Practitioners' Packet

for classroom teachers, home educators,

and speech-language pathologists

Last updated 4-24-21

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Talking about the Parts of Speech

This section provides a basic overview of the POS for educators who may benefit from a refresher on how they operate in practice. It also provides some recommendations on how to present the POS to your students in an introductory discussion.

By time kids reach elementary school, they actually know a lot about POS already. For their whole lives, they've been listening to and imitating adult speech. The thing is, they don't know yet why we talk like that. Generally, they know how sentences work. But they don't quite know yet how to talk *about* the things they talk about.

The underlying principles of grammar are mathematical (which is why words and numbers go so well together), and basically, grammatical rules are a bunch of true-false and if-than statements, which are the basic logical underpinnings of most scientific processes. In other words, grammar isn't just about spoken and written language. Grammar is used in mathematical problems, scientific equations, computer programming, and even historical analyses. Teaching kids how to think grammatically will help them in almost everything they do in school going forward.

Rules can be hard to learn, especially for kids. They aren't fun. And they seem to tell us more of what we can't do than what we can—at least until we begin to really make sense of them. For some students, grammar can be incredibly daunting. I was one of those students who was left behind when it came to learning grammar and POS, and it affected everything that came after. I was scared, and if you're scared, it can be very difficult to learn and apply rules. Your brain is spending so much energy trying not to scream that it can't process new information adequately. But you can't just ignore fear and hope it goes away. Acknowledging that grammar can be scary will help those students who think *they're the only ones who don't get it.* For about a decade, I thought it was all me. I thought there was something wrong with me because I couldn't comprehend grammatical thinking. It turns out that I knew it *very* well, at least compared to some of my peers, but I didn't know the words to *talk about* it. So when you have a student who is scared of grammar, tell them that there are others like them. Let them know that they aren't alone. Let them know they're exactly where they're supposed to be. Keep them positive and keep them playful. Sometimes, grammar bites. But once you know how it works, there's *a lot* you can do that you couldn't do before. You learn that there's a certain magic to every rule, and there's this wonderful joy you get in breaking the rules in new and interesting ways (of course, you don't get that feeling when you don't understand the rules in the first place). Learning grammar is an investment, and investments require risks, even if they're ones we're all asked to make. So please, if there's one thing you get out of this game, it's that some students need a comforting hand. Help them see that the impossible isn't so impossible after all. And that all they need is to show up, be themselves, and they'll figure it out in their own time. It's not a race. And no one shows up late to their own party. They show up exactly when they're supposed to, in their own time, and by their own rules. Don't ask kids to change so that they can fit into the rules of the game. Change the rules of the game to fit your kids, and you'll end up with some happy, confident, and eager learners with some incredible stories to tell.

What are Parts of Speech?

When we talk, sometimes people understand what we're saying, and sometimes they don't. The same is true for when we write. Sometimes the things we write make sense, but sometimes it can

be hard for someone else to find out what we're trying to tell them. It's easier to understand someone when they're using their Parts of Speech correctly. But why is that?

Speech is broken up into parts, just like machines are broken up into parts. Different parts do different things and perform different functions. Nouns are *what* we talk about; they're the basis for speech. Pronouns represent and take the place of nouns. Verbs tell us what nouns and pronouns do. Adjectives and adverbs describe nouns and pronouns and tell us *how* they do what they do. Articles introduce things, and to some degree they tell us the relationship between and among disparate parts. And conjunctions and prepositions: they connect things. They're like glue or tape, holding other words together and helping them stick where they're supposed to. They also tell us about the relationships between and among other words. Basically, each type of word performs a function that's unique; we call that function its "part of speech." If our story was a play, each word would play a special part in that play—a *part* in our overall speech. Some parts of speech can overlap, at times, such that you could replace one for the other and it wouldn't make much of a difference in the overall picture. Without one or two of them, you can still make sentences. But to communicate complex or advanced kinds of information, or to tell expansive stories, for the most part, you need them all. If you just need to get from here to there, you can use nouns and verbs: "Ducks run." That's a good place to start when talking about the parts of speech, because that's the *basic machine* of grammar. Then we add to the story in different ways. How does the duck run? Why does the duck run? Where does it run, or where is it going? And is it running alone, or are its family and friends running with it? In short, the parts of speech are the different gears, switches, cables, and other gizmos that make up the language machine.

