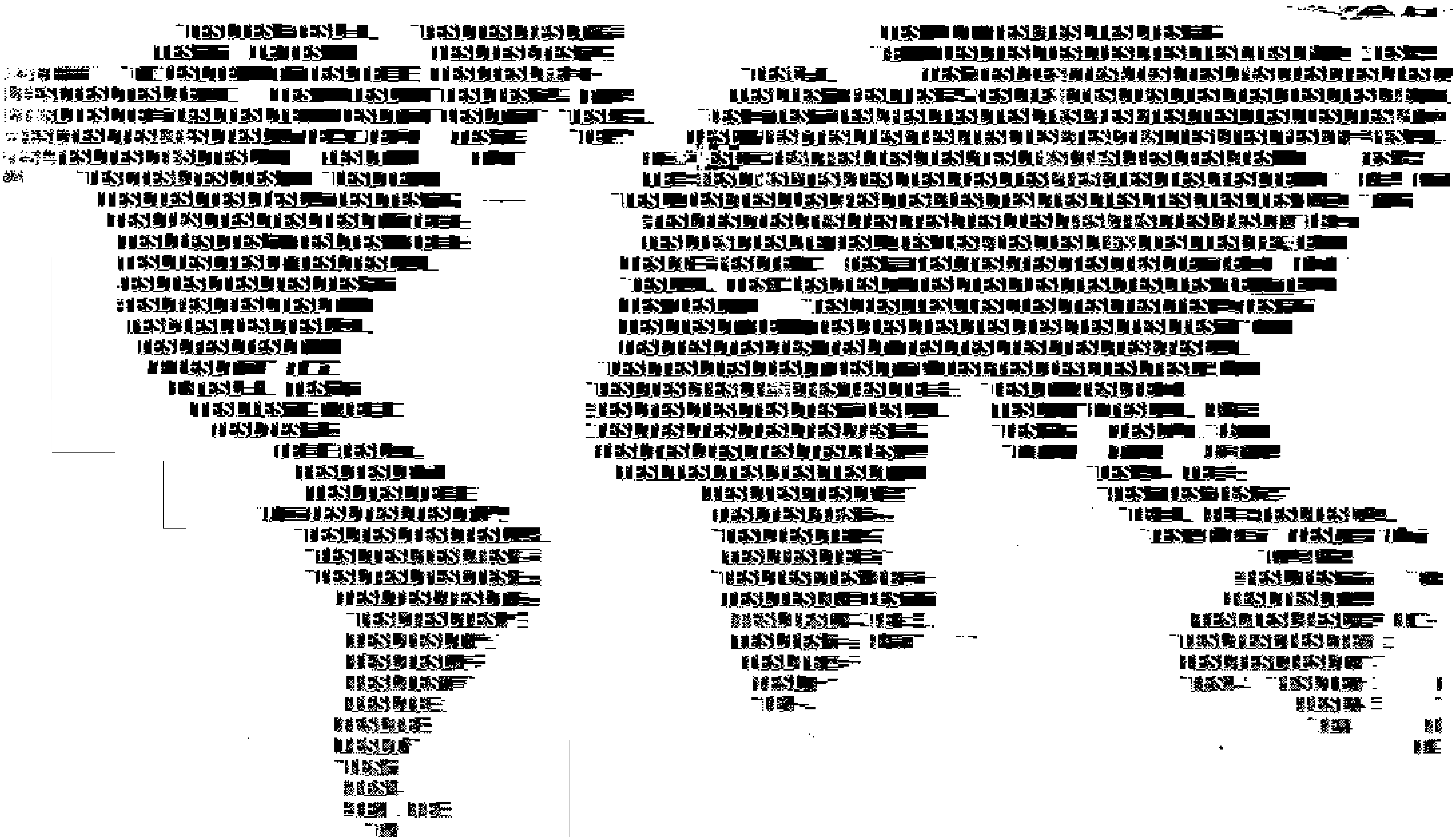


TESL REPORTER

Vol. 28(2) October 1995

ARTICLES:

REVIEWS:

TESL Reporter

A Forum for and by Teachers of English to Speakers of Other Languages

ISSN 0886-0661

Subscriptions are available on a complimentary basis to individuals and institutions involved in the teaching of English as a second/foreign language outside the United States. The subscription rate within the U.S. is US$6. Requests for new subscriptions and change of address notification for continuing subscriptions should be sent to: Circulation Manager, *TESL Reporter*, BYU Box 1964, Laie, HI 96762 USA.

Teaching Conversation Strategies Through Pair-taping

Nancy Washburn & Kiel Christianson,
University of Aizu, Japan

Introduction

When native speakers and non-native speakers hold conversations they must generally work together to avoid and overcome communication breakdowns. The strategies and tactics which they use include selecting salient topics, checking comprehension, requesting clarification, repeating utterances, stressing key words, and switching topics (Ellis, 1985). Research shows that the skills involved in negotiating to avoid and repair breakdowns are important for ESL/EFL learners to have. Pica states, "To engage in the kind of interaction believed to activate the acquisition process, classroom activities must be structured to provide a context whereby learners not only talk to their interlocutors, but negotiate meaning with them as well" (quoted by Browne, 1993, p. 40). Ellis points out that a one-to-one native speaker to non-native speaker linguistic environment is superior to the one-to-many environment of the classroom in providing opportunities for negotiated interaction.

Practically, however, few classrooms can provide individual learners with enough (or any) negotiated interaction with native speakers. For most classroom teachers, developing activities which promote negotiated interaction between learners is the most realistic and effective choice. At the Center for Language Research at the University of Aizu, we have developed a pair-taping program called "What's new?" which results in original conversations between false beginner/low intermediate learners. This program encourages learners to use strategies for avoiding and repairing breakdown and requires them to take initiative and accept responsibility (and credit) for their success. "What's new?" involves the taping of conversations held by pairs of learners in our language laboratory, but it could be transferred successfully to many classroom environments.

Overview

One of the challenges of teaching conversation strategies is to present learners with the authentic need to use them in the classroom. Another is to monitor and provide feedback to learners in large classes. We find that our pair taping technique meets these challenges. A third challenge is the reluctance of our learners to commit their imperfect conversations to audio tape. Initially, learners will pause the tape recorder whenever they run into problems and resolve the misunderstanding in Japanese, thus avoiding the need to "spoil" their tape by negotiating in English. We found that we needed to give legitimacy to the negotiation process and to communicate our acceptance of the quality of English conversations which learners at their level are able to hold. We do this by presenting the conversation strategies via audio and video tapes of natural conversations held by sophomores and more advanced freshman. The videotaped conversations are planned in advance by the participants for the inclusion of certain strategies, but they are unscripted. The audio tapes are taken from those made in class by former and current students. These tapes are very efficient in communicating the task and in reassuring our learners that they can succeed in meeting expectations. Then the class, working in pairs or groups of three, hold original conversations and tape them. Learners make a lot of mistakes while having these conversations, creating an authentic need to use the strategies they have just studied. Teachers monitor the appropriate use of strategies by listening to the tapes and writing tape evaluations.

There is growing evidence that such conversations between learners can be productive. Clennell (1994), in his observations of classrooms, noticed "an extraordinary change in the learners' behavior . . . when the teacher moved away" from groups of students having a conversation. He saw a marked increase in fluency, improvisation, and creative use of words (p. 32). Schneider (1993, 1994) has found a higher level of achievement in terms of fluency and listening comprehension test scores among his students who have chosen to do pair-taping over attending traditional class sessions. Ernst (1994) has also found student-generated conversation in "Talking Circles" effective in teaching conversation strategies, grammar, and English sociolinguistic norms.

Skeptics of such a straightforward approach raise legitimate concerns. Students might give each other "faulty" input. Students might have the same conversation over and over again. Students might rely solely on communication strategies which they already know or which are inappropriate. Students might avoid ESP content in their conversations. With these concerns in mind, we have built in some safeguards against the pitfalls of student-generated communication. Moreover, our use of the students' own production to introduce conversation strategies give them a much-needed boost of self-confidence and lends legitimacy to the process of negotiating meaning with which learners must become comfortable.

The first objection above, that of students teaching students incorrectly, is based on the assumption that learning is simply the transfer of information from someone who is more knowledgeable to someone who is less knowledgeable; however, Glachan and Light state "interaction between inferior strategies can lead to superior strategies, or in other words, two wrongs can make a right" (1982, p. 258, as quoted in van Lier, 1994, p. 8). In student correcting another student incorrectly, and he was not believed. We feel that the benefits for acquisition of two inferior strategies negotiating to find a superior one outweigh the possible drawbacks from learners conversing freely with each other. That learners might have the same conversation over and over again is a problem that is discouraged by the very name of the activity: "What's new?" This question begins every conversation and implicitly demands a "new" topic. Most important for originality, we have found that our first term freshmen become very interested in holding these conversations and use them as opportunities to get to know each other. Even learners who are reluctant to talk on any given day seem to treat "What's new?" as a meaningful question and in the course of the conversation warm up to giving a genuine response.

That learners may use strategies incorrectly or inappropriately is a concern which we meet by monitoring tapes and giving written feedback (examples below).

The "What's new?" Program

General considerations

Over the course of the semester, teachers introduce various conversation strategies to assist learners in holding their weekly conversations. Students are required to tape these conversations and to complete them within a time frame (3 to 15 minutes, at the discretion of the teacher). They are forbidden to stop the tape player before the time is up, so learners quickly discover their urgent need for the basic strategies, and motivation to use them is high. Learners are evaluated on the appropriate use of a strategy from the time it has been presented, losing points for leaving them out when they are needed. Before they make their tapes, we give them examples of strategies in use taken from unscripted video and audio tapes made of conversations by sophomores and freshmen from other classes. (Our students are at mixed levels and most of the strategies are already used by some of our freshmen.) These conversations are not perfect, and that is one advantage to using them with our particular learners, who value perfection over fluency. As they listen to these imperfect performances (corrected transcripts of these conversations can be handed out), it becomes clear that the teacher values the process which the speakers are engaged in: the questions, the repetitions, the fillers, and other behavior which the speakers use to communicate successfully. The speakers make mistakes, and a short tape will often contain more than one example of strategies used as life rafts, allowing them to remain within the conversational flow. "Let me think" is a popular example. We present students with these tapes as imperfect but successful conversations by their peers, made possible largely because of the use of basic strategies which we will expect them to begin to use. It quickly becomes apparent that we will not measure their efforts against native speakers, but that we expect them to begin to hold conversations immediately, at their present level of competence. Peer produced tapes are also useful for pointing out the cooperative nature of conversation, something we reinforce by giving both pair members the same grade. Corrected transcripts of peer tapes are not used to point out errors, as this could add anxiety and lengthen pauses on tapes. Learners are required to make "What's new?" tapes, but they are free to choose the topics they talk about, the content and language. As strategies are added to their repertoire they are also added to the teacher's tape evaluation.

