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Manuscripts should be typed and double spaced throughout, generally not exceeding ten 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.

It is expected that manuscripts submitted to the *TESL Reporter* are neither previously published nor being considered for publication elsewhere.

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Asides—
By the Way, Why Not Teach Them?

Ruth Wajnryb, Sydney English Language Centre

Studying Shakespearean literature in undergraduate school, I learned that an "aside" was a line or phrase, sometimes seemingly digressive, that occurred mid-stream in a dialogue and was directed at the audience rather than at the "on stage" interlocutors, who indeed did not even hear it. The remark, made obliquely and in lowered pitch to the audience, served as a window on the real or ulterior motives of the speaker and may also have served to comment on the passing action. Thus, while it was not part of the central text-level meaning, the aside still had an important meaning and function within the total context. For example, Hamlet says of his uncle in an aside to the audience "a little more than kin and less than kind", a play on words which leaves us in no doubt about his true feelings.

The above definition can be stretched to apply to a phenonmenon common in everyday language.. Here an aside would be a little chunk of language that occurs within a spoken text, is connected (although tangentially) to its main meaning and is subordinated to the main syntactical features of the discourse. It is like a parenthetical remark—off the main track of the discourse but meaningfully connected. An example might help:

"I was out shopping—looking for an umbrella actually—I was deliberately wanting to buy one with a straight rather than a hooked handle so that I wouldn't end up hanging it over something—like a door handle—and walk off and forget it (that's how I lost my last two umbrellas)— it wasn't easy to find what I wanted and so I ended up going to a big department store...

Here the remark in brackets is an "aside." In writing, of course, there is no problem whatever in recognizing an aside: it is marked off from the main syntactical elements of the sentence and the main textual meaning by the brackets which serve very visibly to identify it. However, in spoken language the parameters that brackets set have to be established through other means. In a very formal register, one can, of course, echo the written device by saying "parenthetically speaking...". But for more common, everyday registers this won't serve us. The aside thus needs to be established through other devices, mostly phonological: such as lowered pitch and volume and increased speed. It may also be signalled lexically with fixed formulaic phrases (like "by the way", "incidentally", "of course"); and may be reinforced by meaningful body language, like raised eyebrows, or particular hand gestures or facial expressions. In the example given, a facial expression of exasperation would be an apt accompaniment). The sense is important to the main narrative—in the example provided, it gives us a reason for why the speaker was looking for a particular kind of umbrella and why she ended up in the department store—but it is not central to the main narrative thrust.

Why We Don't Teach Asides but Should

Historically, we haven't spent much time, if any, in teaching asides in English language teaching. Originally this was probably through ignorance of the true nature of spoken language and a prejudiced preference for teaching written language as the standard form. In more recent years, with closer attention to the real nature of language, and a welcome emphasis in linguistics on language as it is, not as it "might" or "should" be, there has been a tendency to aim for gist or extensive listening comprehension. This itself was a reaction to the "testing" nature of comprehension-style questions that approached the teaching of listening no differently from the teaching of reading. While the new global, anti-atomistic approach was a laudable step in the development of applied linguistics, it did leave unattended those little parts of language, like asides, that are incidental to and outside the broader areas of comprehension.

Another reason why they are ignored is that many language materials use spoken language texts that are closer in discourse genre to the written language code. We don't often hear real and natural spoken texts being used in the classroom. Hence exposure to asides has traditionally been minimal.

Nevertheless, we should teach asides. They are an important feature of natural language and a peculiar feature of the spoken code. We need to take these features into consideration in some meaningful way. Furthermore, non-native learners of English will always be disadvantaged if their understanding stops at gist comprehension and falls short of the deeper and often personal meanings that asides can carry.

Asides Need Active Teaching

Comprehension of asides does not just "happen" with time or by osmosis. It actually requires close and active teaching. Unless comprehension is promoted in this way, learners are likely to miss out on them. In fact, they may not even know that they are missing them. There are a few reasons for this. Being low in pitch and volume and fast in pace (relative to the main syntactical elements of speech) asides may simply not be heard by the listener who may be trapped in a sort of vicious circle. Not having been taught about asides, the learner is not expecting to hear them. Thus when they do occur, lack of expectation facilitates "deafness" and the aside may not even register as heard, let alone as "meaningful sound". Often too, asides assume in the listener a tacit and shared cultural base and may be so very implicit that the non-native is incapable of "filling in the bits" that are omitted but assumed understood. Sometimes, too, there is an element of humor involved, again implicitly assuming a cultural base with which the non-native is likely to lack familiarity. Furthermore, in decoding natural confluent speech the non-native's attention is totally bound up with unscrambling sentence-level meaning. In this context, the aside may become "the icing on the cake."