The Parts of Speech

The parts of speech are sometimes flexible, sometimes not. Some words are always a particular POS, whereas others can be many different POS depending on how they're used (their "placement") in a sentence. It's a bit of a misnomer, actually, because it really depends on their placement in relation to other words (when we say "placement in a sentence," we think of the beginning, middle, or end of a sentence, but this isn't quite the case here). Grammatical Nonsense first teaches how words are usually used—so that students have a baseline from which to iterate and modify their understanding, so that later lessons can focus on iterating, diverging, and breaking from convention. This is much easier for students who will freeze up when they hear that some word can be almost any part of speech depending on their placement in a sentence. For them to understand that, they first have to know the complexities of all the POS, which is putting the cart before the horse. Working backwards, we can clarify how words are used most regularly and build from a solid base.

Nouns & Verbs

Nouns and verbs are the basis for all human communication. When we talk, we talk about **things** and the **actions** that those things perform. When we tell stories, we tell stories about characters (nouns) and the adventures (verbs) in which they take part. Nouns and verbs are so important that all other words that exist do so just to talk about them. They're so important, in fact, that all *sentences* exist just to talk about them. They're *so* important that *every* sentence *has* to have both nouns *and* verbs in order to be called a complete, grammatical sentence. It's worth pointing out here that, sure, you could replace the noun with a pronoun and it would still be a complete sentence, and in some rare cases, a sentence without nouns or pronouns will still be

grammatically correct because the nouns are actually *implied* (they're not written or spoken), like, for example, when you're being chased by a lion (we've all been there) and your friend tells you to "Run!" She only said the Verb part of the sentence because that's all you need to know right now. You don't really have time for much more, in this case. You know she's telling *you* to run. And it saves time to skip the *you* part altogether if you're in a hurry. With the exception of situations like these (what we'd call *commands*)*,* every sentence needs a noun (or pronoun) and verb to be the complete, grammatical, happy sentence that it is. **Nouns** are people, places, things, and ideas. Even though nouns and verbs are *both* important, without nouns, verbs wouldn't exist. Describing nouns is both simple and tricky, because Nouns are all *things*. Anything you can see, hear, smell, taste, or touch is a noun. And anything *that* can see, hear, smell, taste, or touch is a noun, too. **Verbs** are actions and activities**.** They're things we (and others) *do*. All verbs start and end, and they all *take time* to complete (even if it's one-zillionth of a second). Verbs *happen*. Depending on how verbs are used in a sentence, they can morph *into* nouns (or even adjectives), which sometimes makes verbs and nouns difficult to tell apart. In the sentence, "the boy runs," *run* is a verb. But when you say, "The boy goes for *a run,*" run becomes a noun. It becomes a *thing*. Sure, it's an action that the boy performs, but when that action is a *state*, it becomes a noun. In other words, some nouns are just *states* that Verbs hang out in for a while. You know that a verb has become a noun when you can replace it with another noun and your sentence still makes some sense. *"*The boy goes for a *smoothie." "*The boy goes for a *nap." That* won't always be the case, however. For example, "The boy goes for a mountain" doesn't make much sense at all, even though it is technically grammatical.

Articles and Pronouns
Articles and pronouns **introduce and talk about nouns**. Articles are always introducers, whereas pronouns either introduce nouns or take their place. **Articles** introduce nouns and pronouns; but you can also think of them as introducing phrases, clauses, and sentences. **Pronouns** usually represent nouns or proper nouns, but may also introduce nouns and noun phrases.

Adverbs and Adjectives
Adverbs and adjectives are grammar's great **describers**. They tell us things we might not have known otherwise. **Adverbs** "add to" verbs by telling us *how* those actions were performed; notably, adverbs can also sometimes describe adjectives. **Adjectives** describe nouns by telling us new qualities of those nouns.

Conjunctions and Prepositions
Prepositions and conjunctions are both **connecting words**. In rare cases, you may find them at the beginning of sentences—usually when that sentence is answering a question or jumping off where another sentence left off. **Conjunctions** connect different clauses together or expand clauses to make a sentence longer or more detailed. Conjunctions can never end a sentence. **Prepositions** tell us the relationship between different words within a sentence. They also tell us the location and timescale of objects and events.

