

# Visual Puzzles in the Second-Language Classroom\*

Anthony Mollica

Applied linguists are quick to point out the psycholinguistic value of games in language methodology. There is no lack of articles or books which provide a wealth of ideas to enliven the learning environment in the classroom.<sup>1</sup> And yet, in spite of the obvious motivational stimulus which the fun element can easily and effectively provide in the second-language classroom, only recently has it been slowly injected into basic second-language textbooks. Its presence is widely found in books designed for elementary school children, but its introduction is less obvious in textbooks aimed at secondary and university second-language students. Conscious that these pedagogical devices are effective because they are — in the words of Ronald Wardhaugh — concomitants of “movement, involvement, and situation,”<sup>2</sup> second-language teachers often capitalize on this phenomenon to provide that motivational stimulus which may result in the development of a positive attitude, both toward the language being studied and the culture it reflects. It is not uncommon to see students involved in solving anagrams, acrostics, crosswords and various other puzzles in exercise sections of texts in current use.<sup>3</sup>

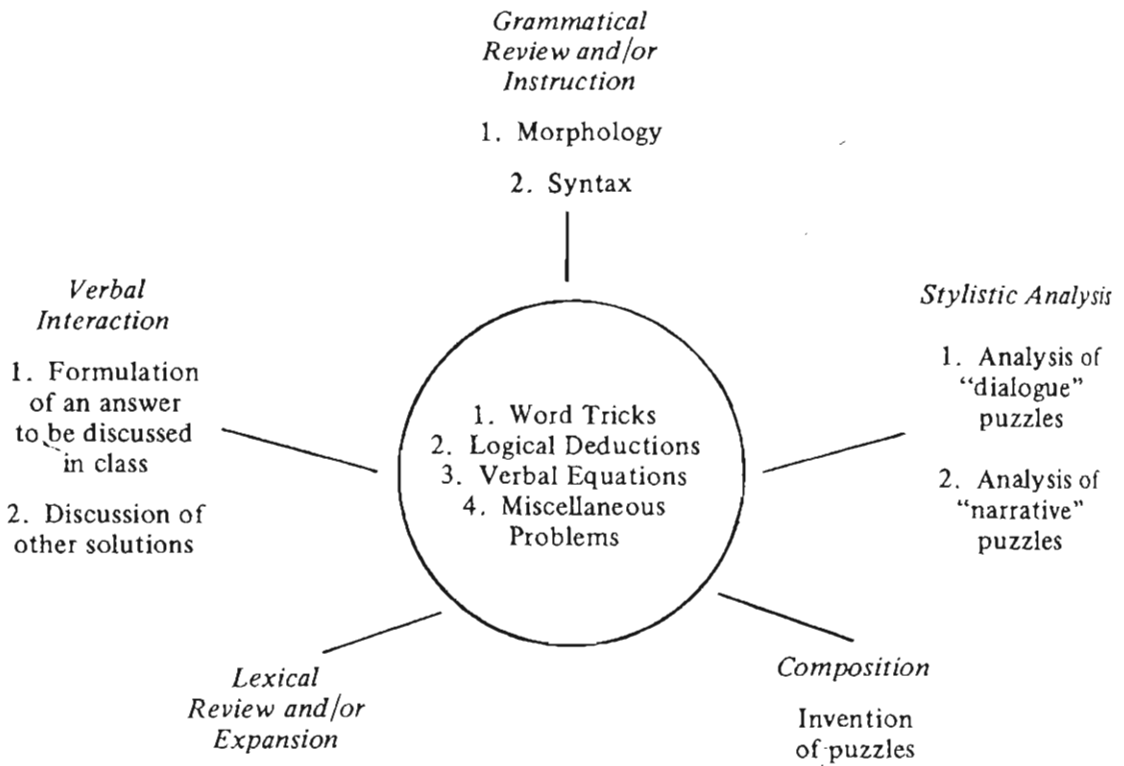
Firmly believing that “the element of fun should not be discounted in the process of learning,”<sup>4</sup> Mollica singled out mathematical puzzles, detective puzzles and legal cases which could involve students either individually or in groups.<sup>5</sup> Concurring with Mollica’s two-component model for using games and activities in language pedagogy, namely, a *lexical component* containing material suitable for recall and/or expansion of vocabulary, and a *language interaction component* which consists of activities designed to promote and encourage the use of the language, Marcel Danesi, in a subsequent article, adds *grammatical and stylistic* components to the pedagogical model for mathematical puzzles.<sup>6</sup> For Danesi, then, mathematical puzzles may be utilized for morphological and syntactic review and/or instruction, as well as for stylistic analysis since they may be written in both dialogue and narrative form. The fusion of these two suggestions resulted in a proposed typology. (See Figure 1).

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### Mollica/Danesi Puzzle Typology



From: Marcel Danesi, "Puzzles in Language Teaching," p. 279.

**Figure 1**

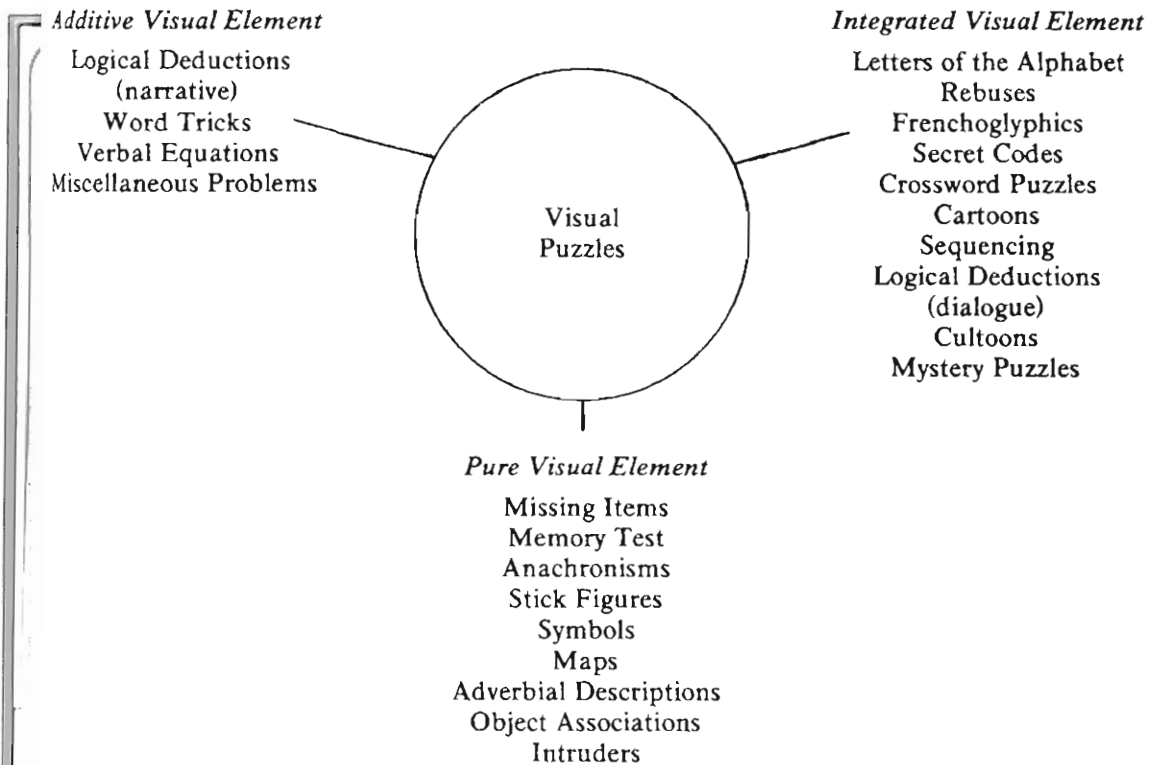
A discussion of "printed" puzzles will be integrated into the present paper, but for the moment we should like to focus on the "visual" puzzle and propose a three-component model for it. (Figure 2).

- *Additive Visual Element*: puzzles where visual representations are included solely for their esthetic illustrative value; that is, they strengthen the printed word but add little, if anything, to it;
- *Integrated Visual Element*: puzzles where the illustration is integrated with the printed form and the two become and are inseparable;
- *Pure Visual Element*: puzzles where only the illustration is evident and cues are found in the visualization itself.

Teachers may wish to establish a hierarchical structure by selecting puzzles which range from the easy to the complex, from an emphasis on teaching/recalling single lexical items to a promotion of conversation and discussion in the process of problem-solving.

#### WHY VISUAL PUZZLES?

The answer to the above question is perhaps best given by Clifford T. Morgan and Richard A. King: "Most, if not all, people experience images, and images often help thinking. Some individuals have such vivid imagery

**Visual Puzzles: A Three-Component Model****Figure 2**

that they can recall things almost perfectly; this is called eidetic imagery.”<sup>7</sup> The use of visual imagery in learning, as psychologists often point out, is crucial to recall mechanisms and to the development of eidetic memory and this, of course, is beneficial to language learning.

Although examples are given mainly in French, the suggestions made apply equally to other languages, English as a second language as well as to Heritage Language Programs.

To assist students in recalling single vocabulary items, the teacher may wish to use any of the following visual stimuli: missing items, memory test, anachronisms, stick figures/symbols, maps, adverbial descriptions, object associations, intruders, letters of the alphabet, rebuses, frenchoglyphics, secret codes, crossword puzzles, cartoons. To promote discussion or conversation, the teacher may wish to focus on visual puzzles, mystery puzzles, cultoons, as well as on many of the puzzles already mentioned. The following Table summarizes the various activities and their possible emphases (Table 1).

**MISSING ITEMS**

In this activity, Puzzle 1, students are asked to identify objects which are always an integral part of the illustration. Missing illustrations will reflect

**Visual Puzzles: A Summary**

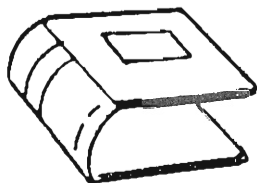
Stimulus	Emphasis		
	Single Lexical Items	Sentences, Proverbs	Discussion/Conversation
Missing items	•		•
Memory test	•		
Anachronisms	•		
Stick figures/Symbols	•		
Maps	•		•
Adverbial descriptions	•	•	
Object associations	•		
Intruders	•		•
Letters of the alphabet	•	•	
Rebuses	•	•	
Frenchoglyphics	•	•	
Secret codes	•	•	
Crossword puzzles	•		
Cartoons		•	
Sequencing			•
Culoons			•
Logical Deductions (narratives)			•
Logical Deductions (dialogue)			•
Mystery Puzzles			•

**Table 1**

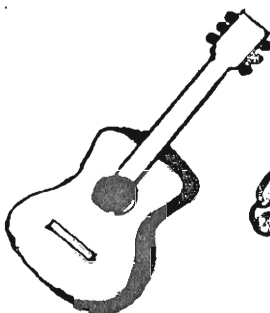
Ces dessins sont inachevés. Qu'est-ce qui manque?



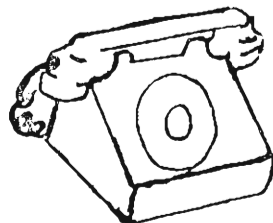
A



B



C



D

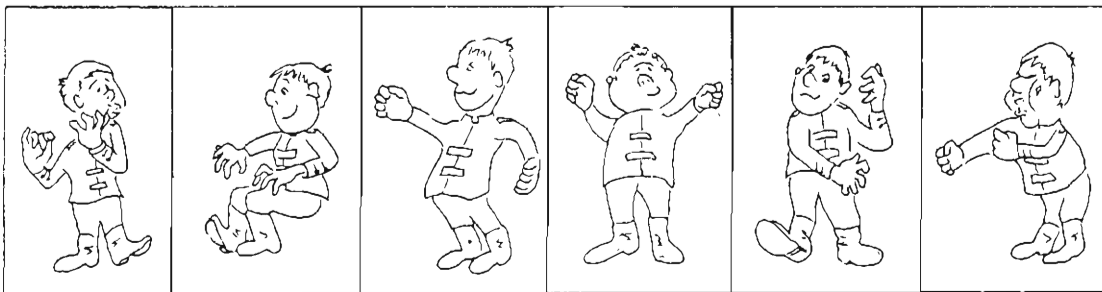
Puzzle 1

the vocabulary the teacher wishes the students to recall. Puzzle 1 should elicit the following vocabulary: *la poche*, *les pages*, *les cordes*, *le cadran*.

On the other hand, the teacher may want to focus on a group of items related to the same theme. This activity lends itself very well to that purpose. In Puzzle 2, six musical instruments are missing. The student is asked to identify which one each musician is playing mimetically. In addition to a drill dealing with *jouer de*, the teacher may use the illustration to trigger a number of personal questions:

1. De quel instrument est-ce que tu joues?
2. Est-ce qu'un membre de ta famille joue d'un instrument de musique? Quel instrument?
3. Quel instrument de musique est-ce que tu préfères? etc.

De quel instrument chaque musicien joue-t-il?



1

2

3

4

5

6

Puzzle 2

### MEMORY TEST

The teacher may wish to illustrate a number of objects using an overhead transparency. Illustrations closely related to a theme should not be used in this activity since students may decide to guess and can easily associate the illustrations with the theme. The teacher should show the projected transparency for sixty seconds. At the end of the allotted time, students are asked to write on a sheet of paper the names of as many items as they have seen on the overhead projector screen. If the teacher wishes to introduce the competitive element, then the student (or group of students) able to recall the most items will be declared the winner. If the teacher wishes to stress the oral skill, only perfectly-pronounced items will be considered correct. If

the teacher wishes to stress the writing skill, only the perfectly-spelled items will be accepted. (Puzzle 3). The teacher may wish to provide illustrations for concrete nouns which appeared in a given number of lessons already studied. To discourage students from merely guessing, the teacher should deduct a point for each incorrect answer. If the teacher has divided the class into two groups, deductions for incorrect answers are made from the score of correct answers. The competitive aspect will become an integral part of the pedagogical process, fostering verbal interaction. The enthusiasm this activity will generate among students will be quite evident.



