



Institut Pendidikan Guru Kampus Dato' Razali Ismail

Teaching English Grammar in Malaysian Primary Schools

Manual for short course



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Introduction

This manual was written in 2011 in preparation for writing a full module about Teaching Grammar in Malaysian primary schools, to fit in with the new KSSR syllabus.

Objectives

Participants will learn strategies for teaching Grammar to primary school students in interesting and engaging ways.

Materials

Participants need to be able to discuss tasks in pairs and groups.

Participants need writing materials and notebooks.

Procedures

This manual includes notes for facilitator and participants.

(Future module will include separate notes, and PowerPoint presentation.)

Why do we teach Grammar? (Should we teach Grammar at all?)

And what is the most effective way to teach grammar?

Read and discuss with your group the following four brief articles from the Internet, and excerpt from a book.

1. A quote from "English Club"

What is Grammar?

Grammar is the system of a language. People sometimes describe grammar as the "rules" of a language; but in fact no language has rules*. If we use the word "rules", we suggest that somebody created the rules first and then spoke the language, like a new game. But languages did not start like that. Languages started by people making sounds which evolved into words, phrases and sentences. No commonly-spoken language is fixed. All languages change over time. What we call "grammar" is simply a reflection of a language at a particular time.

Do we need to study grammar to learn a language? The short answer is "no". Very many people in the world speak their own, native language without having studied its grammar. Children start to speak before they even know the word "grammar". But if you are serious about learning a foreign language, the long answer is "yes, grammar can help you to learn a language more quickly and more efficiently." It's important to think of grammar as something that can help you, like a friend. When you understand the grammar (or system) of a language, you can understand many things yourself, without having to ask a teacher or look in a book.

So think of grammar as something good, something positive, something that you can use to find your way - like a signpost or a map.

* Except invented languages like Esperanto. And if Esperanto were widely spoken, its rules would soon be very different.

<http://www.englishclub.com/grammar/grammar-what.htm>





2. Some thoughts from “Tips for English”

Stephen Krashen, an expert linguist, specialized in theories of language acquisition and development and has researched the area of non-English and bilingual language acquisition.

In what he originally called the input hypothesis, Krashen claims that humans acquire language only through comprehensible input.

“Language acquisition does not require extensive use of conscious grammatical rules, and does not require tedious drill.”

“Acquisition requires meaningful interactions in the target language – natural communication – in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding.”

“The best methods are therefore those that supply ‘comprehensible input’ in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are ‘ready’, recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production.”

“In the real world, conversations with sympathetic native speakers who are willing to help the acquirer understand are very helpful.”

The Role of Grammar in Krashen’s View

The only instance in which the teaching of grammar can result in language acquisition (and proficiency) is when the student and teacher are interested in the subject at hand and the target language is used for the explanation.

Very often, both teachers and students are convinced that the study of formal grammar is essential for second language acquisition.

When the skilful teacher can talk about grammar as the requirement for comprehensible input, coupled with the students’ genuine participation, the explanation is suitable for language acquisition. When the affective filter is low and the learner’s conscious efforts are on the subject matter, the attention is on what is being talked about and not the medium.

Teachers and learners should be careful not to deceive themselves. They can easily believe that it is the study of grammar that is responsible for the learners’ progress. In reality, when grammar is used as a meta-language for talking about grammar, progress comes from the medium and not the message. Any subject matter that holds the learner’s interest would do just as well.

<http://www.tipsforenglish.com/?p=9>



3. Some words from “About.com”

Teaching Grammar in an ESL / EFL Setting

Overview by Kenneth Beare, About.com Guide

Teaching grammar plays a central role in every ESL / EFL teacher's classroom. The important question that needs to be answered is: how do I teach grammar? In other words, how do I help students learn the grammar they need. This question is deceptively easy. At first look, you might think that teaching grammar is just a matter of explaining grammar rules to students. However, teaching grammar effectively is a much more complicated matter.

Inductive and Deductive

Inductive is known as a 'bottom up' approach. In other words, students discover grammar rules while working through exercises.

For example:

It could be a reading comprehension which includes a number of sentences which describe what a person has done up to that period in time.