Teaching Asides

Four suggestions for promoting the understanding of asides follow. They are based on the premise that the first step in aural recognition is expectation:

1. Sensitize learners through exposure by having them listen to many samples of natural and confluent speech containing asides. This practice will sensitize them to the existence, form, role and purpose of these devices.

2. Teach learners the formulaic expressions that often serve to signal a forthcoming aside: "well," "you know," "by the way," "as you know," etc.

3. Sensitize learners to the other signals by which asides may be recognized: changes in pitch, volume and pace and accompanying paralanguage.

4. Instruct learners to understand the syntactic features involved: how the aside itself operates as a hiatus in the syntax of the sentence; that, were it removed, the syntax of the principal components of the sentence grammar would usually remain unchanged.

Conclusion

As long as non-natives are not privy to the meaning that resides in an aside, they are and will remain "on the outside" of native-speaker discourse. As ESL teachers, part of our task is to bring them inside. Sensitization to the concept of the aside is one small step in this process of empowerment.

Search for Editor of New TESOL Journal

The TESOL Executive Board invites applications and nominations for the editorship of a new TESOL publication—*The TESOL Teacher*—a refereed journal with a focus on classroom methods and techniques, teacher-student interaction, and classroom-oriented research, as well as reviews of textbooks and other publications of special interest to classroom teachers.

The new editor will be appointed by April 1, 1990 and will take up duties by October 1, 1990. The initial appointment will be for three years, with a maximum term of five years. The position carries an annual honorarium of $4,000.

The Search Committee solicits applications from those who (a) have solid and varied experience in the field of TESOL, (b) have an established record of editorial work, (c) are committed to supporting classroom teachers around the world in sharing their professional ideas and concerns, and (d) have some potential for institutional support.

Applications, consisting of a CV, a letter of application, and the names and telephone numbers of two people able to comment on the applicant's editorial work, should be sent to the Chair of the Search Committee: Dr. Barbara J. Agor, 442 Lake Road, Webster, New York 14580 USA (Telephone 716-266-0007). Applications should be postmarked no later than February 1, 1990. For additional information, contact the Chair of the Search Committee.

Interactive Narration in the ESL Classroom

Alfredo Lo Giudice, Manhattanville College

A growing awareness in recent years of the psycho-social aspects of language use and language learning (Stevick 1976a; pp. 103-24) has led to a keener appreciation among language teachers of the importance of involving the total personality of the learner in the language acquisition process. This realization underlies many current efforts to make the language learning experience more meaningful, interesting and efficient. Such learner-centered approaches seek to engage the learner in purposeful activities with others in the language classroom by providing opportunities for using language as it might be encountered in non-classroom settings. Thus, communicative purpose and funciton, formerly overlooked, have become important determinants of humanistic syllabus design.

An activity exemplifying these ideas, and one which I have found both satisfying and effective with groups of adult ESL learners can be referred to as "interactive narration" since it entails the sharing of stories. One advantage of this technique is that it encompasses, in reality, a constellation of procedural variations, thus making it adaptable to multiple proficiency levels. The teacher can easily regulate the degree of difficulty of the activity to fit the needs of his or her learners by making appropriate adjustments in such variables as: text-type provided, linguistic and cultural complexity, media used to convey the narratives initially, amount of teacher assistance offered during the preparation phase, and time allotted for completion of the activity.

I will describe two possible applications of an interactive narration techniqe in its three phases: preparation, transmission, and feedback.

Version I

The teacher prepares two different narratives (A and B) of appropriate complexity for the group.[1] For maximum interest, the narratives should be humorous anecdotes, extended jokes, or stories containing an ironic twist. Plot complications may be introduced at more advanced levels. For each story, a series of pictures sequentially depicting the events described in the text is also provided. Pictures and text are aligned vertically side by side down the page; the pictures are placed on the left half and the text on the right half of the page. About an inch or so to the right of reach picture is written only the language referring to that picture. Thus, the text will not exhibit paragraph form but rather appear spaced. The text and picture sequence are placed this way on the page so that they can be separated visually from each other by folding the page vertically. This will enable the pictures to act as visual prompts in step five below.