Using *Grammatical Nonsense* in the classroom

This document is primarily intended to provide educators with some examples of how Grammatical Nonsense *can be used in the classroom to facilitate discussion around English grammar and the English parts of speech (POS),[1] although this game can easily be played using its regular premade rulesets and will still prove useful for subsequent discussion.*

You can easily make up your own activities to give your students a unique and tailored experience. But if you're stuck on where to start with *Grammatical Nonsense*, or if you prefer to begin with a premade exercise, you may try or modify some of the below exercises to get started. **These activities can be easily modified for digital contexts.**

1. ## Parts-of-Speech Progression Exercise

    Ask your students to take out their individual decks of *Grammatical Nonsense* or have them work in groups if there aren't enough decks to go around. Starting with articles, ask your students to find an article and tell you what it says. Write the article on the board. Then ask for nouns, verbs, and pronouns, in that order, discussing each one as you write it on the board. You'll end up with something like: "The monkey sings him." Each time you add a word, talk about that part of speech and what it does (you can skip through articles pretty quickly, explaining that they introduce nouns). Now ask for adjectives and adverbs, and for each one, ask your students where in the sentence you would put that word. Once you write them in and have some time to discuss them each, ask your students for a preposition. Maybe the sentence now reads: "The joyous monkey sings heartily for him." Now you've completed your sentence! But wait a minute… there's one part of speech missing, isn't there? Remind your students that the sentence is grammatically complete. But if we *wanted* to make it longer, we could; we'd just need one more part of speech. Which one would that be? Eventually, you'll talk about conjunctions, which are used to make sentences longer: words like *and, but,* and so on. Now you've reviewed each part of speech at least once with your students. If this is too much for a single class, and you'd rather introduce your students to the parts of speech over a longer period of time, then just start with nouns and verbs, then move on to articles and pronouns, and so on (in the order described at the start of this document). But again, be creative, and do what you think is best for your students, not what is written in some silly instructions sheet.

2. ## Visualizing Parts of Speech Exercise

    Using their individual decks of *Grammatical Nonsense*, ask your students to each make a story of at least 7 words. Once they've each made a complete story, ask them to draw that story on a piece of paper. Go around the room and have your students tell their stories as they show their drawings to their classmates. You might talk through different words and how they've been visualized in their drawings. You might even talk about the words that can't be visualized explicitly (like *the, a, and,* or *but*) and discuss how one would be able

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[1] If using the Storyboard add-on for *Grammatical Nonsense*, you can easily scaffold your discussion in the following order: nouns and verbs; articles and pronouns; adjectives and adverbs; and prepositions and conjunctions. *This add-on includes a separate two-sided board reviewing each of these word pairings in greater detail.*

to still show these in drawing form. For example, maybe *and* is shown by two animals that are next to each other, or an animal that is doing two actions at once; maybe *but* is shown with a red line over something that the person or animal *isn't* doing (you could give the example of a street sign).

3. Descriptive Words Exercise

Ask your students to pull out one blue and one red card from their decks (adjectives and adverbs) and set them aside. While they do this, write a basic noun-verb sentence on the board, like, "The duck runs." Go around the room asking students to first give you an adjective, then an adverb. Describe how the adjective clarifies and expands on the meaning of the noun, and how the adverb does the same for the verb. Write more sentences on the board and keep expanding the exercise until all of your students have gone once.

4. Pronunciation Exercise

There are many ways to use the cards from *Grammatical Nonsense* for speech and exercises. To start, you might play a standard game and ask that students read each word as they play it, and read aloud each sentence at the end of each turn. This provides an opportunity for intervention and discussion about particular sounds and words. In the classroom, you may had a classroom-wide pronunciation exercise alongside any of these other exercises; for the initial exercise (#1, above), you might ask students to say the words aloud each time a word is picked and added to the sentence, and again as sentences are expanded on the board.

Using *Grammatical Nonsense* for Speech-Language Pathology

There are many exercises you may already have in your toolkit to use word cards in your speech-language pathology practice. Included here are additional exercises you might employ during your work.

1. ## Flash Play
   Shuffle and place the deck face-down on the table. Go one-by-one, asking the patient to say the word out loud. Don't stop as you go through, but each time pronunciation is strained, difficult, or incorrect, place the card in a different discard pile. You may simply use these as practice words, or you may also ask the patient to use those cards to tell a story, playing them face-up in front of them; you may throw in some blank cards so they can "fill in the gaps" to complete their stories, and/or you may also wish to give the other discard pile (with words they said correctly) to the patient and have them choose 5 or so words that they can say confidently to be added to the mix. At the end, read the story aloud, going through each word at least once. Take the words that are the hardest to manage, and repeat this process however many times are manageable for the patient. Ideally, you should incorporate some words that are *not* challenges for the patient so that they can rest between challenge words and rebuild their confidence and engagement; this is particularly important for young patients.