After doing the reading comprehension, the teacher could begin to ask questions such as: 'How long has he done this or that?' 'Has he ever been to Paris?' etc. and then follow with, 'When did he go to Paris?'

To help the students *inductively* understand the difference between the simple past and the present perfect, these questions could be followed with, 'Which questions spoke about a definite time in the past?' 'Which questions asked about the person's general experience?' and so on.

Deductive is known as a 'top down' approach. This is the standard teaching approach that has a teacher explaining rules to the students.

For example:

The present perfect is made up of the auxiliary verb 'have' plus the past participle. It is used to express an action which has begun in the past and continues into the present moment... etc.

http://esl.about.com/cs/teachingtechnique/a/a_teachgrammar.htm



4. Notes about "Noticing" (excerpts from the article)

Teaching ESL Students to "Notice" Grammar (by Francis J. Noonan III)

Introduction

Many teachers are confused on how to teach grammar. The form-focused instruction of the audio-lingual method produced students that knew a lot about a language but could not apply what they knew to spontaneous speech. Conversely, the lack of grammar instruction in the Communicative Approach has often produced students who communicate well but lack grammatical competency. Is it possible to teach grammar in a way that will help students develop grammatical competency, even in spontaneous speech? This article explores a possible answer to this dilemma, the theory of noticing, and its application to the classroom.

Why Noticing?

The theoretical basis for noticing centres around the relationship between explicit and implicit knowledge. Explicit knowledge is conscious knowledge of grammar rules learned through formal classroom instruction. For example, Li knows every rule about subject-verb agreement but makes frequent mistakes in natural speech. This knowledge is only available to him when he has time to think about the rules and then apply them (i.e. a grammar exercise or a writing assignment). In contrast, implicit knowledge is unconscious, internalized knowledge of a language that is available for spontaneous speech. For example, Jim speaks English with near perfect use of the basic rules of subject-verb agreement. This is despite the fact that he may have no idea what subject-verb agreement is or what the rules are. (...)

What is Noticing?

Noticing is basically the idea that if learners pay attention to the form and meaning of certain language structures in input, this will contribute to the internalization of the rule. (...)

Remember, according to this theory, the primary nature of explicit knowledge is to develop awareness of rather than production of target forms.

How Do Teachers Help Students Notice?

How can we as teachers help students notice target forms? (...)

1. Explicit instruction -- instruction explaining and drawing attention to a particular form.
2. Frequency -- the regular occurrence of a certain structure in input.
3. Perceptual Salience -- highlighting or underlining to draw attention to a certain structure.
4. Task Demands -- constructing a task that requires learners to notice a structure in order to complete it.

(...)



5. Some excerpts from *ELT Methodology: Principles and Practice*

by *Nesamalar Chitravelu, Saratha Sithamparam, and Teh Soo Choon.*

What is grammar? (p196)

It is possible that someone who can produce perfectly correct sentences and communicate efficiently may not be able to explain the rules of grammar. This is true of many speakers of English, including some native speakers. Such people have implicit knowledge of grammar – they know grammar at the level of use. One needs to have explicit knowledge of grammar to be able to describe and explain the rules.

The place of grammar in the communicative approach (p199)

The communicative approach to language learning focuses on getting students to use language to communicate effectively. To achieve this, teachers usually put students into situations where they are using the language not merely in response to the teacher's instructions, but also because they need it to seek information, give information, solve a problem, etc. Is there a place for the teaching of grammar in such an approach?

There are different views on this issue. At one end are teachers who prefer to teach **accuracy** first, that is, they begin by teaching grammar rules and basic sentences to equip students with a sound grammatical base on which to develop communicative skills. At the other end are teachers who assume that given sufficient input and opportunities to use English in **purposeful communication** (through communicative activities), students will eventually acquire implicit knowledge of grammar.

Teachers who use the **accuracy first** model will probably produce students who can reproduce accurately sentences learnt, but it is not certain how well these students can use these sentences in real communication. Teachers who use the **communication first** model are likely to produce students who are confident and fluent in communication. It is also true that there will be grammatical errors in their language use. Students who learn English through the communication first model often develop the habit of using ungrammatical forms. And these inaccurate forms may become fossilised, that is, they become fixed and are extremely difficult to change. This should be avoided.