Classroom procedure is as follows:

1. The class is divided into an even number of small groups (2-4 students

each). For purposes of illustration, let us assume a class size of twelve—four groups (A_1, A_2, B_1, B_2) of three students each.

2. One member of each group is designated as its leader and is asked to accompany the teacher to another room or area beyond earshot of the other students, who are given an unrelated activity to do while leaders work on their narratives. Hence, four students would in this example be involved in the preparation phase of this activity.

3. Leaders of A_1 and A_2 are paired together and each given a copy of narrative A; leaders of B_1 and B_2 are paired together and each given a copy of narrative B. During this preparation phase, the A_1-A_2 dyad work together on narrative A only, while the B_1-B_2 dyad do the same with narrative B. Since the maintenance of an information gap is essential at this stage of the activity, members of the A_1-A_2 dyad should not be permitted any familiarity with narrative B, nor should members of the B_1-B_2 dyad be allowed to become acquainted with narrative A. To discourage any possible eavesdropping, the dyads should be seated as far apart as possible.

4. The leaders read their stories for comprehension. They clarify any questions they may have regarding vocabulary, grammar, or pronunciation with each other or with the teacher.

5. Leaders working together on the same story practice trying to reproduce it orally to each other. After a few minutes, they are asked to fold their papers lengthwise so that only the pictures remain visible. Using the pictures only as prompts, they practice retelling the story as completely as possible.

6. The teacher collects the papers. Leaders are now instructed to practice retelling the stories from memory. When they are able to recount the stories satisfactorily, the preparation phase is completed.

7. Leaders return to the classroom and to their original groups. The transmission phase begins.

8. Each group leader tells the story to his or her group. (For groups of beginners, the teacher may simplify the retelling task by using two leaders instead of one for each group, a variation which would allow leaders to assist each other in recounting the story or permit the group to listen to two complete retellings, one by each leader.) During this stage, students will ask questions about context or vocabulary, which the leaders will have to clarify.

9. After listening to the narratives, group members attempt to recount them to leaders as a check for comprehension and completeness.

10. Leaders of all groups then exchange places so that they are with students who have just heard the story which is as yet unknown to the leaders. Hence, leaders of A_1, A_2, B_1, and B_2 will be seated with those who have

received the stories in groups B_1, B_2, A_1 and A_2 respectively.

11. Recipients of A_1 and A_2 now retell the story recounted to them to the leaders of B_1 and B_2; recipients of B_1 and B_2 do the same with leaders of A_1 and A_2. The leaders listen to this second-hand retelling of the stories which are "new" to them.

12. Once all the leaders have understood all the "new" stories, they are asked to retell them to the entire class. One of the original tellers of story A tells story B. Then, one of the original tellers of story B tells story A. This begins the feedback phase.

13. Original leaders determine the accuracy and completeness of the transferred narratives, making any necessary additions or corrections regarding content.

14. A discussion ensues with respect to where and how the communicative process may have broken down.

Version II

The version just described represents a relatively controlled application of interactive narration. Having learners work with a given piece of language makes fewer encoding demands on them while allowing practice with specific linguistic items. However, the activity can be made freer and more challenging especially for advanced groups if the teacher provides a framework within which learners are encouraged to generate their own language.

In this second version, the teacher prepares sequences without accompanying text for two different narratives (A and B). Each sequence should contain about six pictures or drawings. A short list of vocabulary items, useful grammatical structures, and a series of comprehension questions (fact and inference-type) can be supplied if greater support for the activity is desired. The procedure is as follows:

1. The picture sequences are cut up into individual frames.

2. Students are divided into an even number of groups of six members each. To illustrate, we will assume two groups. One group will work with narrative A and the other with narrative B.

3. The cut-up pictures of each sequence are distributed in random order to members of the groups so that each learners has only one picture of his or her group's story sequence.

4. Without looking at each other's pictures, the member of each group attempt to reconstruct orally the original story sequence. This is the well-known strip story technique as applied to pictures.

5. After students think they have correctly reconstucted the sequences, they place the pictures on a table in the determined order. Discussion of the now-visible constructed sequences continues.

6. The teacher distributes the photocopied original sequences of stories A and B to groups A and B respectively. Students check their solutions against these original sequences.

7. In pairs, students answer any comprehension questions provided on the handout to assure that they take note of important aspects of the story line.