"Let's talk!"

Before we begin with "What's new?", students are shown video tapes of former students playing the game "Let's Talk!" from Helgeson, et al., (1991). This game introduces students to choosing their own conversation topics, the taping equipment in our Language Media Laboratory (LML), and teacher feedback methods. Learners are first asked to play the game as it is described by the sophomores on the video, i.e., players move their game pieces to questions (such as "What is a good movie you have seen recently?") which they then answer themselves in at least 3 sentences. Then the class makes their first tape. As more advanced learners will spontaneously use the first two strategies (turn-taking and follow up comments and questions), these first (ungraded) tapes help us decide how much time to spend on them.

Strategy 1: Follow-up questions/comments

The next class period, learners watch another video of sophomores playing "Let's Talk!", but this time after the sophomore answers a question, the partner must ask/make a follow-up question/comment. This is then used as an introduction to the first conversation strategy introduced in the semester (follow-up questions/comments). In introducing a conversation strategy, we follow a general plan similar to that described by Browne (1993) (excluding, perhaps, his information gap activity). First comes an advance organizer for the video we will show, which simply lets learners know what they will be seeing and looking for in the video (Herron, 1994). Students then watch the video, listen for the strategy (or lack thereof), write what they hear (listening practice), and finally provide original examples of the strategy that would be appropriate in the video conversation. Here is an example:

Sample conversation strategy activity:
Follow-up Questions and Comments

Explanation: A very good way to show that you are interested in what another person is saying is to ask questions or make comments. When you ask for more details about, or add your own ideas to what the speaker is saying, the speaker knows that you are really interested. The speaker then knows that you want him/her to keep talking.

Instructions: Watch the video-taped "What's new?" conversations. During the first conversation, listen for the statements written below. Write the follow-up questions/comments that you hear after each one of these statements.

First Conversation:

A: We practiced with the new members.

B: (students write: How many new members?)

A: Two new members.

B: (students write: That's great!)

A: Our instructor is Professor Lambacher.

B: (students write: Is he strong?)

Instructions: Now, during the next conversation, the students didn't ask as many follow-up questions. Listen for the statements below. Write a possible follow-up question/comment after each one.

Second Conversation Video:

A: I went there to cheer for our team, but we lost the final game.

B: That's too bad. ______________________________

A: We went to Shinjukyu and Shibuya to go shopping and sightseeing.

B: ______________________________

A: I bought party goods (supplies), for example firecrackers and masks.

B: ______________________________

____

After this activity is completed, students have 10 to 20 minutes (depending on the level of the learners) for pair-taping "Let's Talk!", with the new twist in the rules.

Strategy 2: Turn-taking

From this point on, students tape "What's new?" conversations. These are introduced with a short demonstration in class of how difficult it can be to begin a conversation. We then give students a formulaic but natural exchange with which to begin a conversation:

A: Hi (first name)! What's new?

B: Not much. How about you?

A: Well, . . .

This informal beginning is appropriate for peer interactions, and it also displays the conversation strategy of turn-taking (cf. Maynard, 1986), i.e., "Not much. How about you?" Learners then continue practicing turn-taking, making statements and asking, "How/What about you/yours?" (e.g., "My room is very small and dirty. How about yours?"). A video tape of sophomores holding a "What's new?" conversation is shown, then pairs are asked to record their first conversation, using the "What's new?" opening and paying attention to the use of turn-taking strategies when they help to keep the conversation flowing. Turn-taking is then added to the teacher's evaluation sheet, along with follow-up questions/comments and general comments.

Strategy 3: Back-channel cues

The next conversational strategy is giving back-channel cues to show comprehension and/or agreement. These are introduced as "English aizuchi," borrowing a term from Japanese (LoCastro, 1987). These are introduced in contrast to the aizuchi of Japanese, and then students watch video-taped conversations or listen to some of their own audio-taped conversations that display good examples of "English aizuchi." These include, O.K., yes, oh, I see, That's great!, Hmm, Uh-huh, etc. (Maynard, 1986; Tabuki et al., 1990). Again, "English aizuchi" is added to teacher evaluation sheets.

Strategy 4: Requesting and giving clarification

The next conversation strategy is requesting and giving clarification. This is a conversation strategy which has been widely studied and written about (Kebir, 1994; Pearson, 1990; Brinton, et al., 1986; Maynard, 1986; Loveday, 1982). We introduce the strategy simply with the questions, "What can you do if you don't understand?" (asking for clarification) and "What can you do if the other person doesn't understand you?" (giving clarification). First, students watch another video of former students negotiating meaning, and they are asked to make notes of 1) what the words/sentences are that are not understood, and 2) what the students in the video say to make the meaning clear. After this warm-up, and the following discussion of what they saw, we introduce four strategies for asking for clarification and a simple mnemonic, RASS:

*Repeat the word or phrase as a question (ex. "Martial arts?").
*Ask the other person to explain (ex. "What is martial arts?").
*Show that you don't understand (ex. "What?" or "Huh?").
*Suggest another word which you THINK has a similar meaning (ex. "Martial arts? Like karate?").

For giving clarification, we introduce these strategies, and the mnemonic DUG:

*Define the word(s) (ex. "Martial arts are traditional fighting styles.").
*Use another word(s) (ex. "Ways of fighting.").
*Give examples (ex. "Martial arts, for example karate, judo, and aikido.").

Next, examples of these strategies taken from "What's new?" peer tapes are played, and students are asked to listen, fill in the blanks, and identify the strategies in activities such as the one below (lines left blank in the actual activity are given here in italics):

Sample conversation strategy activity:
Asking for and giving clarification

Instructions: You will listen to (n) conversations. In each conversation, one of the speaker's lines are blank. Write what you hear in the blanks. After you have listened to the conversations, decide which strategies were used.

T: What's new?

D: Not so much. How about you?

T: I slept until, ah, 15 yesterday.

D: *Huh? 15?*

T: *15 is 3 p.m.*

D: *Pardon?*

T: Yeah, uh, I slept until . . .

D: until

T: 15 o'clock.

D: *15 o'clock?*

T: Yes. My body is . . .

D: *15?*

T: *Yes, it's afternoon.*

D: Oh, I see, I see. Why?

T: I don't know.

(Both laugh)

Check the strategies that D used to show T that he didn't understand. Then write examples.

_____ Repeat _____Ask for an explanation

_____ Show that you don't understand

_____ Suggest another word

Ex.:

Ex.:

Ex.:

Check the strategies that T used to help D understand. Then write examples.

_____ Define _____ Use another word _____ Give examples

Ex.:

Ex.:

Strategy 5: Changing the subject

The next conversational strategy we present is changing the subject. The same general presentation plan is followed, again using student audio and video tapes, along with some expressions which are new for our students, including 'I'd rather not talk about it (that)." And changing the subject is also added to the teacher evaluation sheet.

Encouraging breakdowns in communication

Because they can control the topics and the vocabulary of their own conversations, communicating meaning becomes easier for learners as their confidence grows. Consequently, it becomes more difficult to assure that they have enough experience using the strategies for repairing breakdowns. As Schweers (1995) mentions, conversations between learners of different levels are more likely to produce the need for negotiation. Such efficacious pairing can not be assured, however, and it becomes necessary to use techniques which encourage breakdowns.

Simply changing taping partners adds to the potential need for negotiation. More challenging, is the creation of "telephone" conversations, achieved by placing partners so that they cannot see each other.

An activity called "Fluency Practice" represents a further escalation in difficulty. Using this technique to practice avoiding and repairing breakdowns represents a minor variation on the one created by Dr. Noel Houck, Temple University, Japan (personal communication). Pairs are assigned a topic and are required to begin talking (and taping) before they can think about what to say. They must talk for x minutes (1 to 3) without allowing any pauses over x seconds (5 to 10) in length, at the teacher's discretion. They must avoid or repair breakdowns. After they have begun to use the strategies successfully, the additional and quite realistic pressure of having to maintain a conversation without pauses on a topic not of one's choosing invites breakdowns which learners are able to repair or avoid. Most learners have found this an enjoyable challenge.

"Magic Word" is another activity which encourages communication breakdowns and the use of further, more subtle strategies to repair them. In the first stage of this activity, each member of a pair is given one or more secret words which they must try to incorporate into a one to three-minute conversation. This challenge requires skill at circumlocution and changing the subject. At the second stage, learners are given one or more secret words which they must try to get their partners to say within one to three minutes. This stage encourages the use of paraphrases like "What's another word for xxxx?"

Evaluation

Tape evaluation is the most challenging aspect of pair-taping. It can be very time-consuming, particularly in the first term, if the teacher is listening for good examples to present to the class. In our experience, the continued use of this system rests upon the development of a method of evaluation which is sustainable over the 14 weeks of our semester. In the interest of efficient evaluation, several elements of the entire taping system can be changed. For example, the number of tapes made in a semester, the length of the tapes, the form and content of the evaluation sheet, and the frequency of evaluation, are all elements of the system which can be changed to respect the time constraints of the class and the teacher. Giving pairs the same grade and copies of the same evaluation saves time because it eliminates the need to recognize voices. Schneider (1993, 1994) does little formal evaluation beyond fast-forwarding through the first two or so conversation tapes and giving global feedback such as reminding students to speak only English on their tapes.

We collect one tape a week from each pair of learners. The tapes vary in length (from 3-15 minutes) at the discretion of the teacher. We have developed two types of evaluation forms to meet our different needs (below). The first two examples, one from early in the semester, and one from late in the semester, illustrate a comment style of evaluation. With only two examples, this trend is not readily apparent, but our experience has been that comments such as "Speak only English," "Don't pause the tape," and "Avoid long pauses!" are not necessary after the first few weeks, which is consistent with Schneider's experience as well. Teachers may respond to individual sentences in which students have grammatical difficulties, writing corrected versions of words or phrases on the evaluation sheets in ALL CAPS.

Sample teacher evaluation sheets

(early in the semester)

WHAT'S NEW? #1, 5-30-94

--In English, you should call your classmates by their FIRST names. Otherwise, it was a good beginning!

--"Yesterday, I practicED. . . .I HAD a good time."

--"I SPRAINED MY LEFT FOOT."

--Don't cover up your microphones to speak Japanese. English ONLY!