Our aim in teaching English is to develop in our students both accuracy and fluency, so that we should include both types of activities: activities focussing on grammar, and those focussing on fluency. There should be a balance of both types of activities to help students improve their communication skills.



Approaches to grammar in communicative language learning:

In **covert** grammar teaching, the teacher gets the pupils involved in using the structure without drawing their attention to the grammatical rules. For example, to teach the structure, 'Do you like ...?' the teacher gets students to interview their friends and write the names of five people who like each of the fruits listed in the worksheet. Students have to go round, asking their friends 'Do you like ...?' in order to complete the task.

The students' attention is focussed on the activity and not the grammar rules, but they have ample opportunity to practise the question form. It is important that the teacher maintains a warm and supportive atmosphere so that students are not afraid to take risks to test their linguistic competence. Errors should be tolerated during the course of the activity. But they should also be noted down and dealt with at a later session.

In overt grammar teaching, the teacher explicitly explains the rules when presenting the new language. Traditionally, there are two options available to the teacher. One is to use a **deductive approach**. Typically, in this approach, the teacher presents the rules / patterns / generalisations and then goes on to provide practise in the application of these rules.

The other approach is the **inductive approach** or **discovery method** where the students are first given a number of sample sentences containing the target forms and then the teacher guides the students into deriving the rule for themselves.

Ideally, these two approaches should not be seen as separate, but rather as complementary. A grammar rule presented covertly via a text or communicative activity can be supported by an explicit explanation to enable students to understand the rule. A grammar rule presented overtly or explicitly should be supported by activities which encourage students to use the structures for communicative purposes. The main aim of teaching grammar is to help our students use English correctly in all forms of communication.



Your Notes:

Answer the following from your reading, your discussions, and your experience:

Does learning “Grammar” help students to learn English?

.....
.....
.....
.....

In general terms, what is the best way to teach / learn Grammar?

.....
.....
.....
.....

Can Grammar be ‘fun’? / Should Grammar be ‘fun’? Why / why not?

.....
.....
.....
.....

Briefly explain these terms:

‘accuracy first’

‘communication first’

‘covert grammar teaching’

‘overt grammar teaching’

‘deductive approach’

.....

‘inductive / discovery approach’

.....

Teaching English Grammar to Young Learners



Four Basic Principles:

1. Fun

Children learn much better if they are having fun.

2. Involve as many senses as possible

Learning is retained better with more connections that are made through movement, sound, sight, smell, touch and even taste.

Both physical activity and interaction with others also assist in memory retention.

3. Start with what the students know

Teaching needs to move from the known to the unknown, learning must start from what the students already know.

4. Fun

It is really important for the students to be having fun.

(In fact, older learners also learn better if they can 'have fun' and be engaged with the subject matter.)

Using Chants, Raps and Rhymes for Drilling

Why use chants, raps and rhymes?

- Fun – young students will be more motivated and enthusiastic
- Intonation – students will acquire natural intonation as they learn grammar patterns
- Context – the grammar concepts can better be taught in a context
- Memory – material that is learnt as a song or rhythm is better remembered.



There are essentially 3 different types of chant, all of which are useful for teaching grammar:

Vocabulary Chant

The vocabulary chant teaches more than just vocabulary. Students learn vocabulary items in groups or categories such as parts of speech, or countable and uncountable nouns.

Creating a Vocabulary Chant

1. Choose a theme, such as:

1. Choose your theme

For example:



School



food



animals



occupations



sport



transport



music



2. Choose 10-15 words in your theme:

For example:



Monkey



zebra



elephant



crocodile



rhino / rhinoceros



Snake



bear



kangaroo



lion

3. Count the syllables in each



Monkey



zebra



elephant



crocodile



rhino / rhinoceros



Snake



bear



kangaroo



lion

Choose a 2, 3, 1.



zebra



crocodile



snake



And say your chant:

Zebra,	Crocodile,	Snake	*
Zebra,	Crocodile,	Snake	*
Zebra,	Crocodile,		
Zebra,	Crocodile,		
Zebra,	Crocodile,	Snake	*

* When you say your chant, keep a strong 4-beat rhythm by putting one beat on each word and then adding a ***click** at the end of the 1st 2nd and last lines.