2. ## Mirror Game
   In your practice or at home, ask your patient to stand in front of a mirror with a deck face-down in front of them. Ask them to go through one-by-one (either with the full deck or just a pile of words that have already been identified as challenging), flipping the cards over and saying them in front of the mirror. As they do so, they should watch their mouths, saying the words slowly, and observing how they make different kinds of sounds using their mouths. You may ask them to also consider how their tongues and lips are moving particularly to make different kinds of sounds. For added challenge, you may ask patients to put cards in front of the mirror and ask them to *read* and *say* the word *backwards!* For example, the word "bat" could be read as "tab." This may get complicated pretty quickly. For some patients, this will be a fun and engaging exercise, while others may find it overly challenging or intimidating.

3. ## Frog Hop
   This exercise is ideally for elementary-aged kids or younger. Pick six or more cards that are good practice words for this patient, then place them in clear zip-lock bags and put the bags on the ground spaced evenly apart (a couple feet at least). You may draw lily pads on the baggies if you wish. Ask the patient to hop to each word ("lily pad"), saying the word each time. For some extra fun and practice, you might ask that they "ribbit" each time they reach a new lily pad.

4. ## Guessing Game
   Gather a pile of cards with images on them (nouns, some verbs, and some adjectives) and place them face-down on the table. Flip the cards over, covering everything except for the picture. Ask your patients to say the word that matches the image on the card. As

an additional challenge, you might go through the whole pile, then ask your patient to choose a subject for a story from within the pile. Take out that word and place it face-up on the table, then shuffle the remaining cards back into the deck. Now, draw and play cards until you've told a story of at least 7 words using that card as a starting point, speaking each word out loud with every placement. You may play cards before or after that card. At the end, you may wish to read the entire story out loud together.

General Game Rules

Note: *Generally speaking, you should shuffle the deck before a game. You may choose to use or not use wild cards in the classroom. You may also choose to use or not use blank cards. If you do, they may either be used as true wilds (players can make any word using them) or for custom vocabulary.*

1. **A sentence is not complete unless** it has at least one noun (or pronoun), at least one verb, and doesn't end in a conjunction.
2. **Players may rearrange the words in their stories any time on their turns.**
3. **Players may play cards *anywhere* in their stories, even if they aren't yet grammatical.**
4. **If players are having trouble finding words** that help them tell their stories, they may (on their turns) *mulligan* to get a new hand. See below for *mulligan* rules.
5. **Your sentence must tell a story.** This rule is important to bring up only when kids start making sentences like "Dog is is happily at." In this example, they've actually followed all the above rules, which are intentionally brief as to not overwhelm young learners. So if used in the classroom, teachers should decide how closely they will enforce general part-of-speech rules (in other words, *do adjectives have to describe nouns or pronouns?*). It is *ideal* that they do so, but only sequentially and over time as students gain mastery of parts of speech. At first, it's okay to make a mess, and this provides an opportunity for discussion, correction, and modification.
6. **Add your own rules to suit your needs!**

Optional Additions

1. **Mulligan:** On your turn, if you don't like your cards, you may mulligan: *discard your hand face-up (or place on the bottom of the deck) to draw that many cards minus one. If you do so, you can't play cards this turn. If you've already played a card, you can't mulligan until the start of your next turn.*
2. **For older players:** If players get bored with drawing and playing just one card, or if you wish to introduce more challenge and nuance, ask your students to draw and play *two* cards each turn (rather than drawing and playing one).
3. **Punctuation Pack:** If playing with the *Punctuation Pack*, your sentence is not considered complete unless it ends in punctuation. You may also decide (based on your situation) to require commas or other punctuation delineating dependent clauses.
4. **Math Pack:** If playing with the *Math Pack*, you may ask that your students tell you (at the end of their stories) *how many* of something they now have. For example, if the sentence reads "These 2 ducks danced and subtracted a tortoise," the student might explain that in the beginning, there were 2 ducks and a tortoise (3 animals total), but then there were only 2 ducks.
5. **Prefix-Suffix Pack:** If playing with the *Prefix-Suffix Pack,* players may play prefixes and suffixes to change words in play. When they do so, it might change a word's part of speech.

