

JONATHAN SHUTE

PLANNING THE PLAY OF A BRIDGE HAND

Teacher's Manual for Part I



AN HONORS BOOK FROM MASTER POINT PRESS

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Author's FOREWORD

This manual has been developed, with the publisher's permission, from the excellent book **Planning the Play of a Bridge Hand** by Barbara Seagram and David Bird, 2009, Master Point Press. In adapting the book to a classroom setting, we have, as much as possible, used the structure, examples, and actual words from the book. A few hands have come from the related Declarer Play at Bridge, A Quizbook.

We thank Ray Lee, Barbara Seagram, and David Bird for their support in this project. This manual has been written by Jon Shute, but would have been impossible without the help of Anne Posch, hence the "we" that is used. We also greatly thank Peter Ayles for his technical (computer) help.

We have used the first two sections of the book as the course textbook, and **strongly urge** all students to obtain a copy—it will greatly enhance their learning experience, and help them retain and review concepts in the future. At the beginning and end of each lesson we reference the textbook pages covered, so students can pre-read before class, if they wish.

We expect to use the third section of the book as the basis for the second course on Planning the Play. Thus, students from this course will not need to purchase a textbook for the second course—they will already have it.

We, Jon Shute and Anne Posch, are a husband-wife bridge teaching team and ACBL Gold Life Masters from Sackville, New Brunswick, Canada. Our backgrounds are in business management and school teaching, respectively. Since 2000, Jon has also written several articles a year for the Maritime Bridge Line, stressing (usually with some humor) that the keys to Success At Bridge are 1. Be polite. 2. Have fun. 3. Be actively ethical.

We started teaching novice bridge classes in 2008, using Audrey Grant's Bridge Basics I. We found Audrey's "cards on the table" approach and friendly classroom atmosphere, as well as her organization, to be an enjoyable and highly successful method.

We went on to teach 5 courses (numerous times each) and several seminars, and establish a thriving novice club that has been in operation for 4 years. We recently realized that many of our students were ready to move up a level in their bridge comprehension and technical abilities. We wanted to focus on Declarer play, and, could not find an existing course that met our needs. We did, however, find Barbara's and David's wonderful book, and soon had a vision of the course that you now have in your hands.

We hope we have carried on with the tradition of effective and fun bridge teaching that Barbara and Audrey have pioneered. These ladies, with their boundless energy, good cheer, and focus on bridge as a positive experience, have been instrumental in remodeling (dare we say revolutionizing ?) many of the bridge clubs and tournaments in North America, and perhaps further abroad.

In places that are actively teaching quality bridge courses and committing to good player behavior (the Zero Tolerance concept), duplicate bridge is growing by leaps and bounds. Let's all continue the good work!

Sincerely,

Jon Shute and Anne Posch, Sackville, NB, Canada

How to Use This Manual and Teacher Suggestions

This course consists of 6 two-hour lessons aimed at “novices with some experience” up to and including “intermediates who want to solidify their basic declarer play and add to their thinking and technique repertoire”.

Your students probably don't realize it, but they are about to take significant steps forward in their understanding of bridge, as well as in strengthening their game. With your help (and ours), they will find this experience challenging, yet manageable, and fulfilling.

In writing this manual, we have used visual conventions that are consistent with those used in Audrey Grant courses:

Information contained in a box is meant as Instructions that the teacher should read to the class. E.g. :

In Diamonds, give North the ♦AQxx, give East ♦109x, give South ♦Jxxx, and give West ♦Kx .

Words or sentences in Italics are meant as Notes to the Teacher. E.g. :

Distribute Hand Record for Hand 2. or PAUSE

PAUSE means to give the class a chance to think and/or answer a question.

Most of the course we will be working with half or full hands. These come in two forms: “**Construct**” the following hands face up Dummy style for North-South, and “**Make Up**” and play a hand (e.g., Hand 2) whereby each player takes his own cards, keeping them hidden (except for Dummy), and plays the hand in a given Contract with a given lead.

We assume after a couple of times through **Construct** and **Make Up** hands, you will not need to repeat all the instructions. Hand Records for **Make Up**

hands are found in an Appendix at the back of this manual. You may photocopy these to hand out to your class.

Perhaps you have another way to construct or make up hands, such as a dealing machine, or prefer to prepare boards ahead of time.