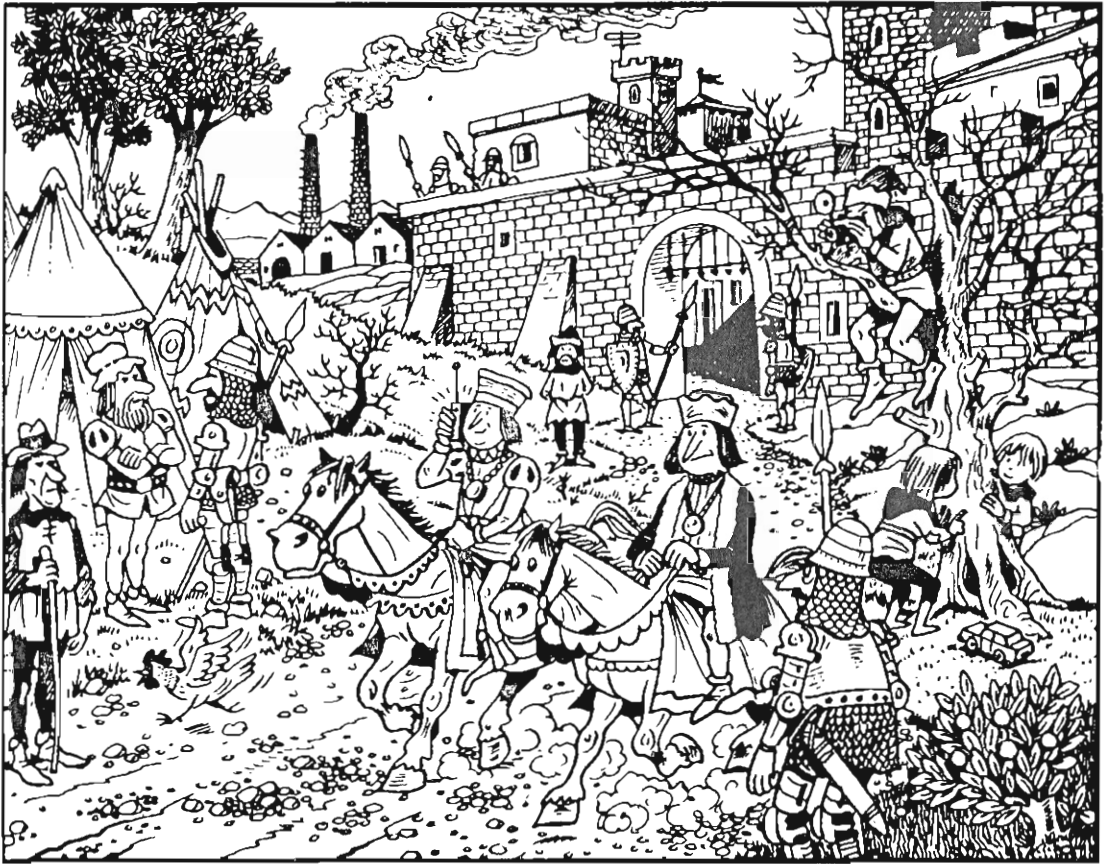
Puzzle 3

### ANACHRONISMS

To encourage students to recall vocabulary, teachers may wish to use an illustration in which anachronisms appear. The French often refer to this

type of activity as “anomalies” or “anachronismes.” Students are asked to identify the items which could not possibly be part of the illustrated scene or are actually incorrect in the illustrated scene. In addition to the fun element that this activity may provide, it should help develop students’ awareness of what is visually and conceptually right. The activity will encourage concentration and observation of detail and, if the teacher wishes to provide an activity for group work, the illustration is appropriate to encourage students to work as a team. As a result, such an activity will foster the awareness of an intrinsic interconnection between visual perception and the ways language verbalizes about it. Furthermore, it fuses language and humour — two important elements in the teaching and learning processes. (See Puzzle 4).

Ce dessin comporte huit anachronismes. Trouve-les.



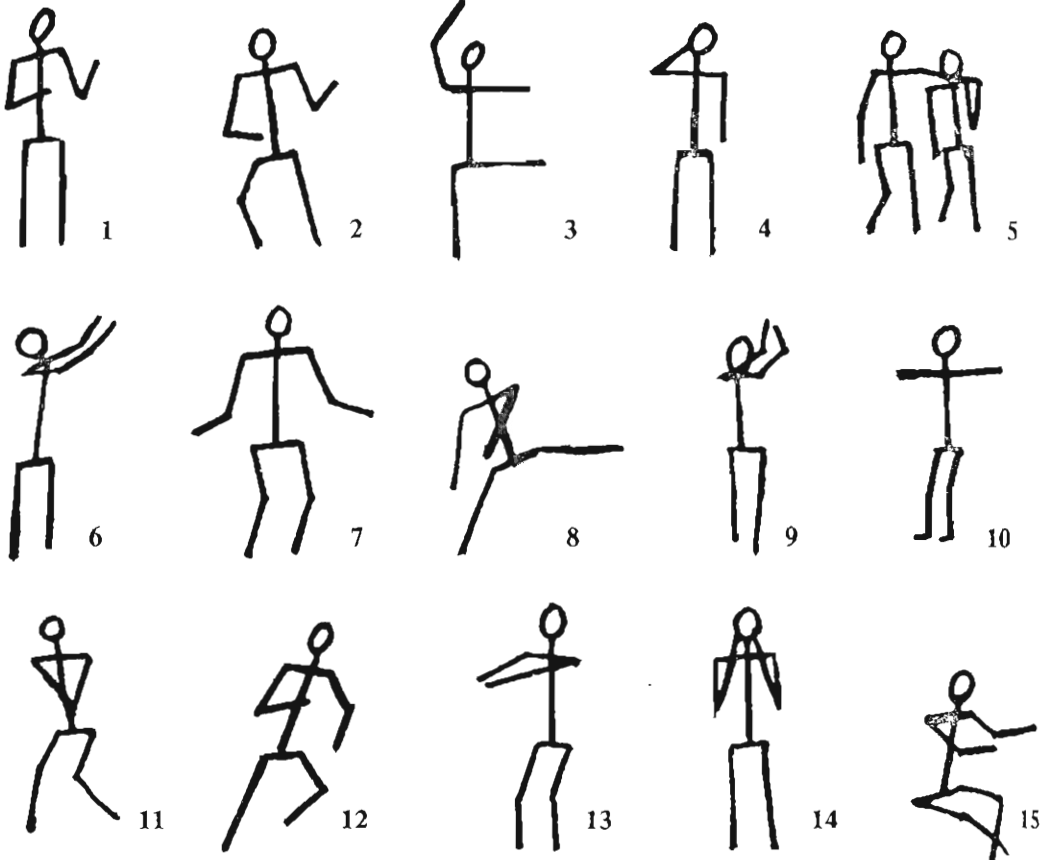
Puzzle 4

### STICK FIGURES/SYMBOLS

Stick figures are often used by teachers to illustrate pronouns and verbs. Puzzle 5 will help identify the following actions:

- |                    |                               |                            |
|--------------------|-------------------------------|----------------------------|
| a. ballet          | g. playing the violin         | l. snapping a photo        |
| b. diving          | h. running                    | m. strolling               |
| c. driving a car   | i. running with a<br>football | n. tightrope walking       |
| d. golf            | j. saluting                   | o. tossing a<br>basketball |
| e. ice skating     | k. skiing                     |                            |
| f. pitching a ball |                               |                            |

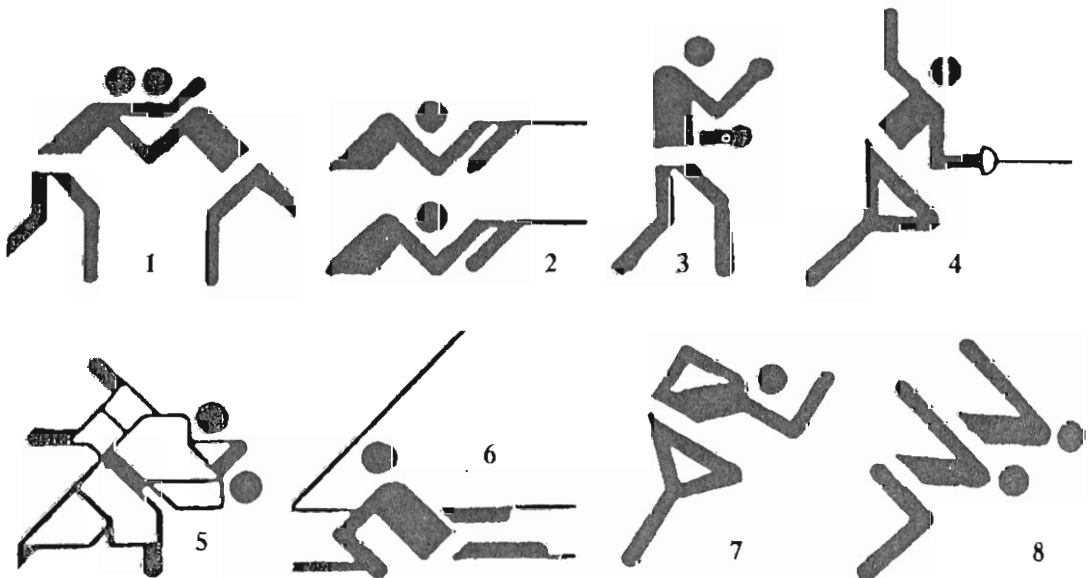
The student is asked to match the action with the suggested illustration.



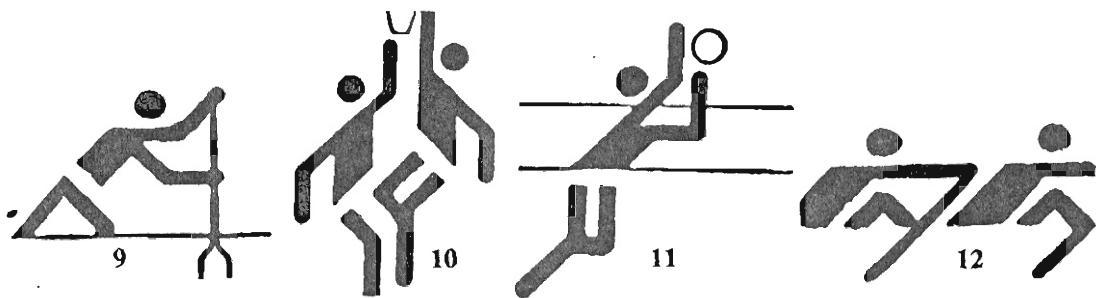
Puzzle 5

Olympic symbols (Puzzle 6) may also be useful to identify a number of sports:

- |                        |                   |                |
|------------------------|-------------------|----------------|
| a. la boxe             | e. le judo        | i. l'aviron    |
| b. la piste et pelouse | f. le volley-ball | j. la natation |
| c. le basket-ball      | g. la lutte       | k. le tir      |
| d. la voile            | h. le canoë       | l. l'escrime   |







Puzzle 6

Again, the student is asked to match the symbol with the appropriate sport. The activity is thematic.

MAPS

In teaching names of countries, the teacher may test language and geographical knowledge by assigning an activity such as Puzzle 7. John Niedre and Jocelyne Melnyk suggested a similar identification with Canadian provinces and territories.<sup>8</sup> Niedre and Melnyk, however, did not present the provinces and territories in their accepted geographical position; some were turned upside down, others sideways. This made the solution a little more difficult.



Puzzle 7

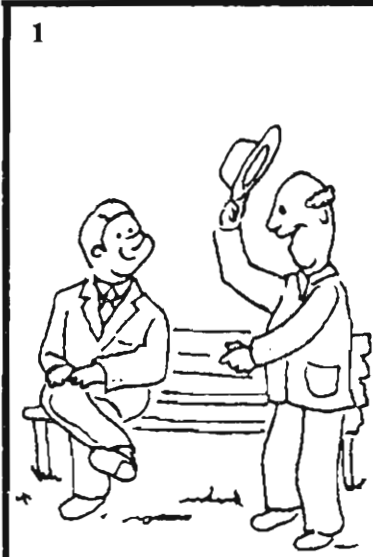
This puzzle may be a good point of departure to drill *to* or *in* + a geographical name. It is also useful for vocabulary expansion. The puzzle may involve the following instructions:

M. et Mme Dupont viennent de gagner le grand prix d'une loterie et décident de faire le tour du monde. Voici les cartes de quelques pays qu'ils veulent visiter. Identifie ces lieux.

1. M. et Mme Dupont vont (1) \_\_\_\_\_, (2) \_\_\_\_\_, (3) \_\_\_\_\_, (4) \_\_\_\_\_, (5) \_\_\_\_\_, (6) \_\_\_\_\_, (7) \_\_\_\_\_, (8) \_\_\_\_\_, (9) \_\_\_\_\_, (10) \_\_\_\_\_.

A suitable follow up activity might be:

1. Les \_\_\_\_\_ habitent le Canada.
2. Les \_\_\_\_\_ habitent les Etats-Unis.



3. Les \_\_\_\_\_ habitent la France.
4. Les \_\_\_\_\_ habitent l'Italie.
5. Les \_\_\_\_\_ habitent l'Espagne.

The above activity could also lead in identifying the language(s) spoken in each country.

1. En Espagne, on parle \_\_\_\_\_.
2. Aux Etats-Unis, on parle \_\_\_\_\_.
3. Au Canada, on parle \_\_\_\_\_ et \_\_\_\_\_.
4. En Italie, on parle \_\_\_\_\_.
5. En France, on parle \_\_\_\_\_.

### ADVERBIAL DESCRIPTIONS

In order to illustrate a number of adverbs, illustrations may be used to show how people react in a depicted situation. (Puzzle 8).

- |                   |                  |                  |
|-------------------|------------------|------------------|
| a. âprement       | d. égoïstement   | g. désespérément |
| b. débonnairement | e. inquiètement  | h. tendrement    |
| c. aimablement    | f. plaintivement | i. timidement    |

The teacher might decide to use these illustrations as a stimulus for a writing activity and, in this case, students could be asked to provide a caption for each cartoon. The caption will obviously reflect the mood of the adverb already selected.

### OBJECT ASSOCIATIONS

In order to promote the recall of names of sports, professions, trades, etc., the teacher may provide a series of objects and ask students to identify the sport, profession or trade associated with that object. (Puzzle 9).