Gameplay variations

Note: *The below player counts are for a single deck of Grammatical Nonsense. You may also mix-and-match these variants depending on your needs.*

1. **CLASSIC PLAY**   *2-6 players recommended*
   - Players may work in teams. Deal 7 cards to each player. Players take turns drawing one card, then playing one card to make their own stories. The first player to complete a sentence with 7 or more words wins.

2. **HAIKU**   *2-4 players recommended*
   - Deal 7 cards to each player. Take turns drawing 2 cards, then playing up to 2 cards to make your very own haiku (a kind of poem). A haiku is made up of 3 lines. Your first line needs 5 syllables. Your second line needs 7 syllables. Your third line needs 5 syllables. The first person to finish wins!
   - ***Note:*** *In Japan (where haiku come from), haiku are written out in a single line (instead of in three separate lines), and they don't actually count syllables to make haiku. Instead, they count sounds! In English haiku, we use syllables because that's normally how English-speakers breaks up (and count) sounds that are made with words. There are other kinds of haiku with different syllable counts; another common form uses a syllable count of 3-5-3 instead of 5-7-5. **Senryu** is another similar form of Japanese poetry that looks a lot like Haiku in English. In English Senryu, there are three lines with 17 or fewer syllables in total. Senryu also have a specific subject: human foibles (mistakes). Finally, there is **Tanka**, which has 5 lines total. English Tanka use the syllable count of 5-7-5-7-7.*

3. **RUN-ON**   *2-6 players recommended*
   - Players may work in teams. The rules are the same as the basic game rules with two exceptions. Players now draw 3 cards and may play up to 3 cards each turn. When there are no more cards in the deck, the player with the longest **complete** sentence wins! When the deck gets down low, you may wish to remind players that they don't have long to finish their stories.

4. **BABBLE-ON**   *2-4 players recommended*
   - Players keep a sheet of paper nearby to keep score; remember to *only* use a single deck for this game! Instead of ending when a player reaches a full sentence of at least 7 words, the game ends when the deck has been completely exhausted. Players take turns drawing and playing word cards as though they were Scrabble pieces; instead of playing a card, on your turn, you may move one card somewhere else on the board; it can be above, below, to the left, or to the right of another word. Whenever a player completes a sentence, they mark one point. At the end of the game, when there are no cards left in the deck, count the points for each player and the player with the highest point total wins the game.

5. **STORYGRAMS**   *2-6 players recommended*
   - Players may work in teams. Place the cards face-down on the table (or ground, etc.) and spread them around. Players start the game by drawing 7 cards from the pile. They play words until they have a complete sentence of at least 2 words (a noun and verb, or a pronoun and verb). When they do, they may draw another card from the pile. They extend their stories as long as they can, until the deck is exhausted; another option is to set a timer and to count the total length of sentences once the timer it up.

In this case, you might allow a sentence that isn't *totally* complete, as long as the sentence is grammatical up until the last word.

6. NOUNWARD WAYS   *2-6 players recommended*
   - Same as basic game rules, except players may have two nouns side-by-side to become a compound noun (or using the first noun as an adjective to describe the second noun).

7. CONJUNCTION JUNCTION   *2 teams recommended*
   - Players may work in teams. Remove all the conjunctions from a deck, then place one in the middle of the playing field. Each team makes a sentence around the conjunction card, one going up-down, and the other going left-right. You can win the game in two ways: (1) by having a complete grammatical sentence on either side of the conjunction, or (2) by finishing a single grammatical sentence of at least 15 words. You may lower or raise this count based on your needs.

8. STRINGLED OUT   *2-6 players recommended*
   - Players may work in teams. Deal 7 cards to each player. Flip the top card of the deck face-up on the table. Take turns drawing one card, then playing one card anywhere in the face-up sentence. On your turn, you may also rearrange one card. Once the group's story teaches 10 words, the first person to end the sentence wins the round.