ACTIVITY:

Create a Vocabulary Chant

Brainstorm a list of names for occupations, count the number of syllables in each:

occupation	syllables	occupation	syllables
teacher	2		
chef	1		

Select a 2-syllable word, a 3-syllable word, and a 1-syllable word.

2-syllable:

3-syllable:

1-syllable:

Write your chant:

.....

.....

.....

.....

Mark where the ***beats*** are (4 on each line).

Perform your chant.



Grammar Chant

The grammar chant is designed to demonstrate a particular grammar feature with its variations. As such, it will be somewhat repetitive, and it will centre on a particular point of grammar. This is very similar to the 'old-fashioned' idea of chanting, for example, verb paradigms

for example:

I am	we are
you are	you are
he, she, it is	they are

- with the addition of rhythm, some contextual information, and possibly interaction between two or more parties.

Creating a Grammar Chant

1. Decide on the grammar feature to be practised.

for example: comparatives and superlatives.

2. Create a conversation, or series of statements, to demonstrate the point.

for example:

Jimmy is tall!
Sally is taller!
Tom is the tallest in the class!
Jimmy can reach this high shelf.
Sally can reach that higher shelf.
Tom can reach the highest shelf, the top shelf.

These statements can be elicited from the students, and adjusted or corrected as necessary.



3. Note the stressed words or syllables, and create a rhythmic feel to the chant. These will be nouns, adjectives, adverbs, and important verbs.

1 2
Jimmy is **tall!**

3 4
Sally is **taller!**

1 2 3 4
Tom is the **tallest** in the **class!**

1 2 3 4
Jimmy can **reach** this **high shelf.**

1 2 3 4
Sally can **reach** that **higher shelf.**

1 2 3 4
Tom can **reach** the **highest shelf.**

(1) (2) 3 4
* * the **top shelf.**

4. Add actions, and/or sounds and/or divide into parts for 2 or more students or groups. In the above example, the two empty beats lend themselves to a clap or click.

5. Practise and perform the chant.

6. Make sure the students notice the grammar point they are practising. For example, in this case, they should notice the adjective (high), comparative (higher), and superlative (the highest). Then there is the additional expression – the top shelf – as an alternative way of expressing the superlative. They should also notice the verb – can reach.

7. Elicit possibilities for a substitution chant.

For example:

- change the names (use student names),
- change the verb, change the adjective.

Make any adjustments or corrections necessary to use the new chant.



ACTIVITY:

Create a Grammar Chant

Use the three words you selected for your vocabulary chant.

Demonstrate verb 'to be', and simple present tense.

e.g. He's a lecturer He lectures students
 You're a teacher You teach children
 I'm a chef. I cook food.

Add a question to make the chant a 'call and response':

Q: What does he do? A: He's a lecturer ...

Q: What do you do ...

Create your chant here:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....Mark the strong / stressed syllables. Practise your chant.

Jazz Chant

A jazz chant is a rhythmic sequence based on common, natural conversation between two or more people. The well known writer Carolyn Graham invented the name and idea, and a number of books have been produced including jazz chants written by her. However, any English teacher can produce their own jazz chants to suit their own (grammar teaching) classroom needs.

1. Select a conversation.

This could be specifically devised to demonstrate a grammar point, but it needs to be natural conversation, not forced. Although it can be taken from a book – English text book or novel – these conversations are often in a written style rather than spoken style. Often the best place to find snatches of natural English conversation is in movies.

For example: (from the movie "Finding Nemo")

NEMO



First day of school! First day of school! Wake up, wake up! C'mon, first day of school!

MARLIN

I don't wanna go to school. Five more minutes.

NEMO

Not you, dad. Me!

MARLIN

Okay...huh?

NEMO

Get up, get up! It's time for school! It's time for school! It's time for school!

It's time for school! Oh boy! Oh boy!

MARLIN

All right, I'm up.