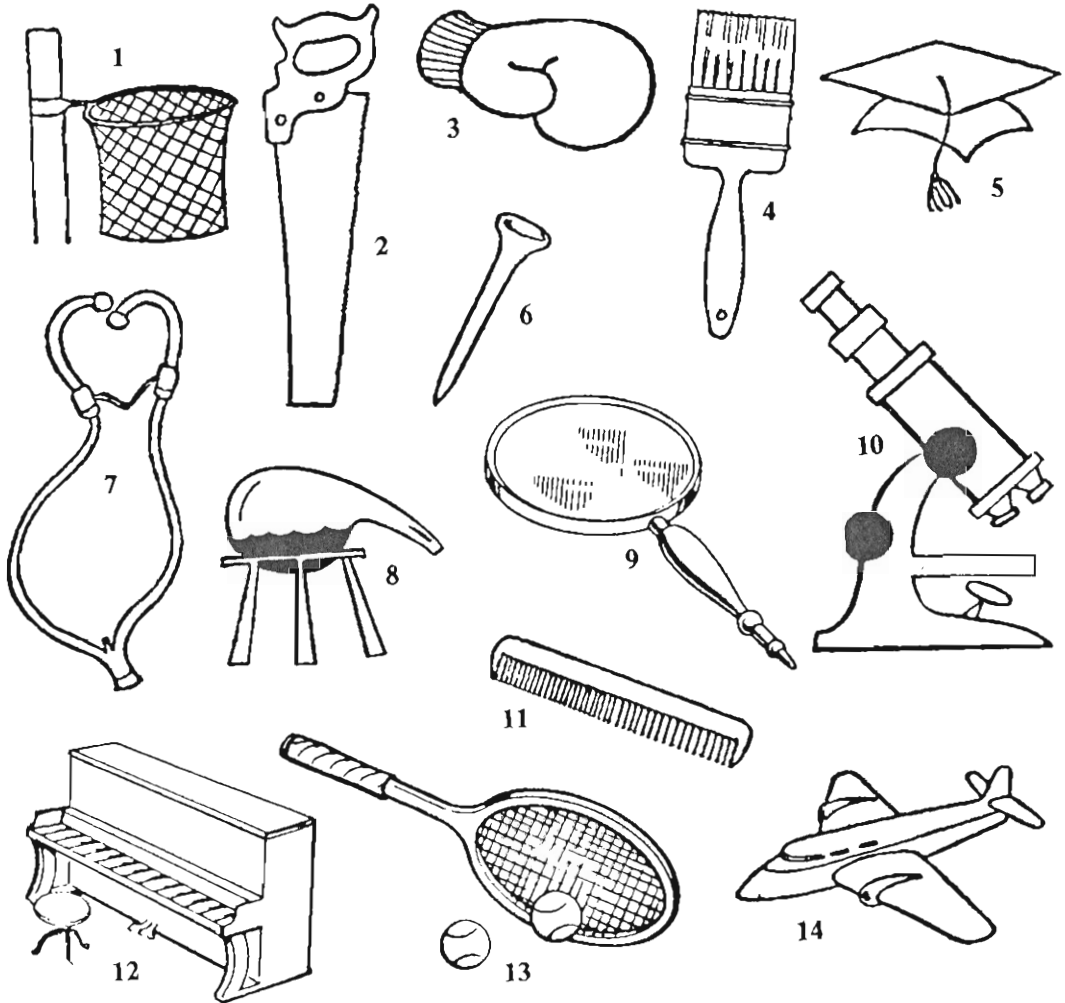
### INTRUDERS

Some basic second-language textbooks include a series of words from which the intruder (i.e., the word that does not belong in the given group) should be sought out and identified. I should like to suggest a similar activity for French using the visual element and by asking the student to justify the choice made. Puzzle 10: *Identifie l'intrus et justifie ta réponse.* This activity also allows us to recall some vocabulary already learned and strengthen lexical associations. For example, the answer for Puzzle 10, Row A, is the banana (A4): *La banane est un fruit, tous les autres exemples sont des légumes.* But equally acceptable is answer A2, *la carotte.* The explanation given might be that while all other fruits and vegetables have a skin (*une pelure*), the carrot does not.

The next set of illustrations (Puzzle 10, Row B) identifies four fruits. The logical choice for the answer is the strawberry (*la fraise*) because all other fruits grow on trees (*pousser sur les arbres*). There is, in this example, a contrast *on trees/on the ground*. But equally acceptable may be the answer *l'orange*. The explanation for this choice focuses on colours. All the other fruits are red, the orange is not. As long as the explanation is a logical one, it should be accepted.

In Puzzle 10, Row C the answer appears more complex. All four animals

Identifie le nom du sport, de la profession ou du métier associé à chaque objet.

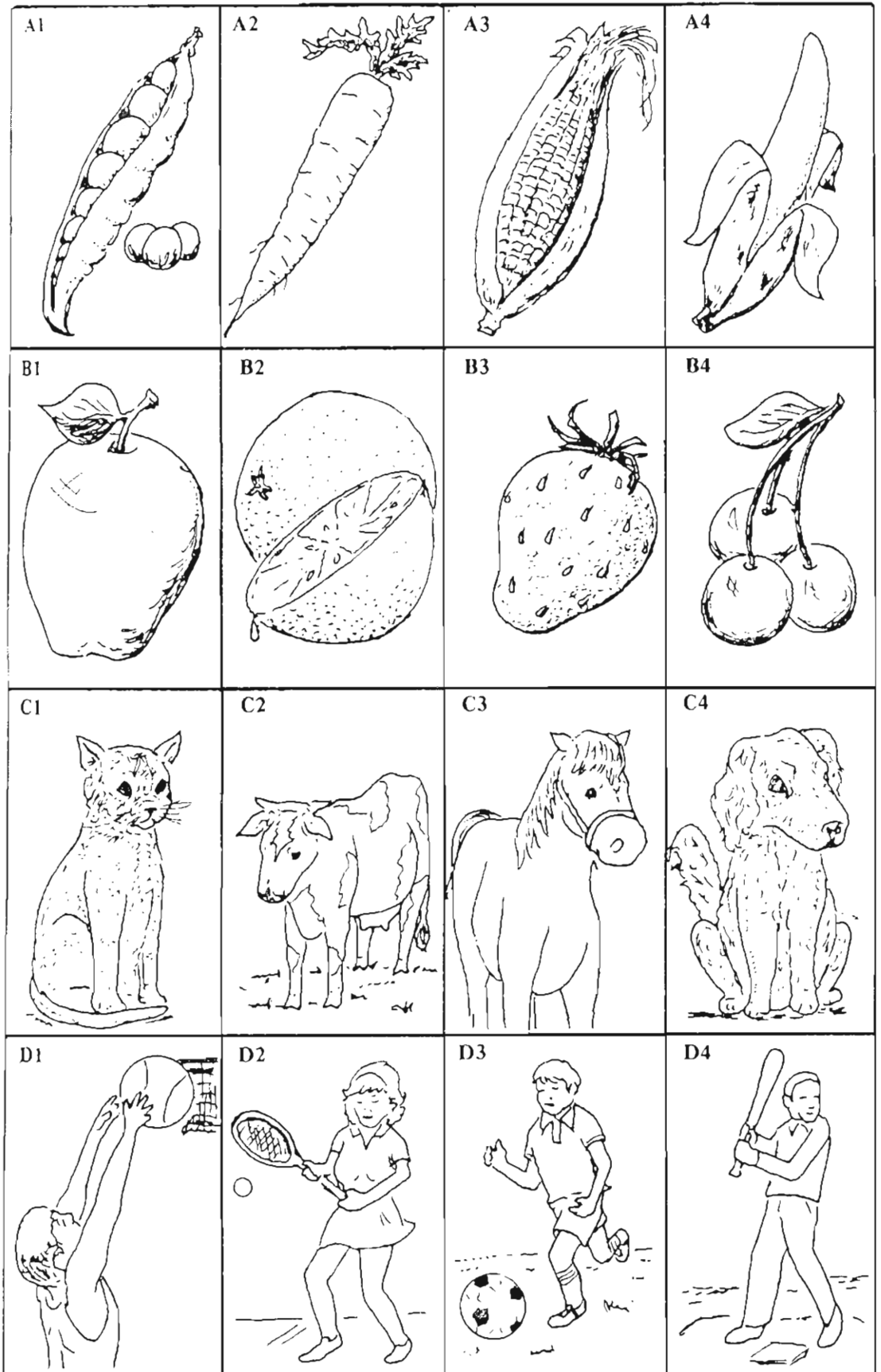


Puzzle 9

are domestic: two may live in the house (cat, dog), the other two on the farm (cow, horse). The answer given is generally the cow (*la vache*) but the explanation is always incorrect. Students tell me that *vache* is feminine whereas all others are masculine. I assure them that while the horse is masculine, the other two are female: a female cat and a bitch. What students have failed to do is *to read* the illustration in French. If they had done so they would have discovered that *le chat*, *le cheval*, and *le chien* all begin with the [ʃ] sound; the initial sound of *vache* is different. I deliberately caused some confusion since the [ʃ] sound is present in *vache* and that might have been the distractor.

In Puzzle 10, Row D, a number of answers are possible as long as the explanations are logical.

- a. The answer is *the basketball player*. He is the only one who wears a sleeveless shirt.
- b. The answer is *the tennis player*; she is the only female in the group.



Puzzle 10

- c. The answer is *the soccer player*; soccer is the only sport played with one's feet, all other sports illustrated here make use of the hands.
- d. The answer is *the baseball player*; in the first three illustrations a ball is clearly visible, while none appears in the baseball illustration.

The goal of this activity is not necessarily a matter of one correct response, but of how logical is the explanation. Observation has shown that in the attempt to solve the problem and in the eagerness to provide suitable explanations, students rapidly forget that they are using another language. In other words, the focus has shifted from language form to language use, since in the attempt to reach a solution, the learner formulates his/her verbalization to the solution in the target language. This psycholinguistic process is, in effect, conducive to "thinking" in the target language.

#### LETTERS OF THE ALPHABET

Letters of the alphabet may be used to represent certain sounds. By placing them in a predetermined position, teachers will be able to make up orthophonetically (i.e., using alphabetic characters to represent the actual pronunciation of a text) a number of words. For example, P I = pays.

It was on September 20, 1900, that the daily, *Le Journal* published a letter to the Editor on "Ancor la réform de l'ortograf" by a Culot-Dulascart (an alias for the humorist Alphonse Allais). In it Culot-Dulascart claimed to have resolved the problem of such a reform in a novel of about twenty pages. The novel entitled O DS FMR (*O Déesse éphémère*) was written entirely orthophonetically and told the adventures of a young Jewish Algerian lady who made him suffer a great deal. The following is a summary of the plot given by Culot-Dulascart himself:<sup>9</sup>

AID KN NE O PI DIN E LIA ET LV. LSMIT AT.  
LIZDLHOP OQP HAUT AVQO AB A HR LUK EVKC...

Transcribed, the summary reads,

"Haydée Cahen est née au pays des hyènes et elle y a été élevée. Elle est sémite et athée. Elie Zédé l'a chopée occupée à chahuter avec Huot, abbé à Achères, et Lucas, évêque à Sées . . ."

Even the great poet Victor Hugo delighted himself with this activity. This is how the poet celebrated the disappearance of the old signal telegraph in favour of a more modern technology.

Tout se dit avec l' A B C ;  
L' A B C partout F E T .  
Longtemps par le sort K O T ,  
Nous cesserons de V G T .  
Le télégraphe est A J T  
De fureur, il est R I C :  
Il ne peut supporter l' I D  
Que du monde il est F A C .

Oui, malgré son R E B T ,  
Trop longtemps il nous R S T ,  
Debout comme une D I T ,  
Vieillard que le temps A K C .  
C'est une affaire D 6 D ,  
Son F I J est même O T .  
De lui nous avons R I T ,  
Car il est enfin D C D .<sup>10</sup>

#### Puzzle 11

We are not suggesting that teachers ask students to write novels or even short paragraphs phonetically! But single, isolated words may be fun to

decode, particularly when assistance can be given to the students by providing synonyms. In this activity (Puzzle 12), instructions are reversed: the synonym/definition is used as stimulus for the letters of the alphabet.

En associant certaines lettres, il est possible de former phonétiquement plusieurs verbes (par exemple, NRV énerver). Ecrivez les lettres qui expriment phonétiquement le synonyme de chacun des verbes suivants.

- |               |                          |
|---------------|--------------------------|
| 1. diminuer   | 6. compléter             |
| 2. employer   | 7. enlever               |
| 3. acquérir   | 8. arrêter               |
| 4. exciter    | 9. dresser               |
| 5. abandonner | 10. obtenir par héritage |

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### Puzzle 12

But the reverse is also possible and may be used as an initial activity. The following are some examples of letters of the alphabet which make up words:

- |                                  |                          |
|----------------------------------|--------------------------|
| B B: bébé                        | O T: ôter (ôté)          |
| Q V: cuver (cuvée)               | T T: têter (têté)        |
| D C D: décéder (décédé, décédée) | I R: hier                |
| L E V: élever (élevé, élevée)    | A T: hâter (hâté, hâtée) |
| L N: Hélène                      | I D: idée                |
| M A: Emma                        | A B: abbé                |

Although this is more of a paper-and-pencil activity, teachers may want to consider it as part of a "visual" puzzle<sup>11</sup> since this type of puzzle is really a language cryptogram; that is, a type of cryptogram which draws attention to the language or medium in which it is constructed.

### REBUSES

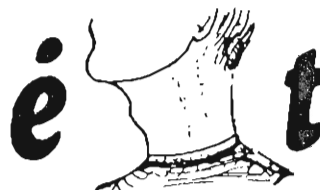
In the previous section, we saw how a letter may stand for a word or for a sound. On the other hand, a picture may sometimes stand for a letter or sound. The position of the illustration on the page may make it stand for the whole word or part of a word. This is called *Rebus*, Latin for "with things." This kind of writing was known to the ancients; indeed, it is the basis of Egyptian hieroglyphics and other alphabets, including Chinese symbols. Rebuses are not only ideal for illustrating single lexical items, but are also useful for proverbs, maxims, sayings, etc. For example, teachers may wish to illustrate a series of nouns, verbs or adjectives by giving also the definition of the word found in the rebus itself. The activity then becomes a relatively simple one. If, on the other hand, the teacher wants to challenge the students' minds, definitions are omitted and only the rebus itself is provided for decoding. (Puzzle 13A).

#### A. Rebuses with definitions

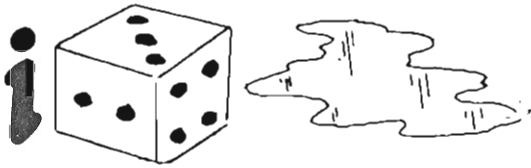
1. repas du soir



2. prêter une oreille attentive



3. les buts élevés que l'on poursuit dans la vie



7. qui vient de se passer



4. convenable, selon les bons moeurs



8. compétition où les participants doivent suivre un trajet fixé pour se retrouver au même but



5. rendre plus haut, élever



9. qui n'est plus frais (en parlant du pain)



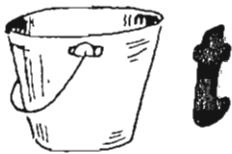
6. exécuté avec succès



10. odeur d'une chose qui a légèrement brûlé



B. *Rebuses without definitions*



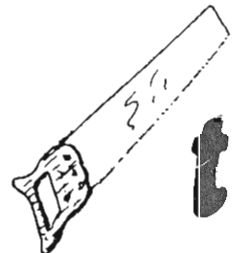
1



2

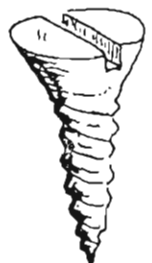
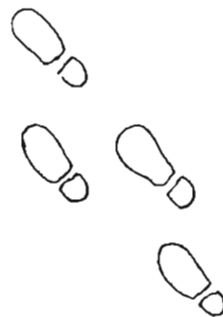


3



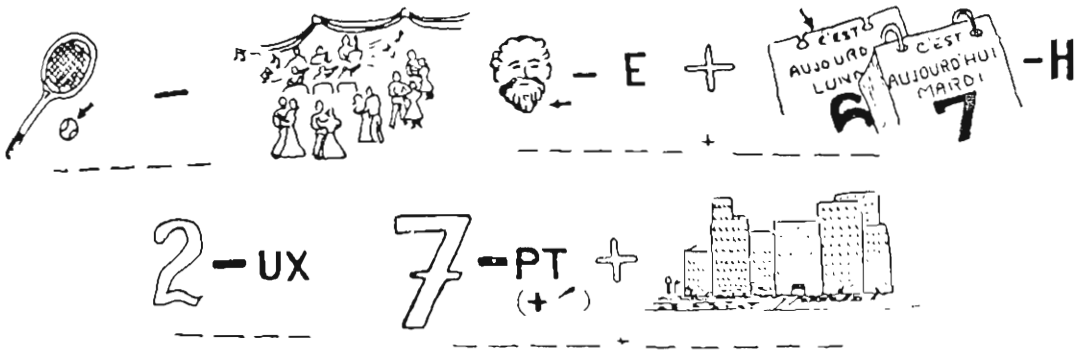
4

C. *Proverbs*





There are examples in which letters may be added or subtracted in order to obtain the desired solution. (Puzzle 13B).