9. ROOTS   *2-6 players recommended*
   - Players may work in teams. Any card can be played in any way that is consistent with its **root** word (the word that remains when any prefixes or suffixes are removed). So, you may play a normal game, except that you may now *also* play cards as their root words, if they are not presently listed on that card as play options. For example: The adverb card "kindly" could be played as the adjective "kind," and the adjective card "overwhelmed" could be played as the verb "overwhelm." Depending on how you are using these cards generally, you might allow the adjective card "overwhelmed" to be used as a past-tense verb either way. You could get creative and allow players to use roots that aren't necessarily intended: for example, the word "monkey" might be played as "monk." You may play plural versions of root words.

10. WILDS   *2-6 players recommended*
    - Instead of writing your own words on the 10 make-your-own cards that come with the game, you may keep them in the deck simply as wild cards. In other words, they may be played as *any* word. If using in the classroom, you may wish to have students declare its part of speech alongside playing it.

11. STORY SWEEPER *(Fan Creation!)*   *2-6 players recommended*
    - This game is non-competitive (all players work together) until the very end. Everyone gets 7 cards to start. Players take turns drawing and then playing one card to tell a shared story horizontally. At any time, players may play cards vertically from the horizontal sentence to tell new stories. Continue until one player has completed at least 3 sentences of at least 5 words each.

Frequently Asked Questions (FAQs)

Q: **How can *Grammatical Nonsense* be used in speech-language pathology?**

A: There are many ways to use these cards in SLP, including simply as practice words. You may choose any of the above-mentioned gameplay variants, and while playing, ask your patients to pronounce the words as they play them. At the end of each turn, you may ask them to read out the entire sentence. You may also simply use them as practice words, shuffling and drawing cards and asking that they read those words aloud – although the former may lead to greater engagement and interest.

Q: **For words that can be multiple parts of speech, why does their card name only say "Verb," etc.?**

A: *Grammatical Nonsense* starts by providing a foundation on which players can build for future understanding. Many nouns can also be verbs, and many past-tense verbs can also be adjectives. So how do we simply represent this visually for early readers? I playtested variants of this game in which a card included multiple part-of-speech designations, and these variants were overwhelmingly too complex and intimidating to be universally accessible. Words that can be multiple parts of speech are designated as a single POS; in the card descriptions, variations are then shown. It would also be impractical to use dual verb-noun cards because the vast majority of verbs can also be used as nouns; instead, verb-noun cards are labeled as verbs and given images and green-highlighted descriptions to show that they can be used as nouns.

Q: **Some cards can be parts of speech that aren't listed on the cards. Can I play them that way?**

A: Yes! Words are intentionally labeled as a single part of speech to give a basis from which we can build our understanding. But iteration is essential, and this shouldn't limit your use of the cards. For example, many adjectives are also past-tense verbs, although there are no pink highlights on those adjective cards. My recommendation is to reward creative word placements, which in this case would mean allowing a word to be played as any part of speech to which it may adhere, even if not listed on the card.

Q: **Do these cards use cueing?**

A: Yes and no. I have intentionally provided image cueing for some words and not others, to provide a basis from which early readers can build their understanding of unfamiliar words while preventing players from relying on cueing to decode most words. This utilizes the principal benefits of cueing while avoiding its pitfalls. For those less familiar with cueing: it is the practice of providing images or other cues that tell us what a word means without us having to look at the word itself. It is incredibly common for early reading programs, but is overall a practice most commonly seen in poor readers (or readers who are learning a new language); when a strong reader encounters a word they don't recognize, instead, they are prone to examine the components of the word itself to better understand it. Let's take the word "vista," for example. We know it starts with "vi," which begins the word "view," so we may surmise that "vista" has something to do with viewpoints or perspectives— which is indeed the case! In this game, nouns and strong emotion cards use cueing (they have images), and verbs that can be played as nouns mostly use cueing. This is actually essential for several reasons—primarily because it gives unsteady readers a basis to build from and something of which they can be certain. When they place other cards adjacently

(e.g., most adjectives, verbs, adverbs, conjunctions, articles, pronouns, and prepositions), they must still employ higher-level reading skills to decode them effectively.

Q: **Why do some verbs and adjectives have images, while others don't?**
A: Verb images convey that they can be played as nouns (as suggested in the text of those cards), although it may take a few playthroughs for some players to use them this way. Adjective images, however, are special: they are rainbow-colored and always show a human being expressing a strong emotion. These cards have images to help players who may have difficulty with emotion recognition or management, and they are highlighted in rainbow array (rather than green) to indicate that they are special (and aren't nouns, like other green-colored silhouettes).