Important Teaching Point: Experienced bridge players (i.e., most of us teachers) often forget how many techniques of play are second nature to us. While this course is chock full of techniques, it also tries to explain **when** to use these techniques. If a student doesn't understand which conditions or circumstances require which technique, she will be left with confusion and a lack of confidence. It is important that the teacher keep an eye out for this in the classroom. In addition to stressing when to use certain techniques, we have tried to anticipate points at which a bit of a pep talk might be useful, but you are the one who will have to make sure this is handled at the right times for your particular class.

There is so much material covered in Lessons 1 and 2, we feel it is **crucial** to begin Lesson 3 with a quick review and handout. This helps the students' minds to better absorb the many points already presented, before going on to new techniques.

Similarly, it is important to end the course with a quick recap and handout. If you have to trim some new material to do this, it's a good tradeoff. The two review handouts are in the back and may be photocopied.

Teaching styles, of course, differ. Some teachers like to diagram hands on a whiteboard or easel and circle each card as it is played. Others prefer to keep the focus on the table, except for key points. At the start of the manual we have given notes to the teacher to "write on the board". Once you are into the flow of the course, these hints are dropped and you are expected to do that with which

you are comfortable. It usually helps the students if you write key words or key points on the board.

It is ideal to play (Make Up) 4 or more Hands in a two hour lesson. Lesson 1 requires a lot of one suit examples, so we could only squeeze three full hands in. Also, we have rotated Declarer through the 4 compass points so that, for most lessons, each student gets a chance as Declarer.

Our Pre-Class Set Up: A **White Board (and marker)** with **bridge tables** close enough to see it, a **table marker** on each table with N,S,E,W, a **deck of cards** on each table, divided into the 4 suits. Bid boxes are not needed.

We recommend a five minute break in the middle of each lesson.

We hope that you will enjoy teaching this course as much as we have.

LESSON 1 Textbook p. 7-26

CHAPTER 1 MAKING A PLAN – INTRODUCTION

Hello! Welcome to our class! We're glad to see you and to have you here. We hope you'll find this class fun, informative, useful, and, at times, challenging.

A couple of classroom ground rules:

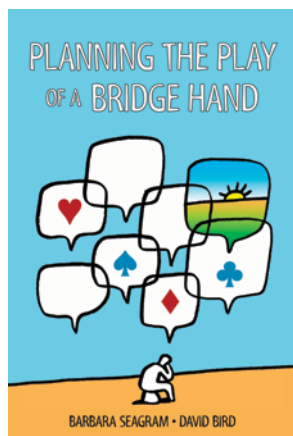
Firstly, we can assure you that we won't put anyone on the spot by singling her/him out with a direct question. So, you don't have to be afraid to make eye contact with us!

Secondly, we ask that you not make comments among yourselves while we're presenting the lesson. It's tempting, because you're facing each other, but it means that you, and others, won't be able to hear what is being presented. There will be lots of times when we'll give you a specified opportunity for discussion at your table.

This course is about **Declarer play**. Declarer play is considered the essence of bridge. In addition to helping you play your hands well, understanding Declarer play will help you in the bidding and in playing defense.

After they have won a contract, lots of players say, "I know I'm supposed to think before playing, but what am I supposed to be thinking about?"

LOOKING FOR A BETTER APPROACH TO TEACHING DECLARER PLAY?



This manual is a presentation-ready Teacher's Manual for the first part of the ABTA award-winning book, *Planning the Play of a Bridge Hand*, by Barbara Seagram and David Bird.

Six lesson plans are laid out with a word-by-word script, periodic reviews, and two review handouts to give to the class. Teacher preparation is minimal, and the course is fun and rewarding to teach. The course is aimed at novices with some experience, up to and including intermediates who want to solidify their basic declarer play skills and add to their thinking and technical repertoire—in other words, the vast majority of bridge players.

This is the course on declarer play that your students are begging for! Your students are about to make significant strides in their knowledge and enjoyment of bridge.



JONATHAN SHUTE (Sackville, NB) is well known in Atlantic Canada as a bridge player (Gold Life Master), teacher, and writer. He believes wholeheartedly that bridge should be a fun game, and strongly supports the concept of Zero Tolerance for impolite behavior. Jonathan has a degree in Psychology from the University of New Hampshire, and an MBA from Dalhousie University in Halifax, and is a retired Business Administrator.