--I began my PART-TIME JOB." (not 'arubaito')

--It was very good that you asked your partner to repeat "sprained right foot"! This is very important in understanding one another. Good!!!

--Some long pauses. These are good times to ask follow-up questions!

English "aizuchi": Oh; I see; Yes; Uh-huh; That's too bad;--GOOD!!!

Turn-taking: Very good!! (How about you?)

Grade: 8/10 Good! (But some long pauses)

(late in the semester)

WHAT'S NEW? #6, 7-11-94

--"I'm not good at sports, and I don't like watching sports EITHER."

--"Recently, I HAVEN'T watched TV because I HAVE BEEN listenING to music."
--"WHAT COUNTRY ARE THEY FROM?"
--Very natural and smooth conversation! Very few pauses!
--"What class WILL we HAVE tomorrow?"

Changing the subject: You are right. Don't begin with "By the way, . . ." It sounds strange to begin a conversation like this (it's NOT the same as 'tokorode' in Japanese!).

Turn-taking: "How about you?" Good!

English aizuchi: Oh; Really?; Yes

Follow-up questions/Comments: "Why?" "What kind of music?" Good!

Repairing misunderstandings: "Pardon?"; "Device?"; "What's that?"--> "It's a. . ." Very Good!!

Grade: 10/10 Excellent!

The second style of evaluation is a check list from late in the semester, which also contains the directions given to the class prior to taping.

SCORE SHEET
Names: Maki Yamada, Hiroko Yoshida Score 5

You and your partner will receive the same grade for this tape. Please help each other. Don't worry about grammar and don't stop to use a dictionary. Just do your best. Please be ready to hand in your tape in 10 minutes. You can earn 5 points on this tape. If you lost points, this list will tell you why.
-1 point: Used Japanese.
-1 point: Conversation too short. (less than 3 minutes long)
-1 point: Didn't ask "take turns" question when needed.
-1 point: Didn't make a comment or ask a question to show interest in the conversation.
-1 point: Didn't try to repair breakdowns.

COMMENTS:

When your partner said, "I will nothing to do." you asked, "You won't do anything?" and he said, "yes." That was an excellent repair! Sometimes we can guess what people are trying to say and ask a question, as you did, to find out if we guessed correctly. Can we use this tape (without giving your names) to help another class?

Results and Conclusions

To borrow an analogy from Christopher Ely of Ball State University (personal communication), learning a foreign language is like learning to play tennis. In neither case is simple knowledge of the rules enough to perform. One must have experience "on the court" along with knowledge of the rules. Those who have learned to play tennis know the frustration of beginners when one serve after another is drilled past them, and they are unable to return. This is the feeling one often gets when speaking a foreign language with a native speaker. In pair-taping however, learners play with learners; using conversation strategies, they are able to return serves and control the tempo of the game. In this way, they build up confidence to play with those on the next level. In addition, requiring learners to make tapes creates a genuine need for the strategies which we show them, and allows us to monitor their use. These self-generated and self-directed conversations give students a rare opportunity to experience themselves as successful English speakers, even though they are imperfect speakers. Since the inception of the "What's new?" pair-taping program, we have noticed a marked increase in the willingness of students to interact in English with faculty members from around the world. Furthermore, by using their own production as examples of successful English conversation strategies, learners are encouraged to learn from each other and from themselves. The end result is students who are empowered to take responsibility and control of their own English study and use.

References

Brinton, B., Fujiki, M., Loeb, D. F., & Winkler. E. (1986). Development of conversational repair strategies in response to requests for clarification. *Journal of Speech and Hearing Research*, 29, 75-81.

Browne, C. (1993). Teaching communicative strategies to develop communicative competence. *The Language Teacher*, 17(6), 39-41.

Clennell, C. (1994). Investigating the use of communication strategies by adult second language learners: A case for trusting your own judgement in classroom research. *TESOL Journal*, 4(1), 32-35.

Ellis, R. (1985). *Understanding Second Language Acquisition.* Oxford: Oxford University Press.

Ernst, G. (1994). "Talking Circle": Conversation and negotiation in the ESL classroom. *TESOL Quarterly*, 28, 293-322.

Helgeson, M., Brown, S., Mandeville, T., & Jordan, R. (1991). *New English First Hand.* London: Lingual House.

Herron, C. (1994). An investigation into the effectiveness of using an advance organizer to introduce video in the foreign language classroom. *The Modern Language Journal*, 78, 190-98.

Kebir, C. (1994). An action research look at the communication strategies of adult learners. *TESOL Journal*, 4(1), 28-31.

LoCastro, V. (1987). 'Aizuchi': A Japanese conversational routine. In L.E. Smith (Ed.), *Discourse Across Cultures: Strategies in World Englishes* (pp. 49-65). New York: Prentice Hall.

Loveday, L. J. (1982). Communicative interference: A framework for contrastively analyzing L2 communicative competence exemplified with the linguistic behavior of Japanese performing in English. *International Review of Applied Linguistics* (IRAL), 20(1), 1-16.

Maynard, S. K. (1986). Variability in conversation management: fragmentation of discourse and back-channel expressions in Japanese and English. ERIC DOC #ED 293 407.

Pearson, B. A. (1990). Clarification strategies in the advisement interview. *Texas Papers in Foreign Language Education*, 1, 294-310. (ERIC DOC #ED 345 504.)

Rost, M. (1994). "Communication strategies: Can we teach them?" Paper presented at the 20th Annual JALT Conference, Matsuyama, Shikoku, Japan. (Oct. 10, 1994).

Schneider, P. (1993). Developing fluency with pair taping. *JALT Journal*, 15(1), 55-62.

Schneider, P. (1994). "Using pair taping." Paper presented at the 20th Annual JALT Conference, Matsuyama, Shikoku, Japan. (Oct. 10, 1994).

Schweers, C. W., Jr. (1995). Negotiated interaction, transfer, and the second language classroom. *TESL Reporter*, 28, 1-14.

Tabuki, M., Shimatani, H., & Kizaki, E. (1990). English connective words in interaction between native and non-native speakers. ERIC DOC #Ed 321 531.

van Lier, L. (1994). Some features of a theory of practice. *TESOL Journal*, 4(1), 6-10.

About the Authors

Nancy Washburn is Assistant Professor in the Center for Language Research at the University of Aizu. She has been teaching EFL in Japan for eight years. Her research focuses on vocabulary development and the influence which pedagogical materials can have on the acquisition of new vocabulary in conversation classes.

Kiel Christianson holds a double MA in applied linguistics/TEFL from Ball State University. He is Assistant Professor in the Center for Language Research at the University of Aizu, where he is leader of the English Conversation Courseware Project. His research interests include discourse analysis and FL dictionary use.

Designing Portfolios for L2 Writing Instruction

Alan Hirvela,
Ohio State University

Much has been written and said over the past decade or so on the use of portfolios in the teaching and assessment of writing. Indeed, it has been difficult, if not impossible, in recent years to attend conferences and read professional literature on writing without encountering portfolio-based discussions. These discussions fall within two major areas: 1) **assessment** (the validity and reliability of portfolios as a means of assessing student writing for such purposes as assigning course grades, placement into writing courses, exit from writing courses, and for writing program evaluation), and 2) **design** (what type of portfolio to assign, what students should include in a portfolio, etc.). However, this focus on portfolios has been almost exclusively in the L1 context.

In the L2 world, portfolios have begun to attract interest, especially at recent TESOL conferences. There is, though, a dearth of L2 portfolio literature, as Hamp-Lyons (1994) notes. This places L2 writing teachers interested in working with portfolios in the awkward position of having to turn to the research into and insights on L1 portfolio work while teaching L2 students. Given the main differences between L1 and L2 writing instruction, L2 teachers must be cautious in their borrowing from L1 portfolio resources. On the other hand, there are perspectives in L1 use of portfolios which can, with appropriate adjustments, be of great value in the L2 domain. This paper will discuss what seems to be the most beneficial of these perspectives for L2 portfolio use in an effort to establish some sound principles upon which to build L2 portfolios, especially for students in undergraduate university writing courses. The emphasis will be on portfolio design, with a secondary focus on portfolios as a self-assessment rather than an assessment device. (See Black et al, 1994; Cohen, 1994; Hamp-Lyons and Condon, 1993; and White, 1994 for helpful discussions of the complexities of portfolio assessment.)

Portfolio Overview

Before examining relevant perspectives on portfolios, a few words about the general purposes and uses of portfolios are in order. Portfolios are collections of student writings which are eventually submitted for evaluation. The evaluation itself may be by the students' course instructor, by another instructor or instructors, or by a combination of course and other instructors. If more than one instructor is involved, assessment is conducted in a holistic manner. As in the case of L1 assessment purposes noted earlier, the assessment of L2 portfolios may serve a variety of purposes. The amount of writing included in portfolios will vary according to the pedagogical and assessment purposes at hand. In terms of pedagogical models to work from, Lucas (1992, p. 6) points out that the major distinction is between a "display portfolio" which contains all of a student's work involved in the writing of course essays and a "working portfolio" which contains only a few samples of the student's work. Normally, these samples represent different genres of writing or those samples which the student believes best exemplify her/his work in the course. In either approach, the fundamental purposes are 1) to allow for assessment of writing on the basis of a more comprehensive and informative picture of students' performance than that permitted by traditional forms of writing assessment, and 2) to reinforce the process approach to writing instruction. The end result, says Wauters (1991), is this: "This method of assessment provides all students with a tangible demonstration of writing ability, a portfolio of accomplishment similar to those of professionals such as artists and architects" (p. 62).

Creating an Atmosphere for L2 Portfolio Use

In designing a portfolio pedagogy for L2 students, we must first establish a clear sense of the atmosphere required by portfolio designers and L2 students alike if the endeavor is to be successful. Here, as in the case of key design features to be discussed later, certain perspectives from L1 portfolio work are helpful. It is also necessary to remember who the portfolio pedagogy is designed for: students writing in a language not their own and probably not a very comfortable fit for them; students who, as contrastive rhetoricians explain, are being asked to adopt rhetorical patterns of organization and development different from, and perhaps in direct contrast to, their own; students who, for a variety of reasons, may well lack confidence in their ability to write in the target language and who may, at the same time, be unable to measure their progress and ability in the writing of that language.