2. Think about the stress and intonation. Mark any stressed words, and note any particularly obvious intonation patterns.

NEMO

First day of school! First day of school! Wake up, wake up! C'mon, first day of school!

MARLIN

I don't wanna go to school. Five more minutes.

NEMO



Not you, dad. Me!

MARLIN

Okay

NEMO

Get up, get up! It's time for school! It's time for school! It's time for school!

It's time for school! Oh boy! Oh boy!

MARLIN

All right, I'm up.

(Chitravelu, Sithamparam, & Choon, 2005, p. 269)

A sample of a jazz chant fairy tale "Goldilocks and the Three Bears" by Carolyn grant

Narrator: One morning the three bears were busy getting ready for breakfast.

Papa Bear: I'll make the porridge.

Mama Bear: I'll pour the milk.

Baby Bear: I'll set the table.

I'll set the table.

Chorus: And they did (clap, clap)

And they did (clap, clap)

Baby set the table.

Mama poured the milk.

Papa made the porridge,
and they all sat down.

Narrator: Who set the table?

Chorus: Baby set the table.

Narrator: Who poured the milk?

Chorus: Mama poured the milk.

Narrator: Who made the porridge?

Chorus: Papa made the porridge.



Papa made the porridge,
and they all sat down.
They all sat down.
They all sat down.
They all sat down, and started to eat.

Drilling and Revision

Repetition is an essential part of effective learning, but as soon as it becomes drudgery, some or all of the students will zone out, fail to learn, and simply become frustrated.

Here are a number of games and activities which involve teamwork and competition, in order to encourage students to be engaged without the anxiety of individual performance.

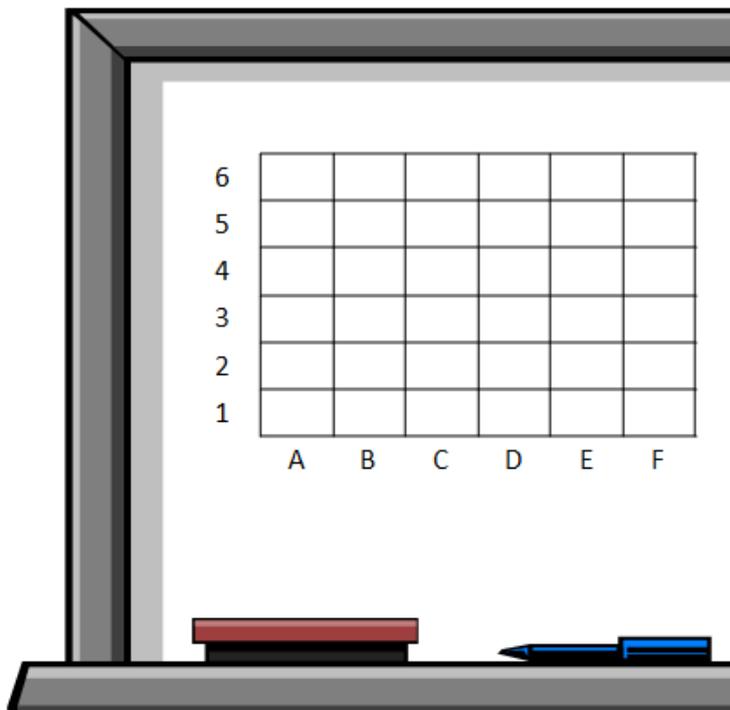
1. Typhoon

Advantages:

- Teamwork – at least 3 teams.
- Added interest for ‘boring’ revision tasks
- Positive reward for effort and correct answer
- Element of chance, anything is possible
- Endless possibilities for adaptation
- Can be long or short period
- Students can quickly learn to ‘run’ the game
-



Preparation:



Whiteboard/Blackboard Preparation



6	20	D	100	100	200	T
5	500	T	20	S	20	50
4	2	100	Swap	200	1	T
3	S	50	10	T	D	1000
2	100	20	3	50	500	Swap
1	T	1000	S	50	10	10
	A	B	C	D	E	F

Preparation on paper

Preparation – 2: Questions or examples to be practised.