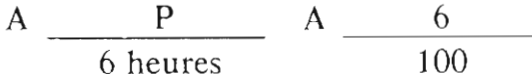


SOLUTION: \_\_\_\_\_

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**Puzzle 13B**

Perhaps the most well-known rebus is the one which, we are told, was sent by Frederick II to Voltaire inviting him to dinner. (Puzzle 13C).



**Puzzle 13C**

Voltaire's reply was simple and laconic: G a (Puzzle 13D).

Now that you can decipher rebuses, you may want to try to solve this puzzle. (Puzzle 13E).



**Puzzle 13E**

Once students have been able to decipher a number of rebuses, they might be asked to make up some. This activity may be done either individually or as group work. If the teacher wants to introduce the competitive element, then the student or group of students with the most original rebus will receive a prize.

**FRENCHGLYPHICS**

In this activity students are given a cryptogram to decipher. All words are written in block letters, but one straight line has been left out of every letter except the letter "I." Students are asked to decide which line is missing in each letter and, on drawing it correctly, to decipher the lexical item. In Puzzle 14, all words deal with the classroom. In this case, the activity is simplified by having each word preceded by the definite article.

If the teacher wishes to emphasize longer sentences, — maxims, sayings and proverbs are logical puzzles for this type of activity.

## le PROFESSEUR

l'ŌI E\ E      la LHNIEE      la FEI IÊ PE  
 la LPNIE      la PCPEE      le ERAYUN  
 le TPN ENL      le INPF      le LPHIER  
 le 3 JPENJ

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## Puzzle 14

## SECRET CODES

“A good puzzle, like virtue, has its own reward,” observes Henry E. Dudeney.<sup>12</sup> “Man loves to be confronted by a mystery, and he is not entirely happy until he has solved it.” Decoding a hidden message gives students a sense of accomplishment. A simple activity may be one involving numbers. The following (Puzzle 15) is a possible example which could be considered more of a pencil-and-paper activity than a visual puzzle.

En mettant les lettres dans le bon ordre, trouvez cinq mots et écrivez-les sur les tirets à droite. (Le premier mot est un adjectif; le deuxième, un substantif; le troisième, un pronom; le quatrième et le cinquième, des verbes.) Puis transférez la lettre au numéro qui correspond en bas et vous trouverez une maxime d'un penseur français.

1. a t i s s u n p      1 2 3 4 4 5 6 7  
 2. i x o v      8 9 3 10  
 3. l e a c      11 12 13 5  
 4. r i v v e      14 3 14 15 12  
 5. d e r m o r      16 9 15 17 15 12

Maxime:      13 5      1 5 4 4 3 9 6

12 4 7      13 5      8 9 3 10

17 2      11 9 15 1 4      13 5

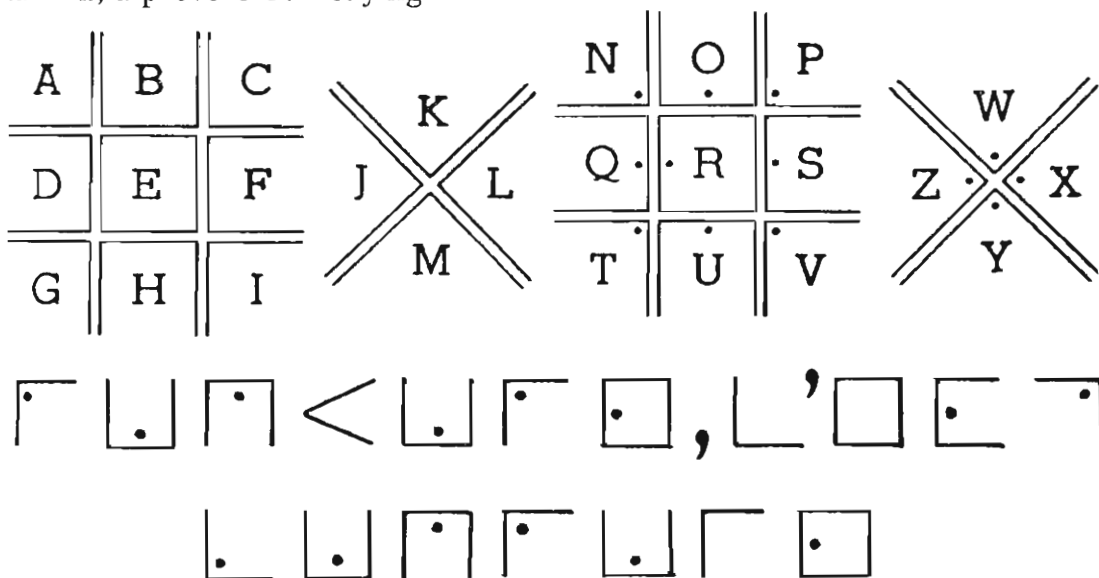
11 9 6 4 11 3 12 6 11 12      12 4 7

13 5      8 9 3 10      17 12      13 5 16 12

Reprinted from: Anthony Mollica et al., *Fleurs de lis. Anthologie d'écrits du Canada français* (Toronto: Copp Clark, 1973), p. 132. By permission of the Publisher.

## Puzzle 15

The following puzzle (Puzzle 16) is a better visual puzzle in decoding a maxim, a proverb or a saying.



Puzzle 16

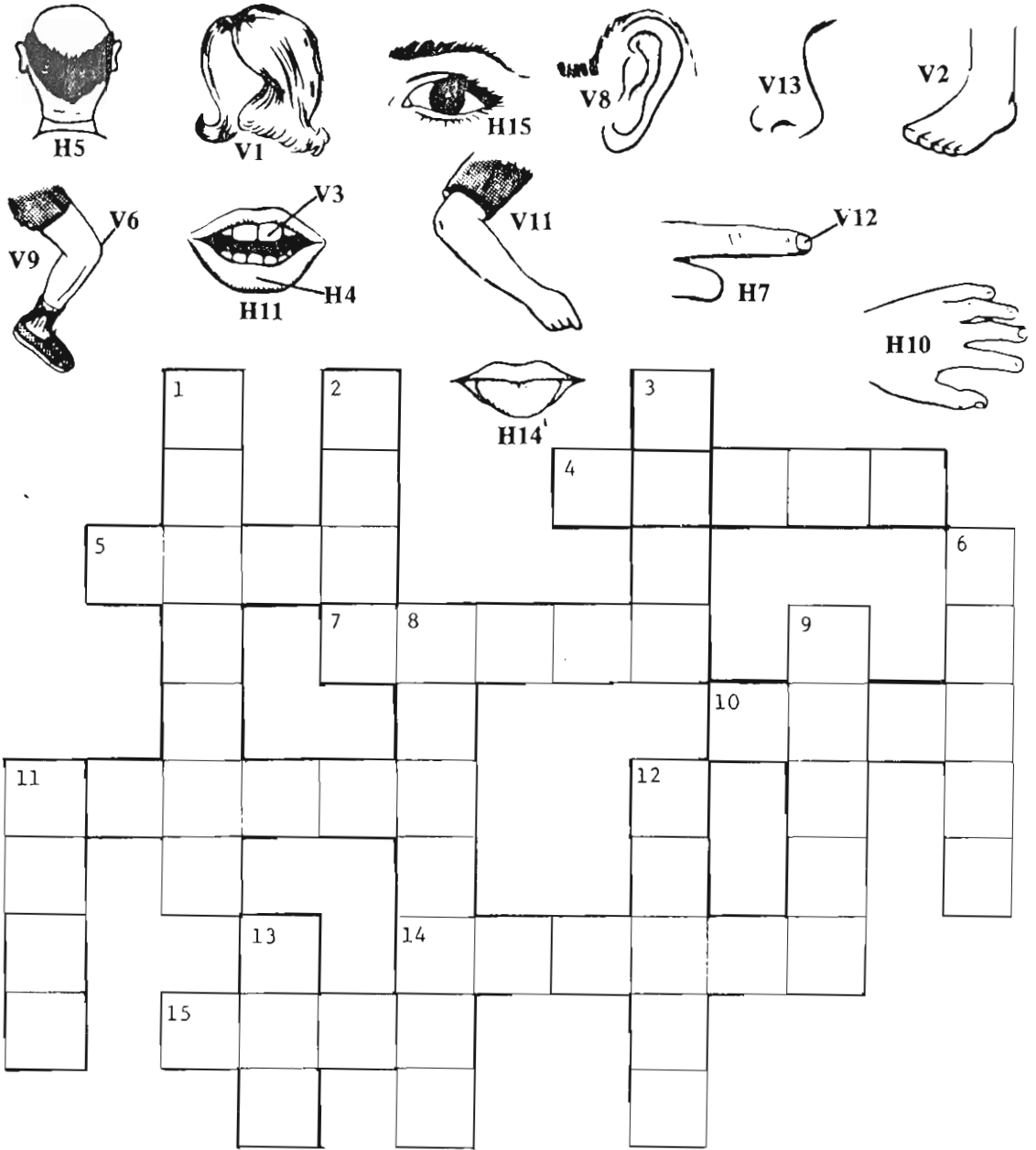
### CROSSWORD PUZZLES

When Arthur Wynne published the first crossword puzzle in the puzzle page of Sunday's *New York World* on December 21, 1913, he probably did not realize the instant success the puzzle was to enjoy. The biggest craze that America had ever seen was under way. Roger Millington provides several examples to support this statement:<sup>13</sup>

Engaged couples announced their good news by composing appropriate crosswords and sticking them in the local paper. The Rev. George McElveen, a Baptist pastor of Pittsburgh, was the first of many preachers to use the crossword puzzle to attract bigger congregations. He announced that a large blackboard would be placed in front of his pulpit. On it was an original puzzle and the audience were required to solve it before he would begin his sermon. The solved puzzle, needless to say, proved to be the text for his sermon. In Atlantic City, crosswords were distributed in church to stir interest in a current missionary campaign in China and Persia. Churchgoers were requested, however, not to solve the puzzles during the service. [...]

In December 1924, unaware that the craze was shortly to achieve similar magnitudes in Britain, *The Times* took pity on America. In an article headed AN ENSLAVED AMERICA, it noted that "All America had succumbed to the crossword puzzle." Guessing inaccurately, it continued: "The crossword puzzle is by no means a new thing; in all likelihood it was known as long as the Civil War." *The Times* felt that the crossword was "a menace because it is making devastating inroads on working hours of every rank of society." How devastating? Well, according to their New York correspondent, five million hours daily of American people's time — most of them nominally working hours — were used in unprofitable trifling.

A great deal has been written on the crossword puzzle in the language class using the printed word as a stimulus. Dino Bressan, for example, prefers the crossword puzzle for the obvious contribution it can make from a linguistic point of view.<sup>14</sup> "A carefully graded selection of crosswords in order of complexity," maintains Bressan, "will contribute to the acquisition



**Puzzle 17**

of new words and phrases as well as the consolidation of previous knowledge through repetition.” Bressan classifies direct-definition clues into nine different headings.

David E. Wolfe in an article published in the same journal two years later acknowledges Bressan’s worthwhile contribution and offers a number of examples “as perhaps more realizable in the language class, assuming that the crossword puzzle is teacher-prepared and is based on material previously studied by the student.”<sup>15</sup> One of the examples Wolfe suggests is the picture clue. “Any concrete noun which the teacher can draw,” declares Wolfe, “is appropriate as a clue assuming the noun has been taught.” We concur with Wolfe and suggest that the picture clue is an effective way of preparing a crossword puzzle particularly when teachers

wish to stress vocabulary dealing with a specific theme. Puzzle 17 deals with "Parts of the body." As concrete nouns, these words may be illustrated and used as clues.<sup>16</sup> Crossword Puzzles may be time-consuming to make up. There exists, however, computer software which allows the teacher to enter the desired words and — as if by magic! — the computer will produce a possible crossword with the words given.

#### CARTOONS

Matching captions with cartoons is another type of visual puzzle which teachers may want to use.<sup>17</sup> In this activity, the stimulus will be the visual element. It is the illustration which gives clues as to the appropriate caption to be chosen. (Puzzle 18). And since the caption often contains lexical items or references found in the illustration itself, it should not be a difficult task to match the caption with the suitable cartoon. Both visual and print comprehension are essential in order to have a perfect fusion.

#### SEQUENCING

Cartoons are also useful as a source for conversation. Teachers may want to choose four or five sequential four-frame cartoons and give each student one frame only. (Puzzle 19). In this illustration, four sets of illustrations form a comic strip. The illustrations are obviously not arranged in chronological order. To achieve maximum use for the speaking skill, it is suggested that the teacher not show the student Puzzle 19 but simply give each a frame. Each student is then required to describe his/her frame to other students. In this activity sixteen students are involved. As the students describe the frame they hold, it should be soon evident to them which four frames constitute the strip. Once the four students have found the four frames, they should describe them to one another and eventually place themselves in the chronological order of the frames. The result is that a group of four students is now responsible for an oral summary of a comic strip. Teachers should make sure that at *no* time students *show* each other the frame they have. Each student should see only his/her frame. Only when the correct chronological order has been established do students show the frames to confirm the correct sequence established.

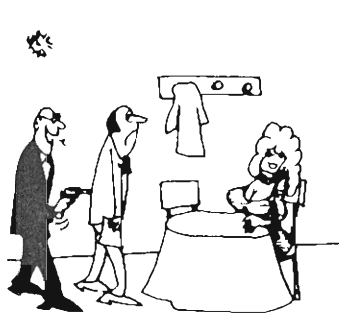
This activity works also very well with a series of books published by J. M. Dent.<sup>18</sup> Teachers may cut out the illustrations from Latour's *Aventure à Montréal* and paste each one on a sheet of a colored art paper (so that the illustration will stand out better). There are thirty-five illustrations in all and each student is given one. (Puzzle 20). The purpose of the activity is the same as the one outlined in the cartoon sequence. The advantage in this activity is that students are already familiar with the story (they will have read it before the activity takes place). Once the illustrations are placed in their proper sequence, the teacher asks each student to describe it. Consecutive descriptions will result in a student summary of *L'Aventure à Montréal* based on the illustrations. The transfer of information has now passed from the print to the non-print.