What does a portfolio approach to instruction require, and at the same time make possible, by way of addressing the conditions just described? First, an atmosphere which supports and encourages L2 writers is essential. And here, says Elbow (1991), is where a portfolio pedagogy offers its strongest feature, because it "**rewards** rather than punishes the essential things we place at the heart of our writing courses: exploratory writing, in which the writer questions deeply and gets lost; discussion with peers and teacher; and extensive, substantive revision" (p. xv). Given the insecurities and uncertainties which L2 writers are likely to be battling in learning to write in the target language, this opportunity to be rewarded for the experiments in writing which are an essential component in the bumpy journey to the acquisition of L2 writing ability is of critical importance. Yancey (1992) lends support to this perspective when she explains that in the portfolio classroom, "the writer is invited to try new ways of seeing, new methods of development, new voices"

(p. 104). For L2 writers, writing in the target language is by its nature the very thing Yancey describes, i.e. new in every way, and as such these writers have an even greater need for the encouragement to explore, the license to play rhetorically (and linguistically), that portfolios provide.

Second, it is important to create an atmosphere in which students are allowed to look at the whole body of writing they have produced in a course. Here, too, a portfolio pedagogy not only needs but facilitates the development of such an atmosphere. Weiser (1992) explains how this occurs:

> the portfolio. . . serves as concrete evidence to the student that he or she can write. Students are often both surprised and pleased at how much they have written during the semester, and not only do they take pride in the sheer amount of writing they have done, they take pride in the progress they have made. They read their earliest papers with new vision, with a consciousness of what they know now about writing that they did not know before. They realize that they have ideas about improving their work that they did not have and could not articulate early in the term. They have, in short, begun to see themselves, if not as writers, as people who write. (p. 95)

These advantages that Weiser cites for L1 writers may well be of even greater importance for L2 writers. Writing, again, in a language and within rhetorical expectations foreign to them, these students have an even stronger need for the "concrete evidence . . . that he or she can write" that Weiser notes, in addition to the other points he raises. Such an atmosphere will provide L2 writers with the conditions and encouragement they need for the examination of their own writing that leads to increased awareness of their strengths, weaknesses, and progress in L2 writing. Equipped with such insight, they are better prepared to pursue further development of their writing ability.

Components of an L2 Portfolio Pedagogy

Given the kind of atmosphere just described, where L2 writers are enabled, through portfolios, to experiment constructively in writing in the target language, what features would best serve an L2 portfolio pedagogy? Based upon my own experience in developing a portfolio approach to undergraduate L2 writing instruction at Ohio State University, four components seem especially suitable in terms of an overall portfolio design. These are: a "learning portfolio" conceptualization; "working portfolio" model; an emphasis on student ownership; and a stress on student reflection and self-assessment. Each of these is informed by L1 portfolio pedagogy and adapted to meet the needs of L2 writers.

First Component: "Learning Portfolio" Conceptualization

The notion of a "learning portfolio" comes from Graves (1992), who says that in this application of portfolios "students put all kinds of work into their portfolios that they see as important to them as learners. . . . As a result, students are drawing a much better profile of themselves as learners" (p. 7-8). The work he refers to is material L1 writers have been influenced or affected by in other courses, in their experiences outside school, and so forth. The value of this idea in the L2 context is that L2 writers can view the portfolios created in their writing courses as repositories of what they have learned about writing and about themselves as writers in the target language. Here the portfolio operates in the spirit described earlier by Weiser as a place where students analyze, and find evidence of, their learning vis-a-vis writing. Furthermore, their portfolios can be submitted as evidence of that learning, rather than as proof of fully evolved writing skills they may otherwise feel represent the only marker of success. Conceptualizing the portfolio as something emphasizing learning rather than polished writing skills creates invaluable opportunities for students to identify, and appreciate, their developing competence and control in writing.

Second Component: "Working Portfolio" Model

As noted earlier, a "working portfolio" model is one in which students select which samples of their writing are included in the portfolio submitted for evaluation. During the course, all writing–notes, outlines, drafts of essays, etc.–may well be compiled in the portfolio. Meanwhile, as the course proceeds, students are encouraged to look through the portfolio and revise earlier work that, in accordance with their growing knowledge of writing, can be rewritten to reflect this increased competence. This is one way in which the portfolio is a "working" one, in that the ongoing process of revision makes it a dynamic, rather than static, collection of writing. Then, near the end of the course, students examine the contents of the portfolio and choose samples of writing which best illustrate their effort and growth as writers. Here the portfolio again is a "working" one because students "work" it like a miner working a coal mine in a hunt for writing they feel proudest of or most satisfied with for any of a variety of reasons. This, too, is where the "learning portfolio" conceptualization is applicable. Within this framework, the term portfolio, as Privette (1993) sees it, "suggests a collection of selected but not necessarily polished or finished pieces. The owner of the portfolio values each of the writings in it for one reason or another" (p. 60). In view of the fact that L2 writers are likely to be writing from more of a developmental mode than the L1 writers Privette refers to above, this "working portfolio" approach in which students can include for evaluation a wide ranging sampling of their work reflecting their learning and development, however unpolished the product, is especially appropriate. In this way, Privette (1993) explains, the portfolio becomes "a story of a writer growing" (p. 61). This is a story of great value for students and teachers alike, especially in ESL.

Third Component: Emphasis on Student Ownership

According to Murphy (1994), one of the key decisions in portfolio design is "the degree of choice allowed the student" (p. 192) in determining how much writing, and which writing, is to be included in the portfolio submitted for evaluation. This is the question of student ownership or authority, and it has particularly important implications for L2 portfolio design. As indicated earlier, the "working portfolio" model in which the portfolio is seen as a portfolio of learning about writing appears to be the most appropriate design for L2 undergraduate writing courses. Within this design, students are allowed to exercise great authority, in that they decide upon the samples included in the portfolio given to the teacher at the end of the course (though there are numerous variations possible whereby teachers can set parameters for inclusion). While writing about L1 students, Dellinger (1993) offers a defense of this approach which highlights the benefits of allowing L2 writers authority in the selection of portfolio samples when she notes that "this act of choosing introduces the students to the idea that the judgment of what is best is their own and that they need to share the reasons for that choice with their reader" (p. 15). Because L2 writers are working within the developmental mode cited earlier, they are perhaps in the best position to determine what a particular sample of their writing represents in terms of growth from previous writing ability or effort expended in trying to improve.

When we give students ownership of the kind just described, we are, says Murphy (1994), allowing students "greater authority and responsibility for demonstrating their learning and accomplishments" (p. 190); in this way, she adds, they can "demonstrate more completely in their own terms what they know and can do, and to set their own goals and assess their progress toward them" (p. 200). Furthermore, she says, "it is in exercising judgment that students learn how to assess a piece of writing, or a whole collection of writing" (p. 191). For L2 writers negotiating the difficult paths toward confidence and control in their target language, engaging in the processes just described can make that a far more rewarding and successful journey. It enables them to experience what Ingalls (1993) describes when he notes that "portfolios encourage student writers to speak with authority about their work. It is a rich moment when student writers discuss their writing honestly and show a mixture of pride and understanding" (p. 66). An authority component in L2 portfolio design makes possible such rich moments.

Fourth Component: Stress on Student Reflection/Self-Assessment

An L2 portfolio pedagogy which allows for at least some student authority in the construction of the portfolio simultaneously creates opportunities for students to engage in self-assessment of their writing through reflection upon that writing. As D'Aoust (1992) defines it, "reflection is the act of pausing to see oneself as a writer" (p. 43), and the portfolio, because it is a collection of writing, allows the student to pause more meaningfully and comprehensively over her/his writing. She goes on to say that through reflection upon them, portfolios "are a way for writers to meet themselves and shape their writing development" (p. 48).

Through the combination of ownership and reflection and the process of self-assessment generated by that combination, L2 writers engage their writing and what they have learned about writing in ways far richer than isolated self-evaluations of single pieces of writing. What Murphy and Smith (1992) say of L1 writers using portfolios takes on even greater significance with L2 writers: "By shifting responsibility to our students, we ask them to be more than mere recipients of someone else's paper-and-pencil tests. They must be active, thoughtful participants in the analysis of their own learning" (p. 58). Here L2 writers experience a golden opportunity noted by Sunstein (1992) in a comment on the value of reflection in portfolio pedagogy: "As we reflect on growth, we grow still mode" (p. xvi). Hamp-Lyons (1994) sees another benefit of such reflection when, writing specifically about L2 writers, she explains that "seeing how much progress they have made seems to balance a tendency among many L2 writers to undervalue their own written work" (p. 50). Reflection upon and self-assessment of writing through the medium of a portfolio thus makes possible a much deeper and more productive experience of writing in the target language for L2 writers, and it is certainly this kind of experience we want our students to have.

Conclusion

In L1 composition teaching and assessment, portfolios have become a very visible part of the landscape. In the L2 context, they are attracting increasing attention, thereby creating a need to look at ways of designing them and ways of using them for assessment purposes. This paper, drawing on my experience as an L2 portfolio designer and upon relevant perspectives from L2 portfolio advocates, has tried to create a framework from which to design an L2 portfolio pedagogy for university undergraduate students. This pedagogy stresses the value of portfolios as learning devices and encourages a reflective approach in which students assume authority over what is included in their portfolios. This opens up more meaningful opportunities for them to examine their writing for evidence of growth as writers—evidence of value to them and to those who are assessing them.

With regards to assessment issues, the approach described in this paper suggests that L2 writing portfolios may have much greater impact from a self-assessment rather than an assessment point of view. That is, if the primary goal of the portfolio pedagogy is on the portfolio as a learning device through which students reflect on their growth and effort in a writing course, a heavy emphasis on instructor evaluation will be both problematic and counter-productive. My own experience has been that students gain far more from the portfolio oriented classroom when evaluation focuses on their own self-assessment. This approach to assessment reinforces the learning which has already taken place. Portfolios submitted in an environment stressing teacher evaluation and a grade of significant value in the course marking scheme tend to be directed at saying whatever will produce the most favorable assessment rather than the far more important objective of learning through the portfolio.

In a conventional university undergraduate teaching context, then, a reflective "learning portfolio" stressing student self-assessment rather than teacher-dominated evaluation may be the most attractive portfolio option in these early days of L2 portfolio design. At my own institution, this approach has generated considerable enthusiasm and valuable insight among both students and teachers.

References

Black, L., Daiker, D. A., Sommers, J., & Stygall, G. (Eds.). (1994). *New Directions in Portfolio Assessment*. Portsmouth, NH: Heinemann.

Cohen, A. D. (1994). *Assessing Language Ability in the Classroom.* (2nd. ed.). Boston, MA: Heinle & Heinle.

D'Aoust, C. (1992). Portfolios: Process for students and teachers. In K. B. Yancey (Ed.), *Portfolios in the Writing Classroom* (pp. 39-48). Urbana, IL: National Council of Teachers of English.

