. All three members of each group must know their stories.

Tell the students that the length of their stories must be between 10-15 lines (approximately 300 words).

Discussion

By doing this exercise the students practice to use their imagination to create stories and write it in another language. Moreover, in a group work (explained in the extension part) students can learn each other’s memorizations skills.
Activity 19

Only if...

Language focus: Polite requests, -ing participle, Only if + target verb structure of your choice.

Skills involved: Speaking and listening.

Level: Elementary.

MI focus: Kinesthetic and interpersonal.

Preparation: None.

Procedure

1. Make or find as much space in your room as possible and ask the class to stand at one end of it.

2. Explain that their end is one river bank and the opposite end of the room is the other bank. Between is the ‘golden river’ and you are the ‘keeper’ of the golden river. Before crossing the river the students have to say the following sentence:
   Can we cross your golden river, sitting in your golden boat?
   They need to be able to say this sentence reasonably fluently.

3. Get the students to say the sentence. You answer:
   Only if you’re wearing...
   Only if you’ve got.....
   Only if you’ve got...on you.
   Supposing you say ‘Only if you’ve got your keys on you’. All the students who have their keys can ‘boat’ across the ‘river’ without hindrance. The others have to try to sneak across without being tagged by you. The first person who is tagged, changes places with you and becomes ‘it’ (the keepers who tags the others in the next round).

1. Continue with students saying ‘Can we cross your golden river, sitting in your golden boat?’ ‘It might say, ‘Only if you’re not wearing earrings’ etc.
Variation

To make this game livelier, instead of having just one ‘it’ everyone who is tagged becomes ‘it’. Repeat until everyone has been tagged. Elect another keeper and repeat.

This exercise can be used with various another structures:

Only if you’ve been...

Only if you went...

Providing you are going to ....

It can also be used to introduce or practice specific structures in a controlled way by giving the keeper prepared cards, e.g, for the passive use of had:

...your hair cut in the last week.

...your shoes mended recently.

...your bike repaired this month.

...a part of your body pierced.

(Rinvolucri and Davis, 1995. P.107)
Activity 20

Biography...Interview

Language focus: Interviewing: ‘YES/NO’ and ‘WH’ questions, biography writing.

Skills involved: Speaking, listening, reading and writing.

Level: Intermediate-advanced.

MI focus: Intrapersonal, interpersonal, linguistic and logical.

Preparation: None.

Procedure

1. In a language class in EFL context ask the students to think of and choose a famous person from their own country or region (he or she can be an artist, political figure, scientist, etc). Tell them that everyone must keep the name with themselves and don’t share it with one another.

2. Pair up the students and explain that one of them is going to be the inspector and the other one the anonymous person and then they will change the roles. The anonymous person should imagine himself/herself as the famous person whom he has chosen.

3. The inspector asks questions and notes down the answers on a paper. Tell them that the inspector should first start with yes/no questions, for example, are you a poet? Are you a politician? Etc. After asking such questions they should ask ‘wh’ questions, like where were you born? Where did you travel to? Remind them that the anonymous persons must reply as the first person, e.g. I was born in Tabriz. I travelled to Tehran.

4. Each inspector should ask 20 questions, and as they finish gaining information they should write a brief biography of the person whom they interviewed. In meanwhile, you walk through the class to observe exchanging questions and answers, however, you don’t interrupt them.

5. Every student then read the biography to the class and all the students try to guess the name of the person.
Discussion

In this activity all four skills are incorporated, while the students ask and answer questions, write a biography and read their biographies and listen to each other’s.

Students have the choice to imagine and speak on behalf of the person whom they like. This will benefit those who prefer an intrapersonal mode. However, the interpersonal intelligence is also counted on as the students ask and answer each other in an interview form. Also, producing a biography out of the extracted information demands linguistic and logical intelligence. To extend this activity ask students to write, as their homework, a biography of a person who they are interested in his/her life events. He or she can be a person in their family, friends or relatives who they know well.
Activity 21

Acting out the Translated Scripts

Language focus: Translation and syntax.

Skills involved: Speaking, listening and writing.

Level: Higher intermediate to advance.

MI focus: Linguistic, kinesthetic, interpersonal, and intrapersonal.

Preparation: None.

Procedure

1. In the class talk about a couple of popular movies from the native countries of students. Discuss with students what they like in those movies, say, characters, story, etc. Ask them who likes what movie or has watched it many times.

2. Group the students according to their favorite movies. Explain that each group has to think of a dialogue of their selected movie. The dialogue depends on the number of the members of the group, or they can also subdivide their group. Tell them that they should write the dialogue on their papers in their mother tongue (the language of the select movie) and then translate that script into English as a team work.