#### CULTOONS

In a recent article, Genelle Morain stressed that "one of the goals of lan-



1



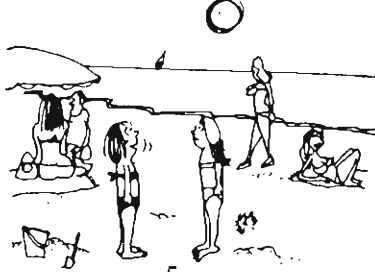
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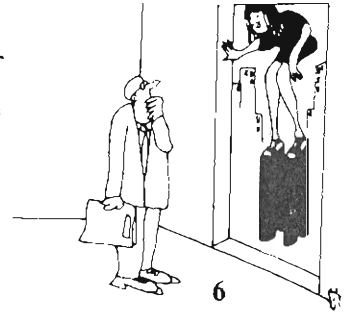
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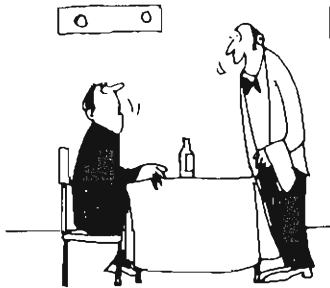
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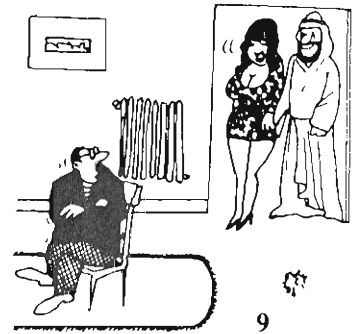
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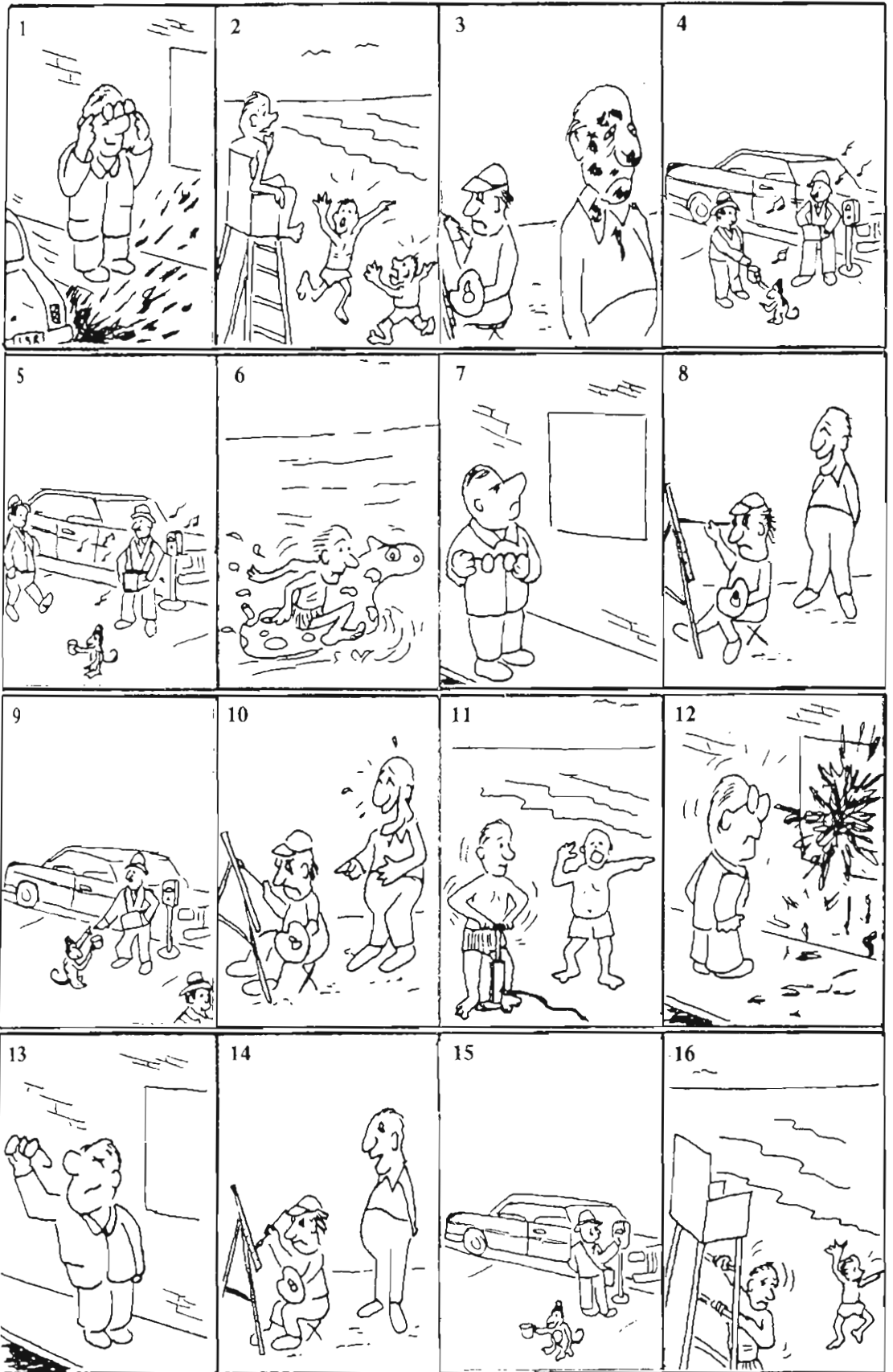


9

Quelle légende? . . .

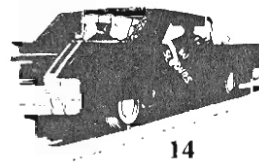
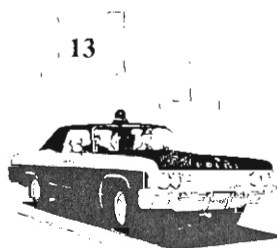
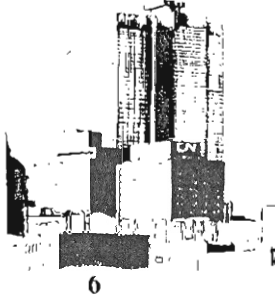
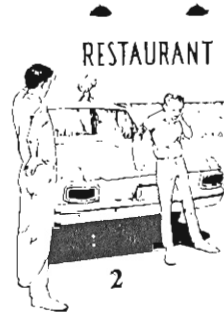
Choisis la légende qui correspond au dessin humoristique.

- a. — Quelle est la spécialité de votre restaurant?  
— L'addition
- b. — Toi, quel numéro de soutien-rien portes-tu?
- c. — Miaou!  
— Miaou Tsé-Toung!
- d. — Qu'est-ce que la télé représente pour vous?  
— Une évasion.
- e. — J'ai été chanceux, ma chère. J'ai trouvé un garçon!
- f. — J'ai acheté une paire de souliers à la dernière mode.
- g. — Papa, nos problèmes de provision d'essence n'existent plus. Je te présente mon fiancé!
- h. — Voilà Colomb qui arrive. Il nous a découverts!
- i. — Les invités arrivent. As-tu préparé le punch?

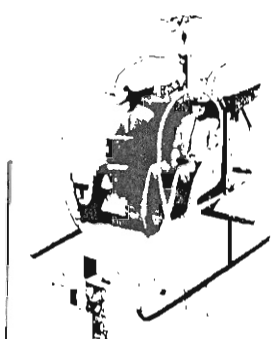


Puzzle 19

Aventure à Montréal



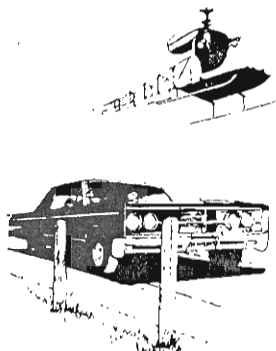




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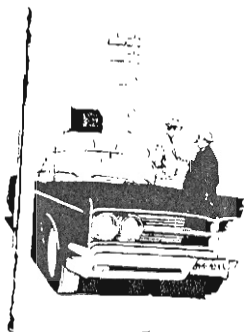
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22



23



24



25



26



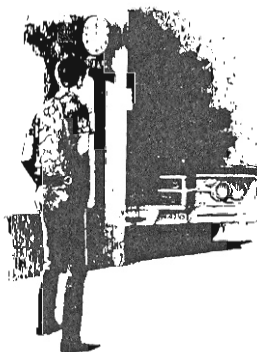
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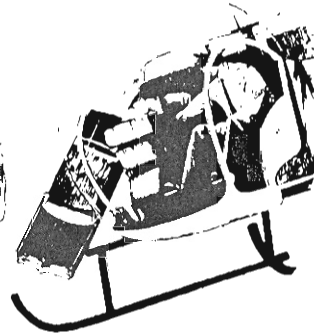
28



29



30



31



32



33



34



35

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guage teachers today is to help the eyes become responsible by training the mind to see what is really there."<sup>19</sup> Morain feels that frequently students, relying on their experience stored in their own memories, misinterpret the clues provided by another culture. She identifies three categories of non-verbal communication and coins the term "cultoon" as a technique for teaching these aspects of visual literacy.

A study of "visual literacy" reveals three categories of non-verbal communication which a language student must be able to understand. The best known is the category of *body language*, which includes gestures, facial expression, posture, and interaction distances. A second category is that of *object language*, where one encounters the signs, designs, and realia which carry special meaning to the members of a culture. The third category, *environmental language*, is more difficult to pinpoint. It includes the messages sent out by one's physical surroundings — by the colors and contours of earth, sky, and sea; by all textures and tastes of the culture which carry meaning to the initiate that is not readily perceived by an outsider.

One simple technique for teaching these aspects of visual literacy is the cultoon, a hybrid term derived from "culture" and "cartoon." Anthony Mollica has demonstrated the values to be gained through the systematic use of cartoons in the language class. The cultoon has a slightly different rationale. Whereas the cartoon is created to amuse, the cultoon is created to inform. It exists expressly to depict a point of culture which can be best understood — and rendered memorable — if the presentation is visual.<sup>20</sup>

Morain lists the following for inclusion in the format of a cultoon:

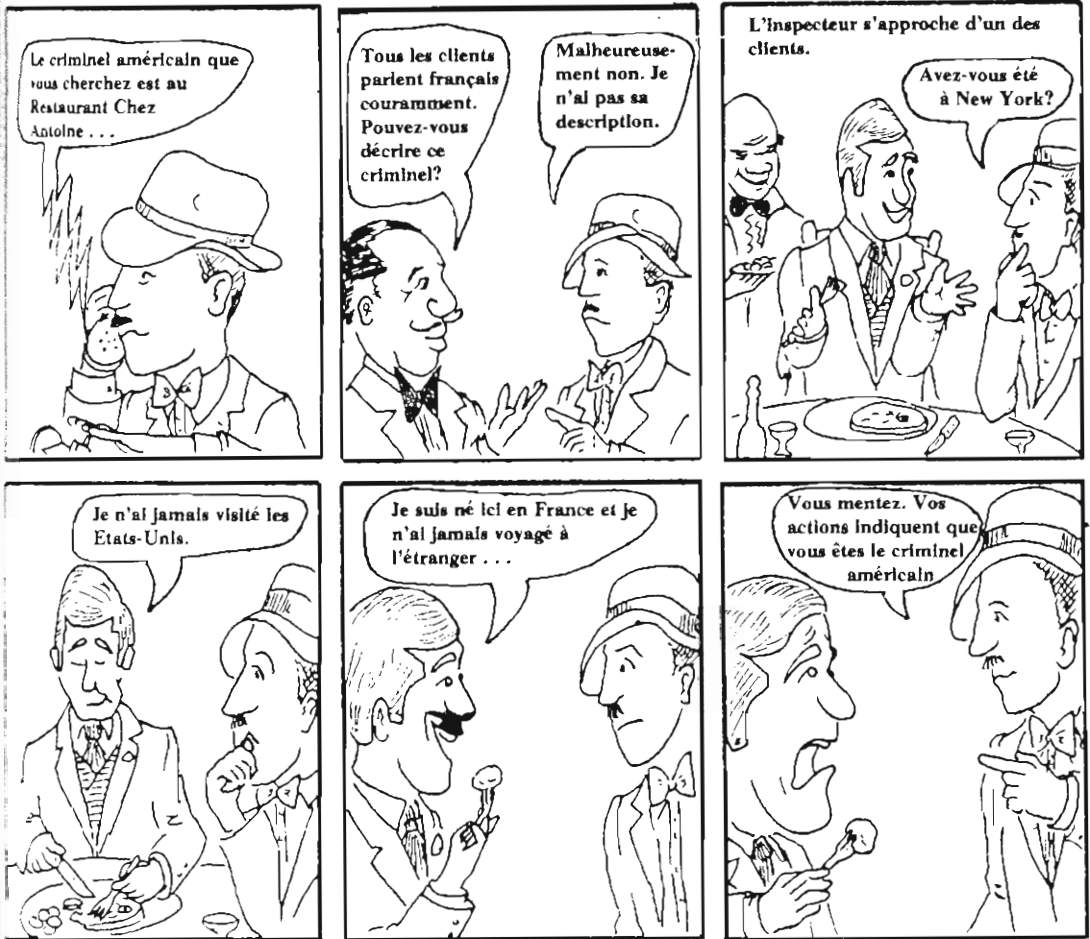
- A single or multi-frame cartoon which portrays an incident which should lead to cross-cultural misunderstanding;
- A Teacher's Script which describes the action;
- Points for Discussion which clarify the cultural difference involved.

While we like Morain's suggestion which we find pedagogically sound and able to stimulate discussion and conversation in the classroom, we should like to offer a slight variation to the above format by using the *bande dessinée* technique as well as the mystery-solving agent (a detective). In addition, we feel that while Morain maintains that "the cartoon is created to amuse, the cultoon is created to inform," the two can be quite harmoniously fused to become inseparable. (Puzzle 21). The "Inspector" easily identifies the culprit because of his way of holding the fork. (North Americans generally cut the meat with the knife on their right hand and hold the fork in their left hand; after cutting the meat, the fork is switched to the right hand. Europeans hold the knife in the right hand, the fork in the left and do not switch hands throughout the entire meal.)