Dellinger, D. (1993). Portfolios: A personal history. In M. A. Smith & M. Ylvisaker (Eds.), *Teachers' Voices: Portfolios in The Classroom* (pp. 11-24). Berkeley, CA: National Writing Project.

Elbow, P. (1991). Foreword. In P. Belanoff & M. Dickson (Eds.), *Portfolios: Process and Product* (pp. ix-xvi). Portsmouth, NH: Heinemann.

Graves, D. H. (1992). Portfolios: Keep a good idea growing. In D. H. Graves & B. S. Sunstein (Eds.), *Portfolio Portraits* (pp. 1-12). Portsmouth, NH: Heinemann.

Hamp-Lyons, L. (1994). Interweaving assessment and instruction in ESL writing classes. *College ESL*, 4, 43-55.

Hamp-Lyons, L., & Condon, W. (1993). Questioning assumptions about portfolio-based assessment. *College Composition and Communication*, 44, 176-190.

Ingalls, B. (1993). Interviewing a portfolio. In K. Gill (Ed.), *Process and Portfolios in Writing Instruction* (pp. 63-68). Urbana, IL: National Council of Teachers of English.

Lucas, C. (1992). Introduction: Writing portfolios–changes and challenges. In K. B. Yancey (Ed.). *Portfolios in the Writing Classroom* (pp. 1-11). Urbana, IL: National Council of Teachers of English.

Murphy, S. (1994). Portfolios and curriculum reform: Patterns in practice. *Assessing Writing,* 1(2), 175-206.

Murphy, S., & Smith, M. A. (1992). Looking into portfolios. In K. B. Yancey (Ed.). *Portfolios in the Writing Classroom* (pp. 49-60). Urbana, IL: National Council of Teachers of English.

Privette, L. L. (1993). The Empty space. In K. Gill (Ed.), *Process and Portolios in Writing Instruction* (pp. 60-62). Urbana, IL: National Council of Teachers of English.

Sunstein, B. S. (1992). Introduction. In D. H. Graves & B. S. Sunstein (Eds.), *Portfolio Portraits* (pp, xi-xvii). Portsmouth, NH: Heinemann.

Wauters, J. K. (1991). Evaluation for empowerment. In P. Belanoff & M. Dickson (Eds.), *Portfolios: Process and Product* (pp. 57-68). Portsmouth, NH: Heinemann.

Weiser, I. (1992). Portfolio practice and assessment for collegiate basic writers. In K. B. Yancey (Ed.), *Portfolios in the Writing Classroom* (pp. 89-101). Urbana, IL: National Council of Teachers of English.

White, E. M. (1994). *Teaching and Assessing Writing.* (2nd ed.). San Francisco, CA: Jossey-Bass.

Yancey, K. B. (1992). Portfolios in the writing classroom: A final reflection. In K. B. Yancey (Ed.), *Portfolios in the Writing Classroom* (pp. 102-116). Urbana, IL: National Council of Teachers of English.

About the Author

Alan Hirvela teaches undergraduate and graduate courses in the ESL Composition Program at Ohio State University. He is currently working with portfolios at both the undergraduate and graduate levels and is exploring ways of using literature as a means for linking reading and writing in composition instruction.

Silence is Golden: When Language Minority Students Don't Speak

Lucy Tse,
University of Southern California

The silent period, the period between when a second language learner first encounters a language and his/her first utterances, is often misinterpreted as an unnatural phenomenon which stands as an obstacle to language acquisition. As a result, many educators look for techniques to help students overcome this "affliction," not realizing that the silent period, in fact, is a natural part of the language acquisition process. Research has shown that a lag time exists between when learners begin understanding messages in a new language and when they are able to produce it (Asher, 1981; Winitz, 1981; Krashen, 1985). During this time, learners take in language until they feel confident enough to speak. Due to many factors that vary with each individual learner and the learning environment, the silent period may last from a couple of weeks to several months (Ervin-Tripp, 1974; Hakuta, 1974; Gibbons, 1985; Shannon, 1987). Demands for early speech production are not only futile, but will cause students to put up emotional barriers ("affective filters"), thereby truly slowing their language acquisition (Dulay, Burt, & Krashen, 1982). Educators who understand how the silent period fits into the language acquisition process may be better equipped to help language minority (LM) students learn the second language more effectively and painlessly.

The notion of the silent period is in part based on evidence that production is not necessary for language acquisition. Comprehension-based methods that do not force production and allow it to follow the development of receptive skills have been found to be highly effective. Winitz (1981) tested the effects of several types of instruction on language acquisition and found that the "comprehension without oral production" method produced similar results as methods that required oral production. Asher's (1981) research on a low stress, meaning-based method called Total Physical Response suggests that comprehension based approaches are actually <u>more</u> effective than other methods in terms of rapidity of acquisition and retention.

Below are my own experiences with the silent period as a second language learner of English and as a language teacher. My purpose is to illustrate the effects of forced production on students and the silent period's place in the language acquisition process. Overcoming the belief that successful language learners produce early may be difficult for some, as my experiences demonstrate. However, realizing the contrary has changed my self-concept and my understanding of the factors that contribute to successful language acquisition.

Experiences as an ESL Student

My family moved to the United States the summer before I entered the third grade and I was placed in an English submersion classroom at the local public elementary school. I remember the first two months quite vividly because my attempts to produce the language were accompanied by anxiety and frustration. My teacher was a firm believer in the importance of early speech production for language acquisition, and from the first day of school, called on me in class at every opportunity. She would stand very close to my desk (perhaps believing, as some do, that volume and proximity changes incomprehensible messages to comprehensible ones), and she would enunciate the question or problem slowly and loudly, and then wait for my response. Although it was clear that I did not understand her, I think she believed that her questions would somehow stimulate the right answer to miraculously roll out of my mouth. I came to believe this too, and each time it didn't, it reinforced the growing notion in my own mind that there was something wrong with me. Lengthy periods of silence were typical after one of these questions and sometimes I would utter an awkward answer, but more often than not, the silence would stretch until she grew impatient and called on another student. This would be replayed almost daily and the more she persisted, the more I withdrew, and in fact, I soon discovered that if I remained silent long enough, she would move on. This strategy worked fairly well until I was placed in a reading group and had to take my turn reading aloud regularly. Stumbling over each word only reinforced the idea that I was incapable of doing what everyone else could do with ease. Students in the other reading groups would stop to listen, snicker, and laugh as I awkwardly formed the meaningless words. These experiences in the classroom had a predictable effect: I became very self-conscious and withdrew from the other students. It was a long time before I realized how strongly I linked my self-worth to the ability to speak English.

Teaching Experience

By the time I began to work as a language teacher I had come to subscribe to the same language learning philosophy as my early teachers, and as a result, put my students through some of the same types of experiences. For several years I taught Chinese to Chinese-American and Chinese immigrant children living in my community in a private weekend school. Although developing Chinese language proficiency was one of the goals, the more subtle and pragmatic purpose for the school was to provide a forum for interaction among the children: to ease the acculturation process for recently arrived immigrants and to expose Chinese-American children to the Chinese language and culture. Typical of most community language schools, resources were extremely limited and language classes included students of many ages and language abilities. In my last year at the school, my elementary Cantonese class of about 10 students included children ages 5 through 10 of mostly monolingual English speakers and one monolingual Chinese speaker. Instruction was 85% in English and 15% in Cantonese for two hours each Saturday and Sunday.

I became concerned about Paul, the monolingual Chinese speaker, when it became clear that he could not or would not participate orally in class. Paul, 5 at the time, had arrived in the United States only a month before enrolling at the school, and according to his mother, had had almost no contact with any other children since their arrival. Although I knew he spoke Cantonese fluently and appeared to understand classroom instruction in Cantonese, he would not respond orally. (He would communicate in other ways, however, such as nodding or shaking his head in response to questions.) Paul's mother was very anxious for him to acquire English, and although my job was to teach Chinese, she asked if I could find ways to encourage him to learn English while helping him maintain his Chinese.

During class I would try to "help" him produce English words by requiring him to repeat the correct responses to my questions, although I was fairly certain that he did not ascribe any meaning to his words. I would have demanded Paul produce more and more in English had I sufficient time and opportunity. Fortunately for him, the diverse needs of the students did not allow for it, and instead, I encouraged him to interact with the other students during free time. David, a 6-year-old monolingual English student, befriended Paul, and I observed their games of mock fighting and tag and had assumed that they got on well together despite the language gap because they did not need to communicate orally in their games. I soon discovered, however, that David would speak to Paul in English to explain in elaborate detail the rules of the various games and to tell Paul about the events of his week, including exciting cartoons, movies or videos he had seen. Initially, Paul would listen intently without saying a word. About three weeks after I observed their first games together, Paul began to repeat many of the things David said during their games, for example, "I'm gonna get you!" and "I win! I win!" He would repeat them over and over under his breath almost unconsciously, long after the games were over and while he was engaged in classroom activities. It was about two to three months later when Paul initiated his own English speech, and although riddled with grammatical "errors," he was communicating effectively with David and began to interact with the other students in and out of the classroom. By this time, I had become less concerned about Paul because he had begun to participate in class in Cantonese, and I was encouraged by his friendship with David.

Discussion and Implications

Early language acquisition experiences in the American classroom had convinced me that language learning was a painful and arduous process and I, in turn, had imposed this philosophy upon my students. When my perception of the silent period changed and I viewed it as part of the natural language acquisition process, however, I began to understand that words produced in the second language "are not the beginning of second-language acquisition; rather, they are the result of the comprehensible input . . ." and will come naturally when the student is ready (Krashen, 1985, p. 9). This early phase of silence is followed closely by the ability to utter routine phrases, and real language emerges only a few weeks or months later (Krashen, 1985; Saville-Troike, 1987).

The role of the teacher then is to provide input and to help lower students' affective filters by creating meaning-rich, supportive, and relaxed atmospheres. Students will then be free of affective barriers to decide when to begin speaking the new language. This will considerably reduce students' learning anxiety and allow them to concentrate on meaningful messages in their new language (Krashen & Terrell, 1983). In this way, students are able to develop language competence with the least amount of stress.

Both Asher (1986) and Krashen & Terrell (1983) have developed methods that take full advantage of students' silent periods by providing substantial amounts of language input in low stress environments. Asher's Total Physical Response (TPR) approach, mentioned earlier, is intended primarily for beginners and low-intermediates and asks students to perform physical acts along with the instructor as the instructor calls aloud commands. Only when students are confident of their ability to perform the acts independently are they asked to do so and they are not required to repeat or produce commands orally. When students are able to respond easily to those commands, a clear indication of their comprehension and acquisition, the instructor introduces new and more complex ones. TPR allows students to take in large amounts of input and produce only when they are ready.