Play:

1. Put the students into teams – at least 3 teams.
2. Each team, in turn, answers a question. If answered correctly, the team can then choose a square (on the board).
- 3 a) If the chosen square contains a number score, the score is written next to the team name on the score board, as well as in the square on the grid.
- 3 b) If the square contains:
 - T the team chooses another team's score to "blow away" (back to 0)
 - S the team steals the points from another team and adds them to their own score
 - D Whatever points the team has are doubled
 - Swap The team swaps score with another team
4. The game continues until all of the squares are used.

Note: If time is running short and the game is likely to be unfinished, for the last few rounds announce "no questions, just choose" so that the game will have an outcome.



2. Bingo

This long time favourite keeps students of all ages engrossed and concentrating on the page in front of them.

a) **Markers:**

Use objects as markers, with the students placing them over words as they hear them and then removing them to start a fresh game with the same card. (If the students mark the cards, they will only be usable for one game.)

Many things can be used as markers, including counters, pieces of cardboard, or small stones. Depending on the age and maturity of the students, sunflower seeds are a popular option (allowing the students to nibble on the seeds as they play, but being careful with the husks.)

b) **Game format:**

The most common size is 5 x 5, a total of 25 words, phrases, numbers or pictures. However the game can be varied to 4 x 4, 3 x 3, or any size that works for you. Students call “Bingo!” when they have marked a full row in any direction (horizontal, vertical or diagonal).

The game can be designed so that every card contains the same items, randomly rearranged.

However, with a larger number of examples, each card only has a selection of the possible answers. In this case, the students can work towards “Full House”, only calling out when their whole card is full.

c) **Using Clues:**

The game can be played with a set of words which the caller announces in random order, while the players look for the words on the card in front of them.

Instead, the game can be played with the caller announcing ‘clues’ to the words on the players’ cards. For example, the caller could announce specific verbs, and the players must find the appropriate past participle form on their card.

d) **Rewards:**

The game can be played for prizes at the end of each round, but generally students are sufficiently thrilled just with “winning” and it keeps the atmosphere friendlier (everybody wins) if there are no real winners and losers as such. When a student “wins” a round, they can then be put in the honoured position of caller, with the opportunity to practice their oral skills.

e) **Creating the game:**

There are a number of Internet sites which provide free Bingo Card creators. The cards then need to be printed directly from the Internet. One of the best is: ESLactivities.com



3. Jeopardy

Use the format of the popular (American) game show as a classroom activity to practise or revise material already covered.

In the TV game, participants select a category and a difficulty level, and then give an 'answer' to the item in the form of a question. In the next stage, "Double Jeopardy" the participant wagers (all or some of) the points already won when they answer the question (see notes from Wikipedia in Appendix). While it is not essential to phrase the answers this way, the skill of making questions may be a worthwhile part of the game in the classroom.

Preparation:

a) Prepare questions under several category headings, and with several levels of difficulty in each category. These can be actual questions for which an answer is required, or stimulus answers which require a question response.

The questions can be written on cards with the points value on the other side (upside down). The cards are then attached to the board with the points showing, and lifted to reveal the question when selected. Otherwise the grid with points can be drawn on the board and the list of questions is then held by the teacher (or student) as presenter.

If the game is going to move on to "Double Jeopardy!" then a second set of questions will be required.

b) Contestants – in a classroom setting the game can be played by teams rather than individual participants. The whole team could offer the response (loudest voice wins) or there could be a delegated spokesman, or a relay system giving each team member an opportunity to speak.

c) Draw the grid and a score card on the board, (or stick question cards onto the board – using 'tack' is better than sticky tape which will leave a sticky residue on your board).

You need a column for each category, and a row for each level (usually about 6). One cell is designated as a "Daily Double" (see below) but this does not show on the board.