It is possible for teachers to create a character who is able to spot these cultural differences. Anthony Papalia and José A. Mendoza, for example, created the character Inot ("Toni" spelled backwards!) who comes from another planet and who, unaware of the Spanish way of life, commits all sorts of cultural blunders; it is up to the students to assist Inot in the process of cultural understanding.<sup>21</sup>

#### LOGICAL DEDUCTIONS (NARRATIVES)

This type of puzzle provides factual information from which students draw a solution by logical thinking. These puzzles demand no technical mathematical knowledge, but "call for clear thinking and an ability to

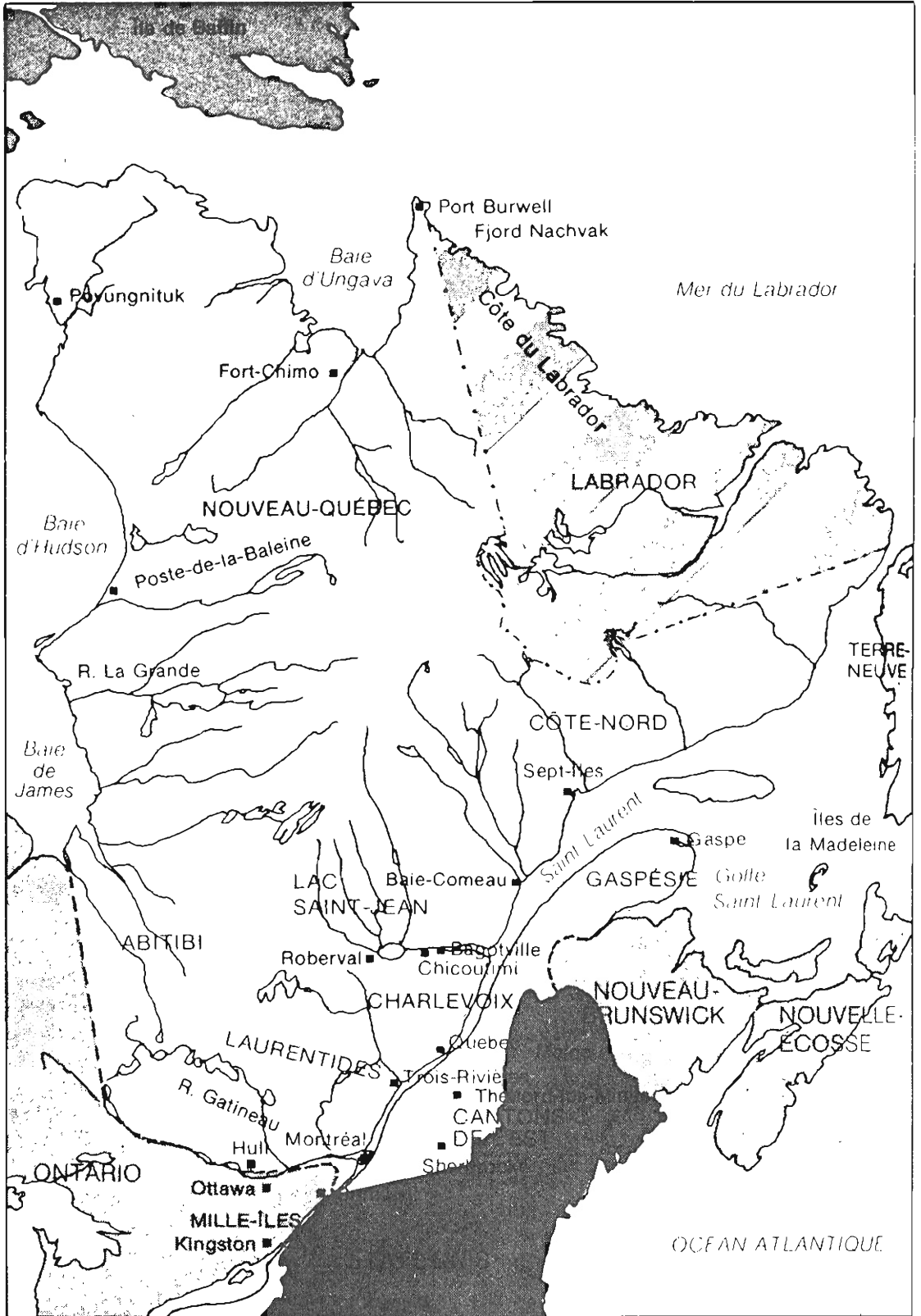


Puzzle 21

establish the logical relationships which the data presented imply.”<sup>22</sup> Wylie best describes the method of obtaining a solution for such puzzles: “By repetitions of the fundamental process of setting up any hypothesis, drawing conclusions from it, and examining their consistency within the total framework of the problem, the answer is ultimately wrested from the seemingly incoherent information initially provided.”<sup>23</sup> Consider as one example the following puzzle which would be presented to the class in French or in some other target language.

My daughters, Pamela and Karen, recently invited six girls from Québec to visit them. Since the third floor of a neighbouring apartment building had not yet been rented, the Superintendent kindly agreed to allow each of them to use the six apartments. When I asked who was staying in each apartment and from which city each girl came, my daughters gave me the following clues.

1. Hélène is from Sherbrooke.
2. The girl from Québec City occupies apartment 306.
3. Marie-Claire does not have a corner apartment.
4. The girl from Chicoutimi occupies the apartment between Hélène and Suzanne.
5. The girl in apartment 305 comes from Sept-Îles.
6. Gabrielle occupies apartment 302.
7. Paule occupies apartment 304.
8. The girl from Trois-Rivières is in the apartment between the girl from Québec City and Montréal.
9. Françoise occupies the apartment across from Suzanne.

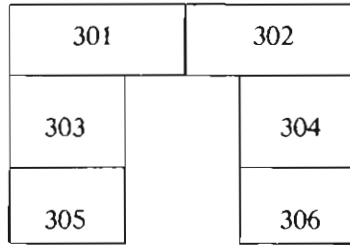


Reprinted from: Yves Thériault and Anthony Mollica, *La Montagne creuse* (Montréal: Centre Educatif et Culturel, Inc., 1980). By permission of the Publisher.

Figure 3

I quickly drew the plan of the third floor of the apartment building and keeping in mind the clues my daughters had given me, I proceeded to identify the name of each young lady and the city from which each came. Could you have done the same? Then complete the following answers.

1. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 301.
2. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 302.
3. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 303.
4. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 304.
5. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 305.
6. \_\_\_\_\_ comes from \_\_\_\_\_ and occupies Apt. 306.



**Puzzle 22**

The teacher may want to use this puzzle as a point of departure to teach or review some geography. For example,

- students may be given a map of Québec (Figure 3) and be shown where the cities Sherbrooke, Chicoutimi, Sept-Îles, Montréal, Québec and Trois-Rivières are located.
- students may be asked to draw a map of the province and situate the six cities mentioned in the puzzle.
- students may be asked to do some research on each city and find some information about each of them: population, historical background, places of interest, etc.

Although the visual element is helpful in Puzzle 22 (the plan of the third floor of the apartment building), the visual element in the following puzzle is really not necessary. It does, however, provide an aesthetic effect and may illustrate the three sports: hockey, tennis, and golf. (Puzzle 23A).



M. \_\_\_\_\_

joue au hockey

M. \_\_\_\_\_

joue au tennis

M. \_\_\_\_\_

joue au golf

A quel sport jouent-ils?

MM. Martin, Blanchet et LeBlanc aiment le sport. Ils aiment jouer au hockey, au tennis et au golf, mais pas nécessairement dans cet ordre. Le joueur de tennis qui est l'ami de M. Blanchet est le plus jeune des trois. M. LeBlanc est plus âgé que le joueur de hockey. Essaie de deviner le sport auquel chaque monsieur joue.

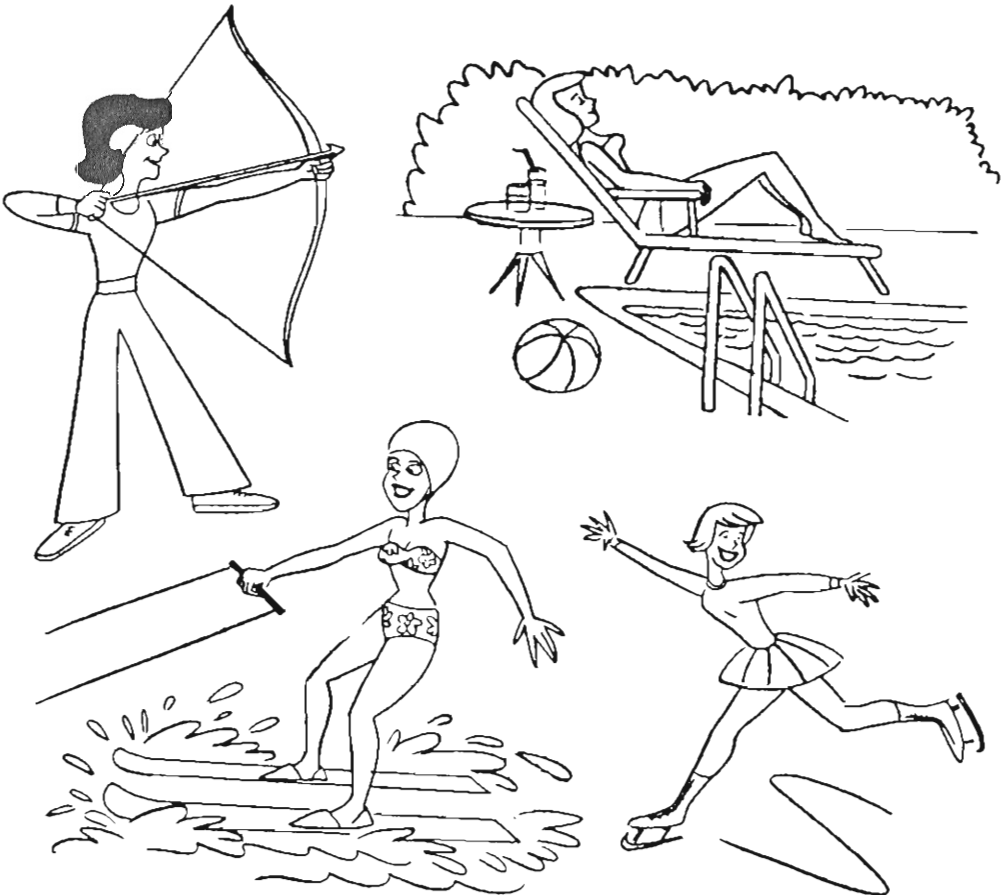
Adapted from: Anthony Mollica, *Joie de vivre. Anthologie d'écrits québécois* (Toronto: Copp Clark, 1976). By permission of the publisher.

### Puzzle 23A

Another logical deduction puzzle involving four elements instead of three (see previous puzzle) is the following: (Puzzle 23B).

Je connais quatre jolies filles qui aiment faire du ski nautique, prendre le soleil, faire du patinage artistique et tirer à l'arc. Je sais qu'elles s'appellent Marie, Renée, Hélène et Paule mais je ne sais pas quel sport chacune aime. Je sais que . . .

1. Renée est plus grande que la jeune fille qui fait du patinage artistique et la jeune fille qui tire à l'arc.
2. La jeune fille qui fait du ski nautique prend son repas toute seule.
3. Hélène joue souvent au tennis avec Paule.
4. La plus grande des quatre habite à Montréal.
5. Marie prend souvent son déjeuner avec la jeune fille qui tire à l'arc et la jeune fille qui fait du patinage artistique.
6. Renée n'aime pas la danse.
7. Paule est plus grande que la jeune fille qui tire à l'arc.



Adapted from: Anthony Mollica et al., *Fleurs de lis. Anthologie d'écrits du Canada français* (Toronto: Copp Clark, 1973). By permission of the Publisher.

### Puzzle 23B

*Réponses*

- a. Marie \_\_\_\_\_  
 b. Renée \_\_\_\_\_  
 c. Hélène \_\_\_\_\_  
 d. Paule \_\_\_\_\_

The drawings provided serve only the purpose of illustrating some vocabulary; the puzzle itself may be solved without the illustrative material.

The visual element is essential in a descriptive puzzle suggested by Jocelyne Melnyk.<sup>24</sup> Melnyk's puzzle could have appeared in a narrative form but — conscious of the importance of the spoken word — she opted for both narration and dialogue. (Puzzle 24). Students are required to understand the printed word in order to solve the visual puzzle.

Un homme dangereux.

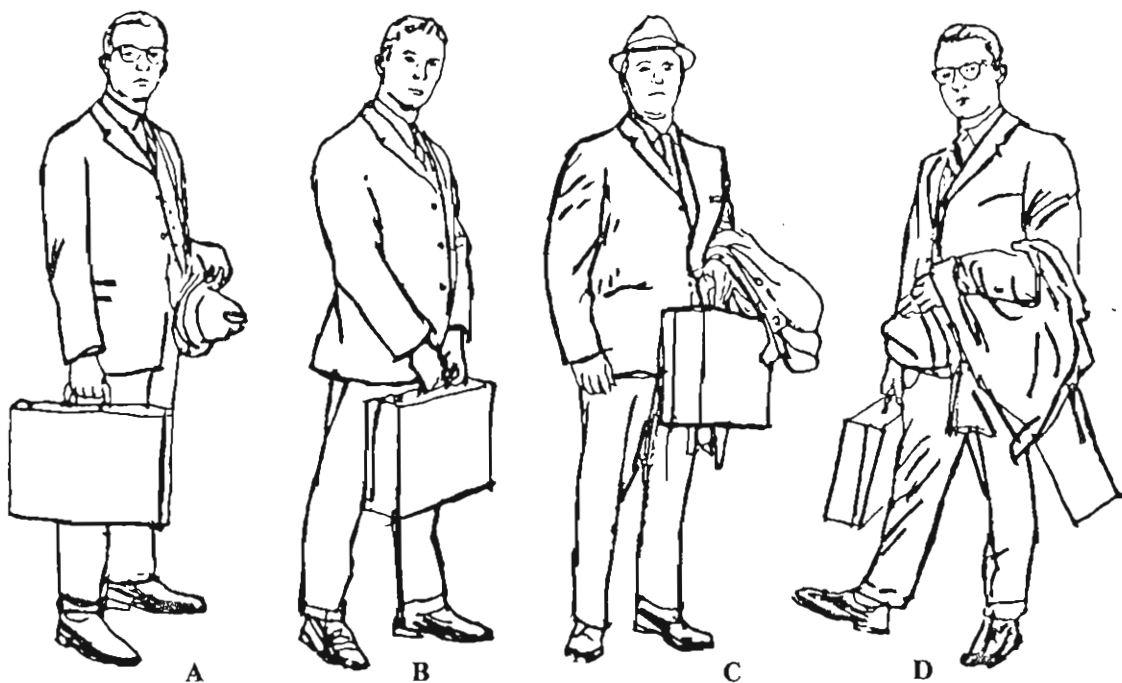
Un agent de police parle avec M. Léon. M. Léon a vu un voleur dans une banque.

L'AGENT DE POLICE: Alors, monsieur Léon, vous avez vu le voleur. Est-ce que vous pouvez décrire cet homme dangereux?

M. LÉON: Oui, monsieur l'agent. Le voleur est grand et un peu gros. Il porte une chemise et une cravate. Il a aussi des lunettes, mais il n'a pas de chapeau sur la tête. Il a à la main droite une petite valise et à la main gauche un imperméable.