The Natural Approach (1983), introduced by Krashen and Terrell, incorporates TPR in early stages of instruction and provides other ways to give input and to detect students' comprehension. Suggestions include having the instructor give descriptions and tell simple stories with illustrations in order to increase comprehension. The use of manipulatives—objects used for illustration such as dolls and puppets, cuisenaire rods, and everyday objects found around the classroom or home—are particularly useful for creating comprehensible messages and focusing attention away from self-conscious students. Manipulatives can also be used for alternative methods of checking comprehension, allowing students to respond without speaking, for example, by pointing at a picture or holding up an object that corresponds to the answer.

Although students in the silent period are not prepared to talk, they are often willing and even anxious to express themselves in other ways. Helping students find alternative methods to participate will promote their sense of belonging in the class and provide them a chance for expression. One method is to ask students to represent a description, story, or personal experience in pictures or another visual form and for the teacher or a more advanced peer to create a narrative in conjunction with the student. Students who are willing can be encouraged to volunteer to show or "perform" their creations with the teacher or peer acting as narrator. The input of the teacher or peer's narrative would be particularly meaningful to the student since the topic is the student's own creation.

The principle in all of these approaches is the same: maximize input, minimize output. Using these approaches and other input-based methods will help reduce student anxieties and promote more effective language acquisition in the classroom.

References

Asher, J. J. (1981). Comprehension training. The evidence from laboratory and classroom studies. In H. Winitz (Ed.), *The Comprehension Approach to Foreign Language Instruction* (pp. 187-222). Rowley, MA: Newbury House.

Dulay, H., Burt, M. & Krashen, S. (1982). *Language Two.* New York: Oxford University Press.

Ervin-Tripp, S. M. (1974). Is second language learning like the first.? *TESOL Quarterly*, 8, 111-127.

Gibbons, J. (1985). The silent period: An examination. *Language Learning*, 35, 255-267.

Hakuta, K. (1974). Prefabricated patterns and the emergence of structure in second language acquisition. *Language Learning*, 24, 287-298.

Krashen, S. & Terrell, T. (1983). *The Natural Approach: Language Acquisition in the Classroom.* San Francisco: Alemany Press.

Krashen, S. (1985). *The Input Hypothesis: Issues and Implications*. New York: Longman.

Saville-Troike, M. (1987). Private speech: Second language learning during the "silent period." *Papers and Reports on Child Language Development.* (ERIC Document Reproduction Service No. ED 288 373).

Shannon, S. M. (1987). *English in El Barrio: A Sociolinguistic Study of Second Language Contact.* Unpublished doctoral dissertation. Stanford University.

Winitz, H. (1981). A reconsideration of comprehension and production in language training. In H. Winitz (Ed.), *The Comprehension Approach to Foreign Language Instruction* (pp. 101-140). Rowley, MA: Newbury House.

About the Author

Lucy Tse, Title VII Bilingual Education and AERA Spencer/Travel Fellow, is an ESL instructor and language education Ph.D. student at the University of Southern California.

To Our Readers . . .

We have a limited number of back issues of the *TESL Reporter*. The charge is only US$1 per copy. This is a very inexpensive way of building an immediate library of teaching ideas for your staff, or for your students who are preparing to become ESL professionals. There are no further shipping costs. You may place orders through the Circulation Manager, *TESL Reporter*, BYU Box 1964, BYU—Hawaii Campus, Laie, Hawaii 96762 USA. Make checks (in US dollars) payable to: *TESL Reporter*.

The following issues are still available:

Vol.10: 2, 3, 4	Vol.17: 1, 2, 3,	Vol.24: 1, 2, 3, 4
Vol.11: 1, 2, 3, 4	Vol.18: 2, 3,	Vol.25: 1, 2***
Vol.12: 1, 2, 3, 4*	Vol.19: 1, 2, 3, 4	Vol.26: 1, 2
Vol.13: 1, 2, 3, 4	Vol.20: 1, 2, 3, 4**	Vol.27: 1, 2
Vol.14: 1, 2, 3, 4	Vol.21: 1, 2, 3, 4	Vol.28, 1, 2
Vol.15: 1, 2, 3, 4	Vol.22: 1, 2, 3, 4	
Vol.16: 1, 2, 3, 4	Vol.23: 1, 2, 3, 4	

*Vol. 12, 4 is an Author, Subject, Title Index of Vols. 1-12 (1967-1979)
**Vol. 20, 4 is an Author, Subject, Title Index of Vols. 1-20 (1967-1987)
***The *TESL Reporter* became biannual beginning with Volume 25.

Individualization Made Easy: Student Centered Activities for Reading and Vocabulary Instruction

Sylvia S. Mulling,
Kean College of New Jersey

It is no simple matter to individualize the classroom without adding to the already-overworked teacher's burden. If you want to individualize reading and vocabulary instruction, however, this paper provides a complete kit of needed materials. It describes a sequence of practical activities developed to individualize extensive reading and vocabulary development which I have used with college students ranging from low intermediate to high intermediate levels of proficiency. The sequence offers all of the advantages of individualized instruction without increasing workload. The activities have other advantages as well: self-selection of reading materials and target vocabulary, interactive learning, self-testing, and increased learner autonomy. The handout for students which describes the activities is included in Appendix A.

Self-selected Extensive Reading

The first activity requires students to select materials to read on their own throughout the course. Interest is probably the single most important determinant of readability, so students should ideally to be allowed to choose whatever they want to read. However, I have run into problems with absolute self-selection. Since the reading materials will serve as the source for target vocabulary–archaic language or unfamiliar dialect, for example, has proven problematic since students have selected target words which are not useful to them. For this reason, my students now select their material subject to my approval. This requirement also insures that the material selected is at an appropriate level of difficulty for independent reading. I also require students to show their extensive reading materials to me. Past experience has shown that simply telling me what they will read is not sufficient; it is best to see that they have the material in hand at the start.

Self-selected Target Vocabulary

While reading, each student selects words and phrases that he or she does not know. These words should be useful ones, primarily nouns, verbs, adjectives, and adverbs that the student needs to know in English. If unsure, the student should ask the teacher if a term is one worth learning. The teacher sets a minimum number of target items for the term (I require 50 of low intermediate students and 80 of high intermediate students in semester-long courses).

Vocabulary Cards

Students fill out an index card for each target word or phrase. In the center of the unlined side of the card, the word or phrase is written; cards are numbered consecutively in the upper right corner. On the lined side of the card, the following items are written:

(1) **the sentence in which the vocabulary item appears in the extensive reading material, with the target word or phrase underlined**. Long sentences may be shortened as long as what is written is a complete sentence. The sentence shows how the term is used in context and determines its part of speech.

(2) **the part of speech of the word as it is used in this sentence**: N (noun), V (verb), ADJ (adjective), or ADV (adverb).

(3) **1 to 3 synonyms for the word as it is used in the sentence, if they exist**. These must be inter-changeable in the sentence; that is, they can be substituted for the target word in the sentence without changing meaning or resulting in grammatical error. A monolingual dictionary and/or a thesaurus can help students to identify appropriate synonyms, but students need to learn that not all of the words listed in these sources are interchangeable in context.

(4) **an antonym for the word as it is used in the sentence, if one exists**. Students need to become aware that not all words have antonyms.

(5) **other words in the same word family/other parts of speech**. For example, if the target word is the verb "deceive," the nouns "deceiver" and "deception" and the adjective "deceptive" would be listed. Learning these related forms now facilitates vocabulary expansion.

(6) **anything else that helps the student to learn the word.** Examples are a cognate term in the student's native language; the equivalent of the word in the native language; a known word with which the target word is related; a clear, concise definition of the word as it is used in the sentence; a common phrase or expression using the word; and so on. (See Appendix D for model vocabulary cards).

The student's name and the title(s) of the extensive reading materials are written on a separate top card, and the stack of cards is held together with a paper clip or a rubber band. The cards should be kept simple and clear; unhelpful information on cards makes it harder to learn the vocabulary.

The teacher should demonstrate how the cards should look as well as how they can be used to study the target vocabulary. That is, students begin by studying the information about the target word on the lined side of the card. Later, they can test themselves by looking at the side of the card with the target item alone and, without looking at the other side of the card, verifying if they are able to define it, name other members of the same word family, give a synonym or the L1 equivalent, and so on. Cards containing words that have been mastered can be set aside so that the pile of cards to study becomes progressively smaller. Studying and testing can be done by students working alone or in pairs or groups.

I collect the first three cards from each student very early in the term to verify that the cards are being completed properly. Improperly completed cards must be revised until I am satisfied that the student knows what to do. Thereafter, it is the student's responsibility to complete the cards correctly and turn in a specified number of cards on the due dates I have set. It is not necessary to scrutinize each card after the first three; a quick check is sufficient to verify that the words selected are good choices and that the information on the lined side is clear, adequate, and correct.

The students learn not only specific vocabulary items but also a technique for learning vocabulary. It is a study skill which one hopes would transfer to personal reading, mainstream courses, and standardized tests such as the TOEFL, Scholastic Achievement Test (SAT) and Graduate Record Examination (GRE).

20-Point Vocabulary Tests

Needless to say, students will have greater incentive to learn their self-selected target vocabulary if they are tested on it. The job of writing individualized vocabulary tests for all the students is of course unthinkable, so students write their own 20-point vocabulary tests. The words tested are the target vocabulary items selected by students from their extensive reading material and listed on their vocabulary cards. Related words and other parts of speech in the same word family can also be tested. Vocabulary quizzes given in the class provide students with models of several question types, and other kinds can be modeled in class. I require at least three different question types on student tests. Each answer is worth one point, and there are 20 answers (target items) on the test. Many question types require using the sentence copied from the extensive reading material. Instructions to students for writing their tests appear in Appendix C.

I require two of these tests, one 4 class periods before the mid-term exam and the other 4 class periods before the final exam. This schedule allows for revision before turning the final test in the class period before the exam. First drafts of tests usually contain problems such as an incorrect number of answers/points, questions containing insufficient context, questions having more than one correct answer or no correct answer, and language errors. The polished test is attached to the student's exam and counts as one part of the exam, 20% of the total score, or whatever percentage the teacher prefers.