For example:

Nouns	Verbs	Adjectives	Adverbs
100	100	100	100
200	200	200	200
300	300	300	300

Score:

Red Team

Blue Team

Green Team



400	400	400	400
500	500	500	500
600	600	600	600

d) Decide on a system for responding to questions:

- are the 'clues' to be responded to with a question, or are they questions which need a straight answer?
- is there a sound or signal to be used by the contestant wishing to answer e.g. raise their hand, ring a bell or tap a glass), or do they answer in a given order?
- is there a time limit for answering? After a contestant indicates that they know the answer, is there a limit to the time they have to actually provide the answer (e.g. 5 seconds).

e) Decide on special items such as 'Daily Double'

Daily Double operates on one selected cell of the game grid. Having chosen a particular cell, which then turns out to be a "Daily Double", contestants wager their present score (all or part) against the question – so that they double their score (if it is all wagered) if their answer is correct, or lose that many points if they are incorrect.

f) Decide whether to play "Double Jeopardy!" in the next round.

This round is played the same as the first, except that all of the scores are doubled, and there are two "daily double" cells.

Play:

- The designated first contestant / team selects a category and level. (This can be the first on the left, or selected by some other means.)
- The teacher / student presenter asks the question related to that cell. Any of the teams / contestants may offer to answer once the question is read (unless you have chosen to have the teams answer in turn) and it may be necessary to have someone designated to note who is first to respond.
- If the answer is correct the contents of the grid square is erased (or the card is removed) and the score is listed under the team name.
- If there is a time limit, and the contestant does not answer in time after indicating they wish to do so, then the designated score is deducted from their total.
- The winning contestant then chooses another category and level, and the game continues.
- If a chosen cell turns out to be the "Daily Double", then the contestant who selected the cell has the option to answer, and must first decide how much of their score to wager on the answer.
- When all the cells have been used, the game can then move on to the next level, "Double Jeopardy!", if desired. A new set of (double) scores is written into the grid, and two cells are (secretly) designated as "Daily Double". A new set of questions is also needed.





APPENDIX:

Notes from Wikipedia about Jeopardy

Gameplay

Three contestants compete in three rounds: the Jeopardy! Round, the Double Jeopardy! Round, and the Final Jeopardy! Round. If there is a returning champion, he or she occupies the leftmost lectern from the viewer's perspective.

Jeopardy! Round

Six categories are announced, each with a column of five trivia clues (phrased in answer form), each one incrementally valued more than the previous, ostensibly by difficulty.

The contestant at the leftmost lectern from the viewer's perspective—a returning champion, if there is one—selects the first clue from any position on the game board, and the selected clue is revealed. The host then reads the clue, after which any of the three contestants may ring in using a hand-held signalling device. The first contestant to ring in successfully, following the host's reading of the clue, must then respond in the form of a question.

A correct response adds the dollar value of the clue to the contestant's score, and gives him or her the opportunity to select the next clue from the board. An incorrect response or a failure to respond within a five-second time limit (shown by the red lights on the contestant's lectern) deducts the dollar value of the clue from the contestant's score and gives any remaining opponent(s) the opportunity to ring in and respond. If none of the contestants give a correct response, the host reads the correct response and the contestant who selected the previous clue chooses the next clue.

Daily Doubles

One clue hidden on the Jeopardy! Round game board is designated a "Daily Double". Only the contestant who selects a Daily Double may respond to its clue, and make a wager no smaller than \$5 on it. If the contestant has a score of less than the highest dollar value in the round, he or she may wager up to that top value; alternatively, the contestant may choose to "make it a true Daily Double" and wager all of his or her score.

Ringling In

Contestants must wait until the host finishes reading the clue before ringing in. Ringing in before this point locks the contestant out for one fourth of a second. Lights mounted around the game board illuminate to indicate when contestants may ring in, and the contestant has five seconds to offer a response.

Phrasing and Judging

All responses must be phrased in the form of a question. For example, a contestant might select "Presidents for \$200," and the resulting clue might be "The Father of Our Country; he didn't really chop down a cherry tree," to which the contestant would respond "Who is George Washington?" Griffin had originally intended for the phrasing to be grammatically correct (e.g., not accepting any



phrasing other than "Who is..." for a person), but after finding that grammatical correction slowed the game down, he decided that the show should instead accept any correct response that was in question form.

Double Jeopardy! Round

The second round, Double Jeopardy!, is played largely like the first round. In it, a new set of categories is revealed, and the value of each clue is. In addition, Double Jeopardy! has two Daily Doubles on the board instead of one.