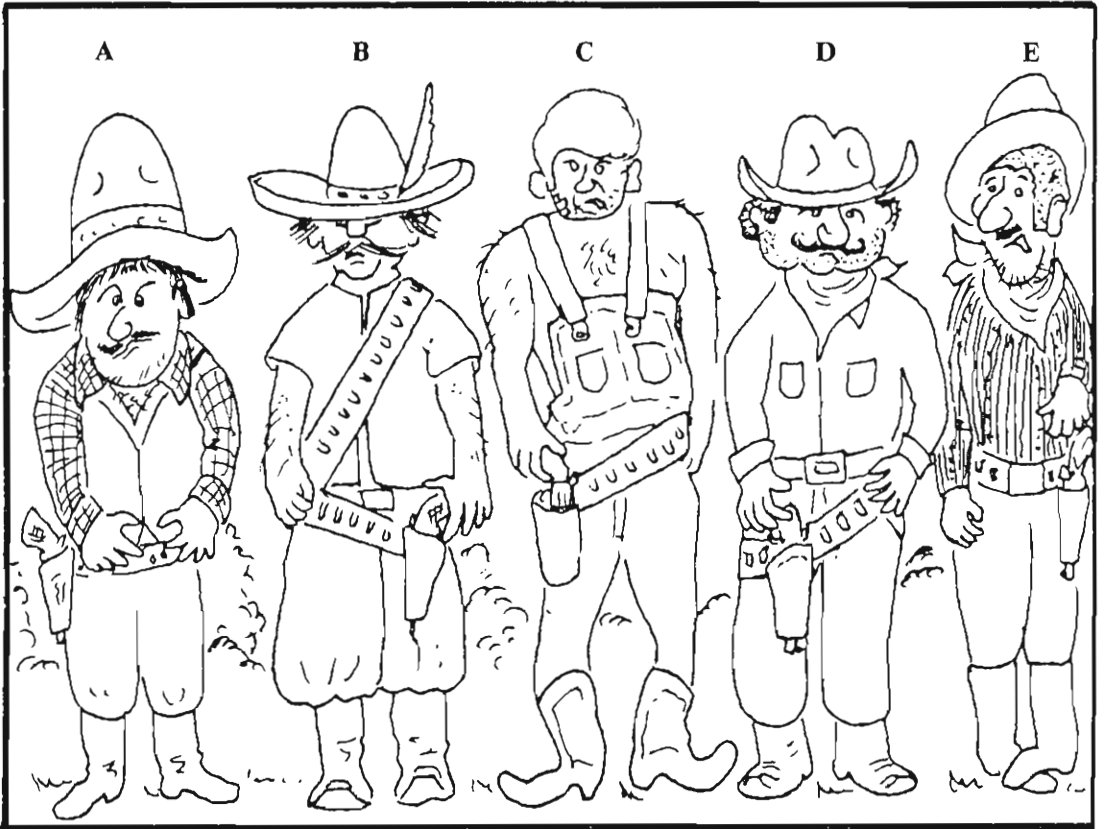
L'AGENT DE POLICE: Merci, monsieur Léon. Je sais maintenant qui est le voleur.

L'agent de police sait qui est le voleur. Est-ce que tu peux aussi trouver qui est le voleur?



Puzzle 24

The opposite procedure is required in Puzzle 25. The printed word can be kept to a minimum; namely, a suggested title to the puzzle and a question to elicit the answer. But neither is really necessary, for the illustration speaks for itself. If the teacher wishes to expand on the visual stimulus, then the following "explanation" might be given in the target language.



The leader of an outlaw gang is shaving when someone makes an attempt on his life. He sees only a hand and a gun in the mirror and thanks to his quick reflexes he is able to move away from the line of fire. A few minutes later he confronts his men and easily identifies the would-be assassin.

What clue(s) gave away the would-be killer's identity?



The teacher may want to provide another similar "explanation" basing it on vocabulary and structures already familiar to the student.

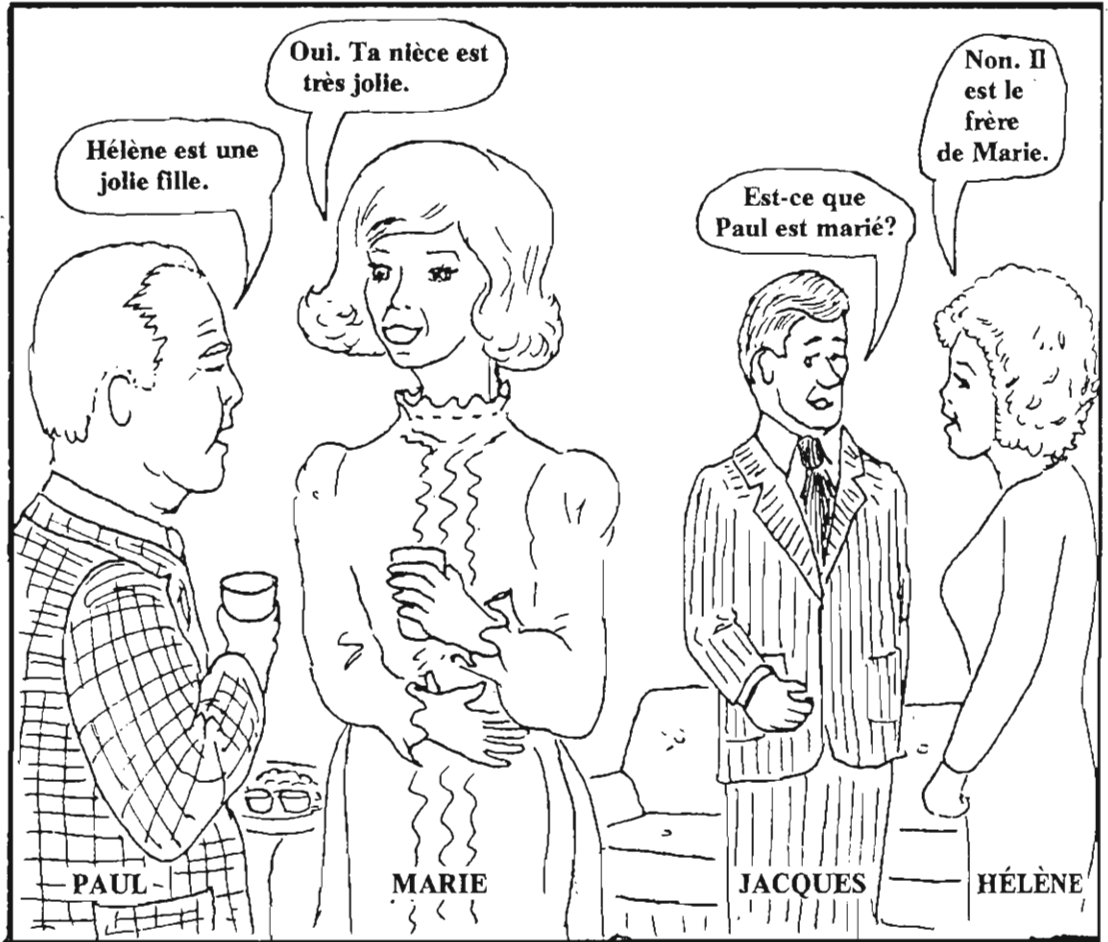


Identifie le numéro de chaque joueur.

## LOGICAL DEDUCTIONS (DIALOGUE)

Clues for logical deductions, however, need not be in narrative form. In Puzzle 26, the series of remarks made by the soccer players should be helpful to the student attempting to find out each player's number.

Similarly, the dialogue of the guests in Puzzle 27 provide the necessary clue for the answer.

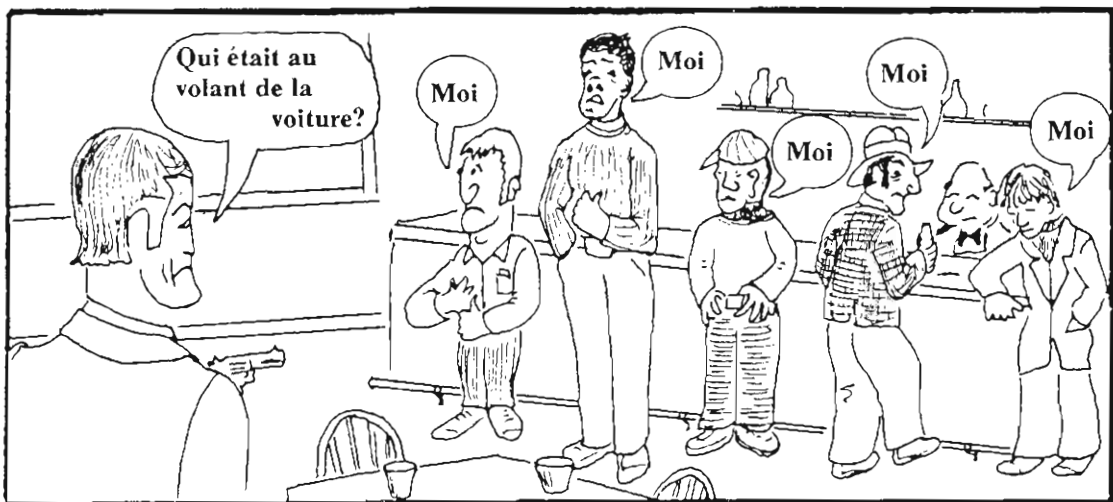
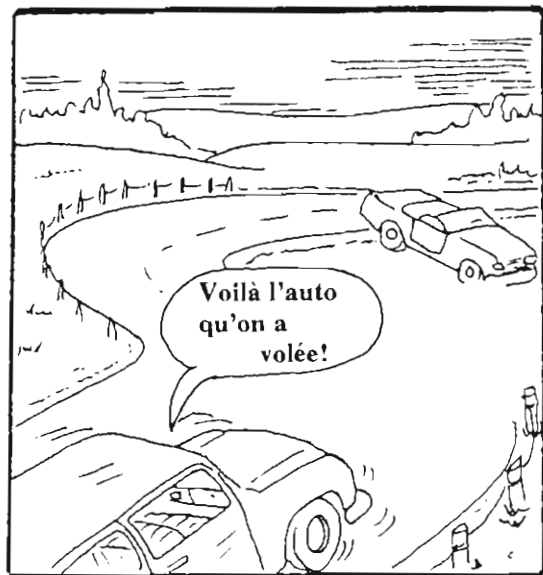


Qui est Hélène? Elle est \_\_\_\_\_ de Marie.

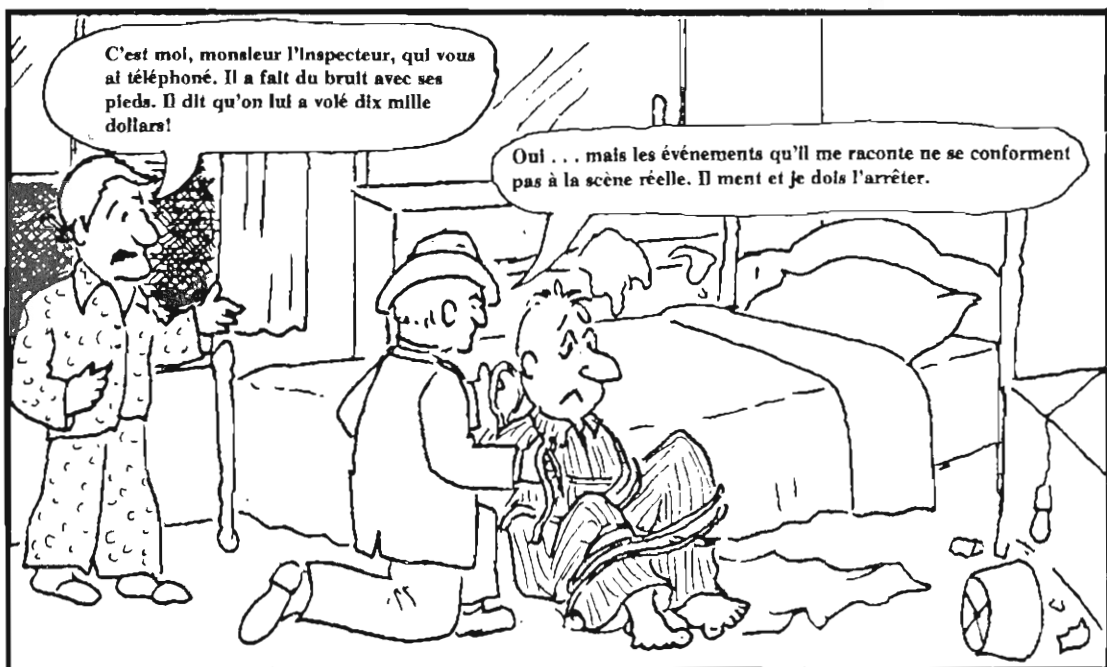
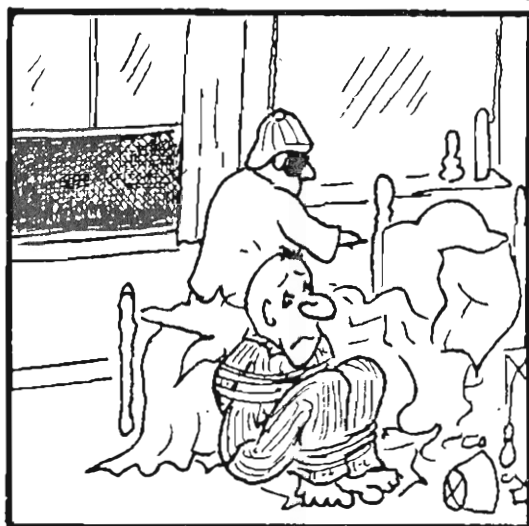
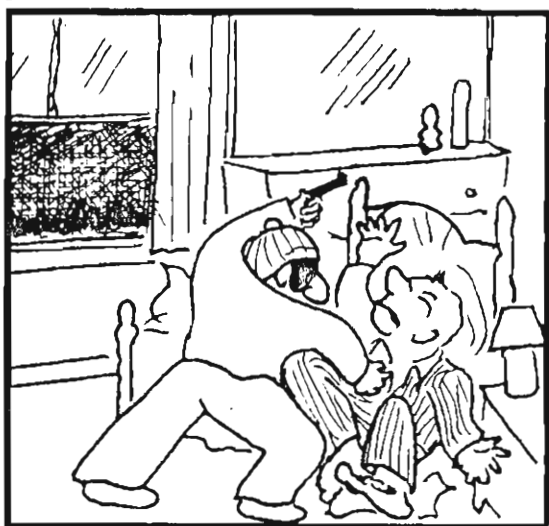
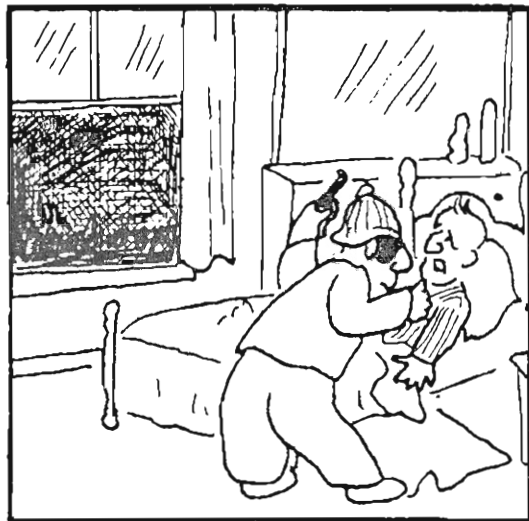
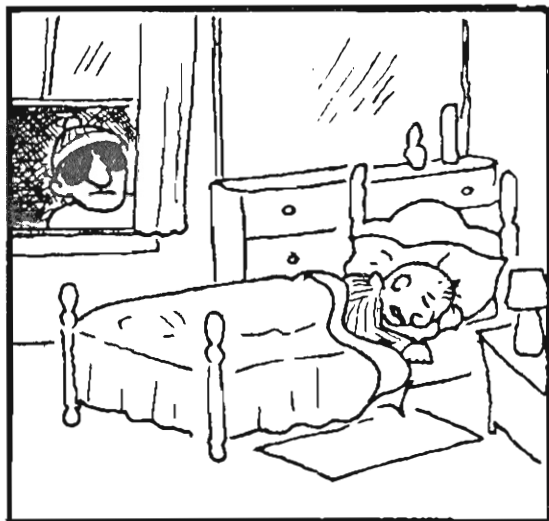
Puzzle 27

## MYSTERY PUZZLES

These puzzles are quite similar to logical deductions. Logic and acute sense of observation are essential here. These puzzles generally have a hero/protagonist — a detective, a secret agent, a police inspector — who solves the “crime.” Both the hero/protagonist and the reader are placed on the same intellectual plane; they both have the same facts and both see exactly the same scene. In other words, whatever knowledge is inherent in the hero/protagonist, is also available to the reader. There is a greater sense of achievement in solving this puzzle for, in attempting to find the solution, the reader identifies with the hero/protagonist. There is a transfer of role from the imaginary world to real life. The reader, in solving



Qui est-ce qui l'agent a arrêté? Pourquoi?