3. Everybody in the group takes a role and memorizes his/her character’s dialogue in English. They have 10 minutes to translate and practice their roles. In meanwhile, you walk among the groups to check their works and answer in case of any problem.

4. Each group comes in front of the class and act out their prepared scenes. But they should not mention the name of the movie which they are performing, so that the remaining students listen and watch carefully to guess which movies it is.

1. Tell them that it would be more impressive if they can play the music of that movie with mouth.

Discussion

This is the right place to talk about how drama can perfectly help teachers explore and exploit the intellectual potentials of their students. By and large, apart from being a rich source for practicing all language skills, drama-based activities
Designing Activities through Assimilation and Incorporation of MIT

(such as the activities 1 and 20) count on almost all intelligences of students. Besides, they can be used with different levels, from the elementary to advance. Moreover, as Thornbury says, “learning a language through actions attempts to stimulate the experience of first language learning” (p.56). Acting out has a crucial role in learning and communicating a new language. According to Professor Mehrabian, “Communication is only 7 percent verbal. The non-verbal component is made up of body language (55 percent) and tone of voice (38 percent)” (cited in Yaffe, 2011). Therefore, as it is well said by MacDonnchaidh: “Facial expressions, hand gestures and body language are essential elements of how we communicate with one another. What better way to recognize this than by incorporating drama into our ESL lessons?” (MacDonnchaidh, 2017).

In fact, there are dozens of benefits for carrying out drama-based activities in EFL classes, a number of which are concisely discussed as follow:

- First and foremost, they are a perfect means to transform a traditional teacher-centered class to a learner-centered class.
- They enhance learners’ linguistic abilities through involving them actively and positively in the text.
- They provide students with situations for acquiring and working on all skills (LSWR) in authentic and meaningful contexts.
- They give learners opportunity to express themselves and their linguistic knowledge in operation.
- They can also fulfill beyond-linguistic requirements of EFL students, that is, dealing with cultural, affective and social aspects of a foreign language.
- They provide a stage for developing the communication skills, the sense of confidence and the sense of collaboration in learners.
- They inspire imagination, motivation and creation in learners.

Figure 5.1 displays how the intelligences of students are tapped in different steps of dramatic activities.
Designing Activities through Assimilation and Incorporation of MIT

Figure 5.1: Dramatic Activities and MI
Activity 22

Alphabetical Conversation

Language focus: Syntax and pronunciation.

Skills involved: Speaking and listening.

Level: Beginner to advance.

MI focus: Interpersonal and linguistic.

Preparation: None.

Procedure

1. Ask the students to sit in a circle and explain them that they are going to make an innovative conversation. You start the conversation with making a phrase or a sentence which starts with the first letter of English alphabet ‘A’, then a volunteer in a group makes the following sentence with the next letter, that is ‘B’, and the student sitting next to him/her makes a remark with ‘C’ and it goes on as the students speak out their phrases in turn.

2. Write the names of the students on the board and each time a student makes a statement put a mark, as a point, before his/her name. Remind them that only grammatically correct sentences will be accepted, otherwise they lose the point of that round. If a student loses three points, s/he is out of the game. Allocate a certain amount of time; say 2 minutes, for each student to think on his/her statement.

3. The conversation flows as each student makes his/her sentence in turn in a circle form sitting. It goes on until they can reach the letter ‘Z’ or until only all students except one lose their all points. The conversation may look like this:

   Teacher: A new family has shifted to this neighborhood.
   Student (1): Barely, they speak with other people.
   Student (2): Could it be possible that they speak a foreign language?
   Student (3): Do you think we should ask them?
   Student (4): E...
Discussion

In this activity, by creating an exciting environment while the students try to stick to the accuracy in their speech, they are not too conscious to stop talking. They listen attentively to each other’s spontaneous statements to follow the dialogue. In advanced levels, you can encourage the students to think of proverbs or idioms also. You can record this conversation so that, later on, you play it for the students and write some of its interesting statements on the board and discuss the points in them. Moreover, by making the students listen to their own voices you make them find out their pronunciation lapses indirectly.

In beginner level classes you can ask the students to think of only single words instead of phrases, for example, apple, bag, candy, duck, ear, etc.

5.2 Summing Up

On the basis of what is discussed in chapter three about the principles of MIT and the pedagogical uses of this theory in EFL and also relying on the findings of the empirical survey, maintained in chapter four, the present chapter brings together a collection of activities. These activities are generally of two types, one: the activities adopted from some sources, second, some activities designed and developed by the researcher as mere samples.
REFERENCES