Some students find the idea of writing their own tests bizarre and are initially reluctant to do so. I overcome this initial reluctance by pointing out that it is normally their teachers who decide what they will be tested on and how they will be tested and that this is an opportunity for them to gain some control over their testing. (An added benefit, one I do not point out to my students, is they may begin to appreciate the work teachers put into test-writing!)

Oral Report on Extensive Reading

As the final activity in this sequence, students report orally on their extensive reading. Students sit in pairs and take turns reporting, without reading. While one student reports, his or her partner takes notes on the report. (See Appendix B for a model oral report form.) The partners then switch roles. The teacher should walk around the class and listen in on the reports. Students turn the oral report forms in to the teacher at the end of the activity.

I have never tried this sequence of individualized activities with low level students. It should work if the students can find authentic reading materials which are not too difficult for independent reading. Because students may not be familiar with individualized activities, careful and repeated explanation is necessary no matter what level the students are at.

Some students question the value of and/or need for individual instruction. Initial resistance can be overcome by pointing out the advantages of having some control over what they learn. Students learn best what they want to learn and what they are interested in learning.

The above sequence has advantages beyond individualizing without drudgery. Students get the chance to read what they want to read. They learn the vocabulary they want and need to learn. They practice all the language skills. They interact with other students. They take responsibility for completing tasks. They learn a valuable study skill. And finally, assessment is based on content selected by the students.

About the Author

Sylvia Mulling has been an ESOL teacher, teacher trainer, and administrator for over thirty years in Puerto Rico, Algeria, China, and the United States. Active in NYSTESOL and NJTESOL-BE, she is an International TESOL delegate to the United Nations. Interests include introducing peace education and global issues into the classroom.

Appendix A

Course Requirements

Although the title of this course refers only to vocabulary, reading is just as important as vocabulary in this course. Your textbook provides practice in both reading and vocabulary development. This material will be supplemented with the following activities.

Extensive Reading

You will read material outside of class. Generally speaking, you may select whatever you want, as long as I approve it. In the past, some problems arose, and for this reason I must reserve the right to approve your selection.

Good choices in fiction are novels, short stories and plays. Good non-fiction choices are a series of newspaper and/or magazine articles related to the same topic, biographies, and autobiographies. Do not choose something you are reading for another class. Choose something you are really interested in. You should take into consideration the language of the material you choose to read: It should be neither too easy nor too difficult for you. It should contain vocabulary that you want and need to learn.

Oral Reports on Extensive Reading

You will report orally on your outside reading twice in the semester. Partners report to each other in class; while one student reports, the other takes notes on a worksheet.

The number of pages you are required to read for each of the two reports depends on what you are reading. If you are reading a novel, short stories, a biography or an autobiography, you should read at least 50 pages for each report. If you are reading non-fictional newspaper or magazine articles, you should read at least three full-length articles for each report. I will be more specific about this requirement when you show me exactly what you are going to read.

Information to be included in all reports is as follows: title(s), author(s), kind of writing, why chosen, and number of pages read so far. If the work is fiction, also include the following: what the work is about, the main characters, the setting(s), a brief summary of the action, and your personal reaction. If your reading is non-fiction, include a brief summary of what you've learned about the topic and your personal reaction.

Extensive Reading Vocabulary Cards

As you read your outside reading materials, fill out a vocabulary card for unfamiliar words or phrases that you want to learn. Be wise in selecting vocabulary; choose words and expressions which are commonly used today and will be useful to you.

Appendix B

Oral Report on Outside Reading

Reporter: ______________________ Note-Taker: ____________

Titles(s): ____

Author(s): ____

Kind of Writing: ________________ Number of pages read so far: ________

Why Chosen: ____

____

FICTION (novel, short story, play)

What it's about: ____

____

____

Main character: ____

____

Setting: ____

Summary of action (check if given): ________

Opinion: ____

NON-FICTION (News articles, biography, autobiography, etc.)

Topic: ____

Summary of what has been learned (check if given): _____

Any comments the note-taker wishes to make on the report:

Appendix C

Instructions for Writing Vocabulary Tests

—Each answer on your tests is a target word on your vocabulary cards. An answer may be the word written on the front of a card, another form/part of speech of that word, or a related word.

—Each answer on your test is worth one point, and the total points or answers on your test is 20.

—Include at least three of the following question types:

A. Synonyms: Use sentences and underline the words for which synonyms are to be given.
Instructions: Give synonyms for the underlined words.

B. Antonyms: Use sentences and underline the words for which antonyms are to be given.
Instructions: Give antonyms for the underlined words.

C. Parts of Speech: use sentences and underline the words whose part of speech is to be identified.
Instructions: Identify the part of speech of each underlined word.

D. Completion: Provide sentences or definitions with blank spaces and a list of words or answers. Include at least 4 sentences and 6 words in the list.

E. Matching: List, for example, target words and their (brief) definitions in two columns. Include at least 5 items in the first column and 2 more items (for a total of 7) in the second column.
Instructions: Match.

F. Prefixes and/or Suffixes: Use sentences and omit the affixes; underline where affixes are to be added.
Instructions: Add prefixes and/or suffixes.

G. Word Forms: Use sentences with target words omitted which require different forms or parts of speech as answers.
Instructions: Give the correct form of the word in parentheses.

H. Multiple Choice: Use sentences with words omitted. Be sure that the four choices are similar in form, with no choices obviously wrong or right.
Instructions: Circle the letter of the best answer.

Appendix C (continued)

Draw blank lines, all the same length, for each answer (20 of them).
Each question must have only one correct answer. Be careful with parts of speech!
Each part of your test (A, B, etc.) must have **several** questions and answers in it.
Everything you write must be **correct** English.
Do not test the same target more than once.

I will attach the tests that you turn in to me to your exams, so they must be perfect and clearly written. If you need any help, you must see me. If there is any problem with what you turn in, you will lose points on your exams.

Appendix D

Two Model Vocabulary Cards

5	32
Laissez-faire	insight

unlined side	unlined side

Papa, a gentle scholarly man, preferred a laissez-faire approach. - N & ADJ = non-interfering, let alone, permissive ≠ highly controlled - the government's laissez-faire policy toward business	Step 3 will add to your insight and determination to do the job that must be done to save humanity. - N - ADJ = insightful = understanding (in - + sight) - foresight, hindsight
Lined side	Lined side

Analyzing the Grammar of English: A Brief Undergraduate Textbook

Review by Neil J. Anderson,
Ohio University

ANALYZING THE GRAMMAR OF ENGLISH: A BRIEF UNDERGRADUATE TEXTBOOK. Richard V. Teschner and Eston Evans. Washington D.C.: Georgetown University Press, 1993. 313 pp. $23.95.

Analyzing the Grammar of English: A Brief Undergraduate Textbook (abbreviated by the authors as AGE:BUT) is a textbook intended for undergraduate students majoring in fields of study in which an analysis of English grammar plays an important role (i.e., linguistics and education). The text is not intended to be a complete grammar reference, but serves as an exercise book which examines basic concepts of English grammar. It has been used as a text for advanced level ESL learners studying grammar, although this is not the primary intended audience. The text assumes a 15 week academic calendar.

Analyzing the Grammar of English consists of eight chapters: (1) Analyzing English; (2) Verbs and Tenses, Forms and Functions; (3) Basic Structures, Do Support, Negation, Auxiliaries, Responses, Emphasis Contraction; (4) Modals, Prepositional and Particle Verbs, Transitivity and Voice, Conditionality; (5) Some Components of the Noun Phrase, Form and Functions; (6) Adjectives and Relative Clauses; (7) Adverbs, It and There: Referentials and Non-Referentials, Clefts; and (8) Embedded Sentences: Coordination and Subordination. An appendix is also included which contains a verb matrix with the complementation patterns that verbs co-occur with.

Chapter One: Analyzing English, begins by providing an overview of ways in which language is analyzed. A discussion of the grammatical categories to describe parts of speech in English is addressed next. A basic discussion of word order follows. The chapter continues with a discussion of the sounds of English. With this foundation, the reader is prepared to take different areas of English grammar and discuss them in more detail.

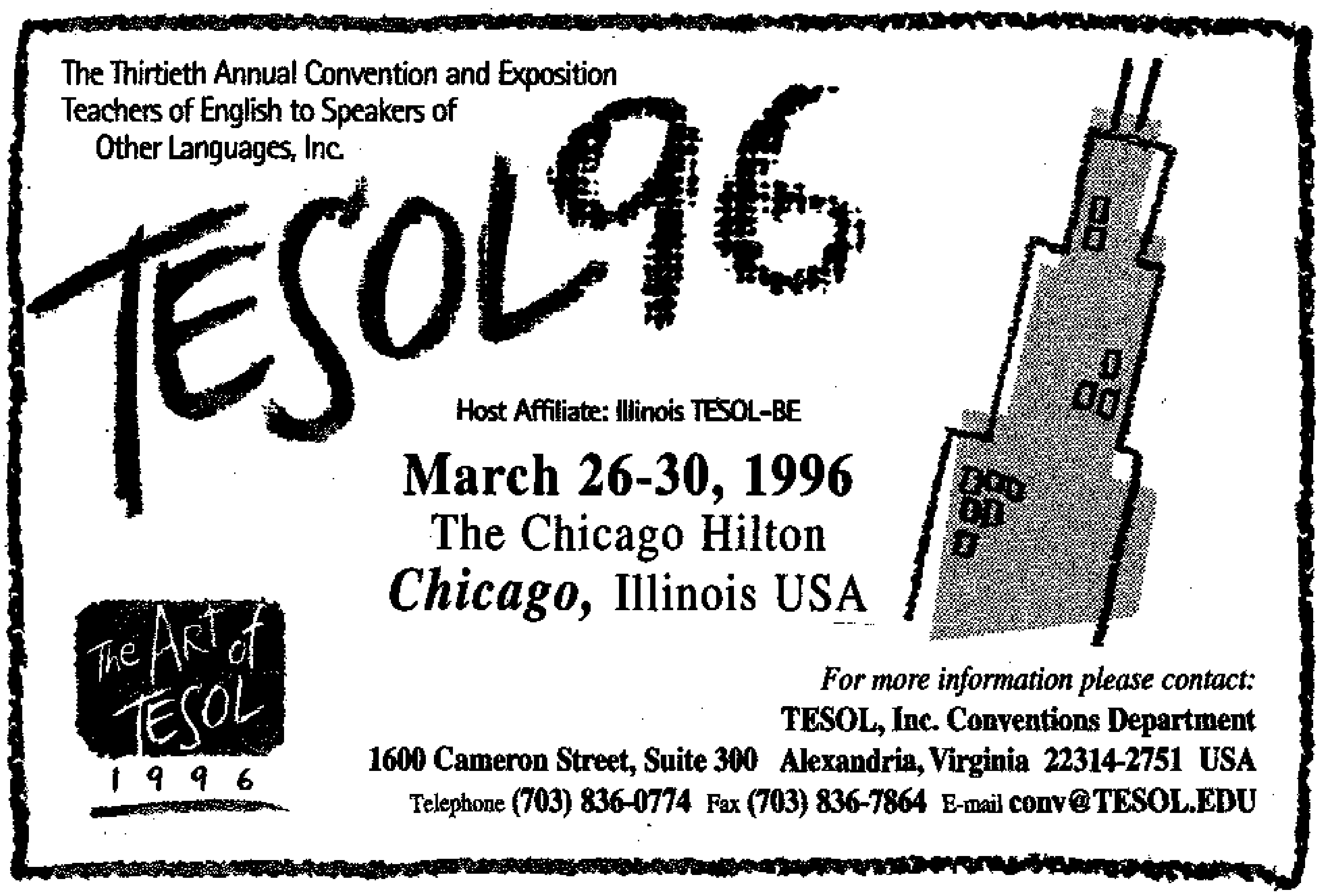
Each chapter contains a brief explanation of a principle followed by exercises in which the student can apply the principle. The chapter on adjectives and relative clauses (chapter 6) provides an example of how each chapter is structured in order to teach an aspect of English grammar. The six exercises in this chapter move from recognition of types of adjectives to recognition and production of comparative/superlative forms. The exercises then continue with recognition and production of relative clauses. The exercises typically include both recognition and production tasks.