Pourquoi l'inspecteur décide-t-il d'arrêter ce monsieur?



Quels détails assurent l'inspecteur que le monsieur ne dit pas la vérité?

Puzzle 30

the mystery, prides himself/herself with the same intellectual exploits of the imaginary hero/protagonist. In Puzzle 28, the protagonist identifies the thief by logical thinking (deduction) and by observing the various scenes (illustrations).

In Puzzle 29 and Puzzle 30, the *bande dessinée muette* technique is used. In each puzzle, the first four frames constitute the narrative of the victim. The protagonist — the “inspector” — solves the crime by accusing the victim himself. Obviously, there are remarks made by the victim which do not coincide with the reality of the scene the “inspector” observes. It is because of this keen sense of observation that the protagonist is able to accuse both victims of lying. The reader is placed on the same visual and intellectual plane and obviously identifies with the protagonist of the mystery puzzle.

## CONCLUSION

By adding a visual element to problem-solving activities in the language classroom, the teacher will not only inject a recreational element into the learning process, but will also foster verbal learning itself and stimulate communicative interaction. The mapping of visual stimuli with linguistic expressions is at the core of linguistic creativity, for each language allows its speakers not only to talk about visual reality, but in many cases — as the Whorfian hypothesis suggests; namely, that one's perception of the world or *die Weltanschauung*, is influenced by the language one speaks — actually gives it a structure.<sup>25</sup> By associating the target language with visual cues, the learner becomes aware of the subtle ways in which that language expresses reality. Given in the form of problem-solving activities, these cues can become an intrinsic part of the learning process by being integrated with traditional written exercises which do not incorporate visual phenomena and their associated verbalizations.

## WENTWORTH COUNTY BOARD OF EDUCATION

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1. The following is a very short list of books and articles.

### *Books:*

Caré, J. M. et F. Debyser. *Jeu, langage et créativité*. Paris: Hachette/Larousse, 1978.

Crawshaw, Bernard E. *Let's Play Games in French*. Skokie, Illinois: National Textbook Co., 1972.

Hubb, Loretta B. *Let's Play Games in Spanish. Volume 1: Kindergarten to Grade 8*. Skokie, Illinois: National Textbook Co., 1974.

Hubb, Loretta B. *Let's Play Games in Spanish. Volume 2: For Intermediate and Advanced Students*. Skokie, Illinois: National Textbook Co., 1974.

Lee, W. R. *Language Teaching Games and Contests*. Oxford: Oxford University Press, 1965.

Omaggio, Alice. *Games and Simulations in the Foreign Language Classroom*. Language in Education: Theory and Practice Series. No. 13. Arlington, Virginia: Center for Applied Linguistics, 1979.

Schmidt, Elisabeth. *Let's Play Games in German*. Skokie, Illinois: National Textbook Co., 1977.

Wright, Andrew, David Betteridge, and Michael Buckby. *Games for Language Learning*. Cambridge: Cambridge University Press, 1979.

## Articles:

- Le Français dans le Monde*. No 123 (Août-Septembre 1976). The entire issue is devoted to "Jeux et enseignement du français."
- Mollica, Anthony, "Games and Language Activities in the Italian Classroom." *Foreign Language Annals*, 12, 5 (October 1979), 347-354. A longer version of this paper is available on microfiche from ERIC ED 140 654.
- Phillips, June K. "Fun! Not for Fridays Only." Paper read at the Northeast Ohio Teachers' Conference, Cleveland, Ohio, October 1976. Mimeo.
2. Ronald Wardhaugh, *Topics in Applied Linguistics* (Rowley, Mass.: Newbury House, 1974). See particularly pp. 146-49.
  3. See, for example,
    - Brigola, Alfredo L. *Practicing Italian. Exercise Manual for Basic Italian Fourth Edition*. New York: Holt, Rinehart and Winston, 1978.
    - Calvé, Pierre, Claude Germain, Raymond LeBlanc and Florence Rondeau. *Le français international* series. Montréal: Centre Éducatif et Culturel, 1972.
    - Da Silva, Zenia Sacks. *Invitación al español* series. New York: Macmillan, 1971.
    - Kozma, Janice M. *Carosello: A Cultural Reader*. New York: Holt, Rinehart and Winston, 1978.
    - Lamadrid, Enrique E., William E. Bull and Laurel A. Briscoe. *Communicating in Spanish Level I (Workbook)*. Boston: Houghton Mifflin, 1974.
    - Merlonghi, Ferdinando, Franca Merlonghi and Joseph A. Tursi. *Oggi in Italia: A First Course in Italian*. Boston: Houghton Mifflin, 1978.
    - Mollica, Anthony, Donna Steffoff and Elizabeth Mollica, eds. *Fleurs de lis. Anthologie d'écrits du Canada français*. Toronto: Copp Clark, 1973.
    - Mollica, Anthony, ed. *Joie de vivre. Anthologie d'écrits québécois*. Toronto: Copp Clark, 1976.
    - Mollica, Anthony and Angela Convertini, eds. *L'Italia racconta . . . Antologia di racconti e novelle*. Toronto: Copp Clark, 1979.
    - Wright, Wendy, Margaret Dobson and Ramon J. Hathorn, eds. *Voix Canadiennes*. Toronto: Holt, Rinehart and Winston, 1974.
  4. Anthony Mollica, "The Reading Program and Oral Practice," *Italica* 48, 4 (Winter 1970), p. 534.
  5. Anthony Mollica, "Games and Language Activities in the Italian Classroom," p. 353.
  6. Marcel Danesi, "Puzzles in Language Teaching," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 35, 2 (January 1979), 269-77. See also, Danesi, "The Language of Verbal Problems in Mathematics," *Ontario Mathematics Gazette* 18, 3 (March 1980), 28-33; and "Mathematical Games in Foreign Language Courses," *Rassegna italiana di linguistica applicata* 12, 2 (1980), 195-204.
  7. Clifford T. Morgan and Richard A. King, *Introduction to Psychology*, 3rd ed. (New York: McGraw-Hill, 1966), p. 197.
  8. John Niedre and Jocelyne Melnyk, "A Touch of . . . Class!: Peux-tu identifier les provinces et les territoires du Canada?" *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*, 36, 2 (January 1980), 321-22.
  9. The example and the reference are taken from Michel Laelos, *Jeux de lettres. Jeux d'esprit* (Vewiers, Belgique: Marabout, 1977), p. 24.
  10. The example is taken from Jean Beauregard et Léandre Turcotte, *Le langage*. Collection Balises (Montréal: Beauchemin, 1974), p. 57.
  11. See Anthony Mollica, *Pencil and Paper Activities in the FSL Classroom* (Ancaster, Ont.: Wentworth County Board of Education, 1981), Mimeo.
  12. Henry E. Dudency, *The Canterbury Puzzles* (New York: Dover, 1958), p. 13. Quoted by Danesi in "Puzzles in Language Teaching."
  13. Roger Millington, *Crossword Puzzles. Their History and Their Cult* (New York: Pocket Books, 1977), pp. 24, 25.
  14. Dino Bressan, "Crossword Puzzles in Modern Language Teaching," *Audio-Visual Language Journal* 8, 2 (1970), 93-95.
  15. David E. Wolfe, "Teacher-made crossword puzzles," *Audio-Visual Language Journal* 10, 3 (Winter 1972), 177-181.
  16. The puzzle appeared in Anthony Mollica, "A Touch of . . . Class!: Mots croisés," *The*

- Canadian Modern Language Review/La Revue canadienne des langues vivantes* 34, 2 (January, 1978), 265-269.
17. See also Anthony Mollika, "Cartoons in the Language Classroom." *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 32, 4 (March 1976), 424-444.
  18. See Omer Latour, *Aventure à Montréal* (Toronto: J. M. Dent, 1968), Omer Latour and Claudette Robinson, *Aventure en Gaspésie* (Toronto: J. M. Dent, 1973), Omer Latour and Claudette Robinson, *Aventure à Oakville* (Toronto: J. M. Dent, 1974), and Omer Latour and Claudette Robinson, *Aventure dans les Laurentides* (Toronto: J. M. Dent and Sons, 1975).
  19. Genelle Morain, "The Cultoon," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 35, 4 (May 1979): 676-90.
  20. Genelle Morain, "The Cultoon," p. 676. See also, Genelle Morain, "Visual Literacy Reading Signs and Designs in the Foreign Culture," *Foreign Language Annals* 9, 3 (1977): 210-16.
  21. See Anthony Papalia and José A. Mendoza, *Aventuras con la lengua y la cultura* (Rowley, Mass.: Newbury House, 1978), and Anthony Papalia and José A. Mendoza, *Lengua y cultura. Primera etapa* (Rowley, Mass.: Newbury House, 1978) and *Lengua y cultura Segunda etapa* (Rowley, Mass.: Newbury House, 1978).
  22. Hubert Phillips, *My Best Puzzles in Logic and Reasoning* (New York: Dover, 1961), p. v. Quoted by Danesi in "Puzzles in Language Teaching."
  23. C. R. Wylie, *101 Puzzles in Thought and Logic* (New York: Dover, 1957), p. 4. Quoted by Danesi in "Puzzles in Language Teaching."
  24. Jocelyne Melnyk, "A Touch of . . . Class!: Un homme dangereux," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 37, 1 (October 1980), p. 133.
  25. See Benjamin Lee Whorf, *Language, Thought and Reality*, ed. John B. Carroll (Cambridge, Mass.: Massachusetts Institute of Technology Press, 1956).

#### Answers:

*Puzzle 2*: 1. le flûte, 2. le piano, 3. la grosse caisse, 4. les cymbales, 5. la contrebasse, 6. le trombone à coulisse. *Puzzle 4*: 1. factory's smoke stacks, 2. TV antenna on top of tower, 3. Indian tent, 4. gun holster and gun of soldier with spear in front of tent, 5. the "modern" hat of man at left, 6. portable radio of knight, 7. the camera of man on tree, 8. the children's toy car. *Puzzle 5*: 1. g, 2. h, 3. a, 4. j, 5. m, 6. o, 7. k, 8. f, 9. d, 10. n, 11. e, 12. i, 13. b, 14. l, 15. c. *Puzzle 6*: 1. g, 2. k, 3. a, 4. l, 5. e, 6. d, 7. b, 8. j, 9. i, 10. c, 11. f, 12. h. *Puzzle 7*: le Canada, 2. l'Italie, 3. la France, 4. le Japon, 5. l'Afrique, 6. le Portugal, 7. les Etats-Unis, 8. l'Australie, 9. le Royaume-Uni, 10. l'Espagne. *Puzzle 8*: 1. i, 2. c, 3. d, 4. h, 5. b, 6. e, 7. a, 8. g, 9. f. *Puzzle 9*: 1. le basket-ball, 2. le charpentier, le menuisier, 3. la boxe, 4. le peintre, 5. le professeur, 6. le golf, 7. le médecin, 8. l'homme de science, 9. le détective, 10. l'astronome, 11. le coiffeur, le barbier, 12. le pianiste, 13. le tennis, 14. le pilote. *Puzzle 13A*: 1. sou p = souper, 2. é cou t = écouter, 3. i dé eau = idéaux, 4. dé cent = décent, 5. eau c = hausser, 6. ré u scie = réussi, 7. ré cent = récent, 8. rat lit = rallye, 9. rat scie = rassi, 10. rouc scie = roussi. B. 1. seau t = sauter, 2. la v = laver, 3. eau t = ôter, 4. scie t = citer. C. pauvre t nez pas vis = pauvreté n'est pas vice. *Puzzle 13B*: balle - bal barbe - e hier - h'd ux sept - pt + ville = Le Barbier de Séville. *Puzzle 13C*: A six heures sous p a cent sous six = A six heures souper. *Puzzle 13D*: G grand, a petit = j'ai grand appétit. *Puzzle 13E*: un/ grand AB/ a traversé par v/ cent sous p = Un grand abbé a traversé Paris sans souper. The example is drawn from Caré et Debyscr, *Jeu, langage et créativité*. *Puzzle 14*: l'élève, la craie, le tableau, le bureau, le cahier, la porte, le livre, la fenêtre, le crayon, le cahier. *Puzzle 15*: puissant, voix, cela, vivre, mordre: La passion est la voix du corps, la conscience est la voix de l'âme. *Puzzle 16*: vouloir, c'est pouvoir. *Puzzle 18*: 1. h, 2. e, 3. c, 4. d, 5. b, 6. f, 7. a, 8. i, 9. g. *Puzzle 19*: 7, 13, 1, 12; 2, 16, 11, 6; 14, 8, 10, 3; 5, 4, 9, 15. *Puzzle 20*: 10, 15, 33, 2, 24, 35, 17, 6, 8, 30, 34, 29, 33, 26, 7, 12, 11, 1, 9, 3, 19, 5, 13, 23, 4, 21, 28, 18, 16, 27, 31, 14, 20, 22, 25. *Puzzle 22*: 301, Hélène, Sherbrooke; 302. Gabrielle, Montréal; 303. Marie-Claire, Chicoutimi; 304. Paule, Trois-Rivières; 305. Suzanne, Sept-Iles; 306. Françoise, Québec City. *Puzzle 23A*: M. Martin, hockey; M. LeBlanc, tennis; M. Blanchet, golf. *Puzzle 23B*: Marie prend le soleil; Renée fait du ski nautique; Hélène tire à l'arc; Paule fait du patinage artistique. *Puzzle 14 D*. *Puzzle 25*: E. *Puzzle 26*: A, 9, B, 6, C, 4, D, 5, E, 8, F, 1, G, 2, H, 3, I, 7, J, 10, K, 11. *Puzzle 27*: la fille. *Puzzle 28*: tall person, seat is moved back. *Puzzle 29*: bed untouched. *Puzzle 30*: cork on bottle, no drops of wine in glass.