Analyzing the Grammar of English accomplishes its intended purpose. The text serves an undergraduate audience best; it is filled with exercises which allow the student to apply the principles being taught, and it does not intend to cover all aspects of English grammar.

The text has perforated pages which can be easily removed. Students can complete the exercises in the book and then remove them to be reviewed by peers in the classroom or by the instructor. Programs at the undergraduate level that spend time examining the grammar of English would benefit from Teschner and Evans' text.

About the Reviewer

Neil J. Anderson, Ph.D. is a TESL/TEFL teacher trainer at Ohio University in Athens, Ohio. In addition to teaching courses on the role of grammar in ESL/EFL classrooms, his research interests include language learning strategies and second language reading.



Teachers' Voices: Exploring Course Design in a Changing Curriculum

Review by N. McBeath,
Air Force Ordnance School, Sultanate of Oman

EACHERS' VOICES; EXPLORING COURSE DESIGN IN A CHANGING URRICULUM. Anne Burns and Susan Hood (Eds.). Sydney National Center for nglish Language Teaching and Research, Macquarie University, 1995. 137pp. $24.95 Available in the U.S. through Alta Book Center, 14 Adrian Court, Burlingame, CA, 4010.)

This is a book for teachers, about teachers, and by teachers, written as part of the esponse to changes in the Australian Adult Migrant English Program (AMEP). During he 1980's, most AMEP programs were designed on needs-based, learner-centered, lecentralized curricula following the ideas of Nunan (1988). But the 1990's has seen a hift to the concept of a competency–based curriculum leading to the award of a ertificate in Spoken and Written English. *Teachers' Voices* is an account of the action esearch carried out by ten teachers who were involved in these curriculum changes, eginning with two academic papers, which set the scene.

Anne Burns explains what is generally understood by action research, and offers a nodel for both the process and methodology which goes beyond that of Kemmis and AcTaggart (1988). She also emphasizes the need for teachers to receive support while hey are engaged in action research. Susan Hood gives an overview of the requirements f the Certificate in Spoken and written English (CSWE), before proceeding to examine ow different teachers have been able to organize their approaches to the syllabus in line vith their own personalities, or their operational demands.

Hood's paper leads directly to the first sub-section on action research, which briefly liscusses content selection and sequencing. The first paper offers general considerations, vhile the second concentrates on those courses conducted in the students' workplaces.

The second sub-section, consisting of three papers on grammar, has more unity. The SWE is based on the functional grammar approach of Halliday (1985) and all three vriters admit that this forced them to reconsider their teaching approach. The evidence hat they present, however, suggests that this had a beneficial effect on their teaching ractice, and provided them with reasons for focussing on course design. They also ealized that a competency-based curriculum did not imply that every lesson had to be lirectly linked to the CSWE.

Two papers on assessment reinforce Burns' earlier emphasis on the need for support and interaction for action researchers, and the different ways in which teachers can structure courses, while the final sub-section, on learners, dismisses the suggestion that the new curriculum removed the possibility of needs analysis, and presents instances of students' differing learning styles.

Teachers' Voices is a short, but important book for anyone interested in curriculum design or reflective teaching. Given the growing interest in this approach, particularly in the Pacific area (Richards and Lockhart 1992, 1994; Ho 1995) this book is a timely and valuable contribution to the literature on this aspect of professional development.

References

Halliday *M. A. K. (1985). Introduction to Functional Grammar.* London: Edward Arnold.

Ho, B. (1995). Using lesson plans as a means of reflection. *English Language Teaching Journal,* 49(1), 66-71.

Kemmis, S., and McTaggart, R., (Eds). (1988). *The Action Research Planner.* Geelong: Deakin University Press.

Nunan D. (1988). *The Learner-Centered Curriculum.* Cambridge: Cambridge University Press.

Richards, C., and Lockhart, C. (1992). *Language Teaching in Focus: Reflective Teaching in Second Language Classrooms.* Hong Kong: City Polytechnic of Hong Kong.

Richards, C., and Lockhart, C. (1994). *Reflective Teaching in Second Language Classrooms.* Cambridge: Cambridge University Press.

About the Reviewer

McBeath has a B.A. in English from Southampton University, a Diploma in TESL from Trinity College London and an MSc. in Teaching English from Aston University. His main interests are ESP and materials design. He has been working in the Sultanate of Oman for the last 14 years, is a Flight Lieutenant in the Royal Air Force of Oman, and a Senior English Education Officer at the Air Force Ordnance Service School.

Conference Announcements

An International Conference on Interdisciplinarity and Multiculturalism. "Knowledge and Discourse: Changing Relationships Across Academic Disciplines and Professional Practices." April 18-21, 1996. Hong Kong. Proposal deadline November 30, 1995. Contact KandD '96 Secretary, English Centre, University of Hong Kong, Pokfulam Road, Hong Kong. Tel. (852) 2859-2004. Fax (852) 2547-3409. E-mail: kandd@hkucc.hku.hk. For latest details: http://www.hku.hk/engctr/kandd.html.

ACTFL (American Council on the Teaching of Foreign Languages) Annual conference, Philadelphia, Pennsylvania. Contact: ACTFL, 6 Executive Plaza, Yonkers, New York 10701-6801. Tel. (914) 963-8830. Fax (914) 963-1275.

AILA (International Association of Applied Linguistics) 11th World Congress of Applied Linguistics. August 4-9, 1996. Jyvaskyla, Finland. Contact: Kari Sajavaara, University of Jyvaskyla, English Department, SF-40100 Jyvaskyla, Finland.

CULI (Chulalongkorn University Language Institute) 3rd International Conference. November 27-29, 1995. Bangkok, Thailand. Contact Chaniga Silpa-Anan, Director, CULI, Prembrachatr Bldg., Phyathai Rd., BKK 10330, Thailand. Tel. (662) 254-7670. Fax (662) 252-5978. E-mail: Chaniga@chulkn.chula.ac.th.

TESOL (Teachers of English to Speakers of Other Languages). March 26-30, 1996. Annual Conference, "The Art of TESOL," Chicago, Illinois. Contact TESOL, 1600 Cameron St., Suite 300, Alexandria, Virginia 22314-2751. Tel. (703) 836-0774. Fax (703) 836-7864. E-mail: conv@tesol.edu.

Thai TESOL Sixteenth Annual Convention. "Voices of Practice." January 11-13, 1996. Pattaya, Thailand. Contact: c/o Dr. Suntana Sutadarat, Department of Curriculum and Instruction, Faculty of Education, Ramkhamhaeng University, Ramkhamhaeng Road, Bangkok 10241, Thailand. Tel. (622) 321-1559. Fax (622) 247-7050. E-mail: scpvt@mucc.mahihol.ac.th.

UH (University Hawaii East-West Center) Tenth Summer Workshop for the Development of Intercultural Coursework at Colleges and Universities. July 24 to August 2, 1996. The program will offer a workshop for college and unversity faculty who wish to develop courses in intercultural and international topics. Honolulu, Hawaii. Contact: Dr. Richard Brislin, East-West Center, Program on Education and Training, Honolulu, Hawaii, 96848. Tel. (808) 944-7644 Fax (808) 944-7070 E-mail: BrislinR@EWC.Bitnet.

Notes to Contributors

The *TESL Reporter* is a semiannual publication of the Language, Literature, and Communications Division of Brigham Young University—Hawaii, and is dedicated to the dissemination of ideas and issues of interest to teachers of English to speakers of other languages worldwide.

Manuscripts relevant to teaching English as a second/foreign language, bilingual education, intercultural education and communication, and teacher preparation in these areas are welcomed and should be submitted (in duplicate) to the editor. Manuscripts dealing with classroom aspects of teaching are especially encouraged.

Manuscripts should be typed and double spaced throughout, generally not exceeding ten to fifteen pages. Each manuscript should be accompanied by a cover sheet with the title; author's name, position, and address; and a short (less than 50 words) bio-data statement. Identifying information should not appear elsewhere in the manuscript in order to insure an impartial review. Authors are encouraged to follow APA style and review past issues of the *TESL Reporter* for matters of style. Any tables, graphs, or illustrations should be sent in camera-ready form whenever possible.

It is expected that manuscripts submitted to the *TESL Reporter* are neither previously published nor being considered for publication elsewhere. Upon publication, authors will receive six complimentary copies of the issue in which their article is published. Manuscripts are generally not returned to authors. Authors should retain a personal copy.

Reviews of recent textbooks, resource materials, tests, and non-print materials (films, tapes, or computer software) are also invited. Potential reviewers who indicate a particular area of interest to the review editor will be contacted concerning recent titles in that area. Requests for review guidelines should be addressed to the review editor. Authors of published reviews will receive two complimentary copies of the issue in which the review is published.

Advertising information is available upon request from the editor.

Abstracts of articles published in the *TESL Reporter* appear in *Language and Language Behavior Abstracts.*

The opinions and statements expressed by contributors are their own and do not necessarily reflect the views of the editors or of Brigham Young University—Hawaii.