8. Students then practice telling the story with the help, if necessary, of the vocabulary and structure notes provided on the sheets. The teacher circulates, giving assistance where needed.

9. Half of the members of each group exchange places with one another so that each group is equally composed of learners with different stories to tell.

10. Students share their stories orally.

11. A student from each group is selected to recount to the class the story he or she has just been told.

12. The class compares how closely the retold narrative corresponds to the original. Discussion of where break-down in transmission might have occurred follows.

13. Next, the teacher places a large number of disparate objects on a table within view of the entire class.

14. In pairs, students decide on three or four of these objects to use in jointly creating an original story in which the objects are somehow connected. This, of course, entails the use of language for imaginative, and often, very humorous purposes.

15. Students circulate around the room, orally sharing their stories with one another.

16. As a composition exercise, the pairs are asked to write out their narrative. The written work can later be used as the basis for an error correction exercise, or as part of a writing lesson on the rhetoric of narration. Many other follow-up activities are also possible (Wyman 1983: 5-6).

Benefits

Interactive narration offers a flexible communicative framework for practicing listening and speaking skills. It can be used as a tool to help develop the learner's ability to process and produce pieces of discourse longer than the sentence.

While its usefulness for work with reported speech and temporal discourse markers is readily apparent, it is not limited to these teaching points. Because teachers are free to select narratives according to their grammatical and lexical content, interactive narration can be utilized to practice a wide variety of structures and vocabulary. Moreover, it affords the learner opportunities to engage in a number of specifically definable speech acts such as organizing and reporting events in chronological sequence, paraphrasing, and requesting and providing clarification about the details of events. Finally, it has the advantages of any group activity—by moving the teacher into a facilitator role, it increases participation and encourages risk-taking, peer teaching and learner autonomy.

The shortcomings of linear, teacher-centered approaches to language teaching

have become all too apparent to adult ESL teachers who must cope with problems posed by continuous enrollment, mixed- level groupings and learner alienation(Stevick 1976b) while remaining cognizant of the special needs of the adult learner. Part of the answer to these challenges may be for teachers to use activities such as interactive narration to create an environment for acquisition (Krashen 1977, 1981, 1985), one from which all learners can take something, and one to which they can all contribute.

Note

1. For a description of a storytelling procedure paralleling this version in some respects but logistically somewhat less complex, see Wyman (1983) who explains how a single story might be used with pairs of students.

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College ESL—A New Journal

The ESL teaching community and the Office of Academic Affairs of the City University of New York announce a new scholarly journal, *College ESL*.

College ESL will provide a unique forum for exploring questions and concerns regarding the education of English as a second language (ESL) students, specifically urban immigrant and refugee adults in college and pre-college settings. The journal welcomes articles and essays supported by research and theory on current instructional pactices in ESL and related disciplines; innovations in curriculum and pedagogy; research studies; teacher education and training; culture, history, sociology, and anthropology of ESL populations; and relevant ethical, legal, and political issues.

The first issue is scheduled for publication in fall of 1990. Submissions are due February 10, 1990. Send for guidelines to Editor, *College ESL*, c/o The Instructional Resource Center, The City University of New York, 535 East 80th Street, New York, New York 10021.

Encouraging Student Independence in Solving Problems in Research Report Writing

Margaret van Naerssen, University of Pennsylvania

This article describes a technique used to encourage students to reflect on their writing experience and to help themselves. Perhaps others may wish to try a similar technique and/or include the student-generated portion of this paper as an introduction in a research report writing course as a supplement to formal materials used to teach report writing skills.

Rationale and Procedure

ESL students in a research report writing course (7 weeks) had just turned in their rough drafts of their term papers. Their problems in writing were still fresh in their minds. It was decided to have the students share their problems and solutions so they could get some perspective on their problems (they're not the only ones who had that problem) and to develop some solutions for the future.

It was felt that by such an approach students are encouraged to become more independent in solving their own problems and to realize that they can offer valuable assistance to each other. This might be a more effective approach than having the instructor lecture on what they should have done. It was also felt that the students needed a change of pace after pushing themselves through their papers.

Students each wrote down 3 problems that they had had while writing their research report. They worked with a partner to come up with solutions. Then the papers were circulated to the next pair. They added other solutions, indicated if they had had that problem, too, and added other comments if they felt like it. Papers were passed on for three rounds of comments. The papers were then returned to the original writers. The pairs then selected one of their six problems to illustrate with a cartoon.[1]

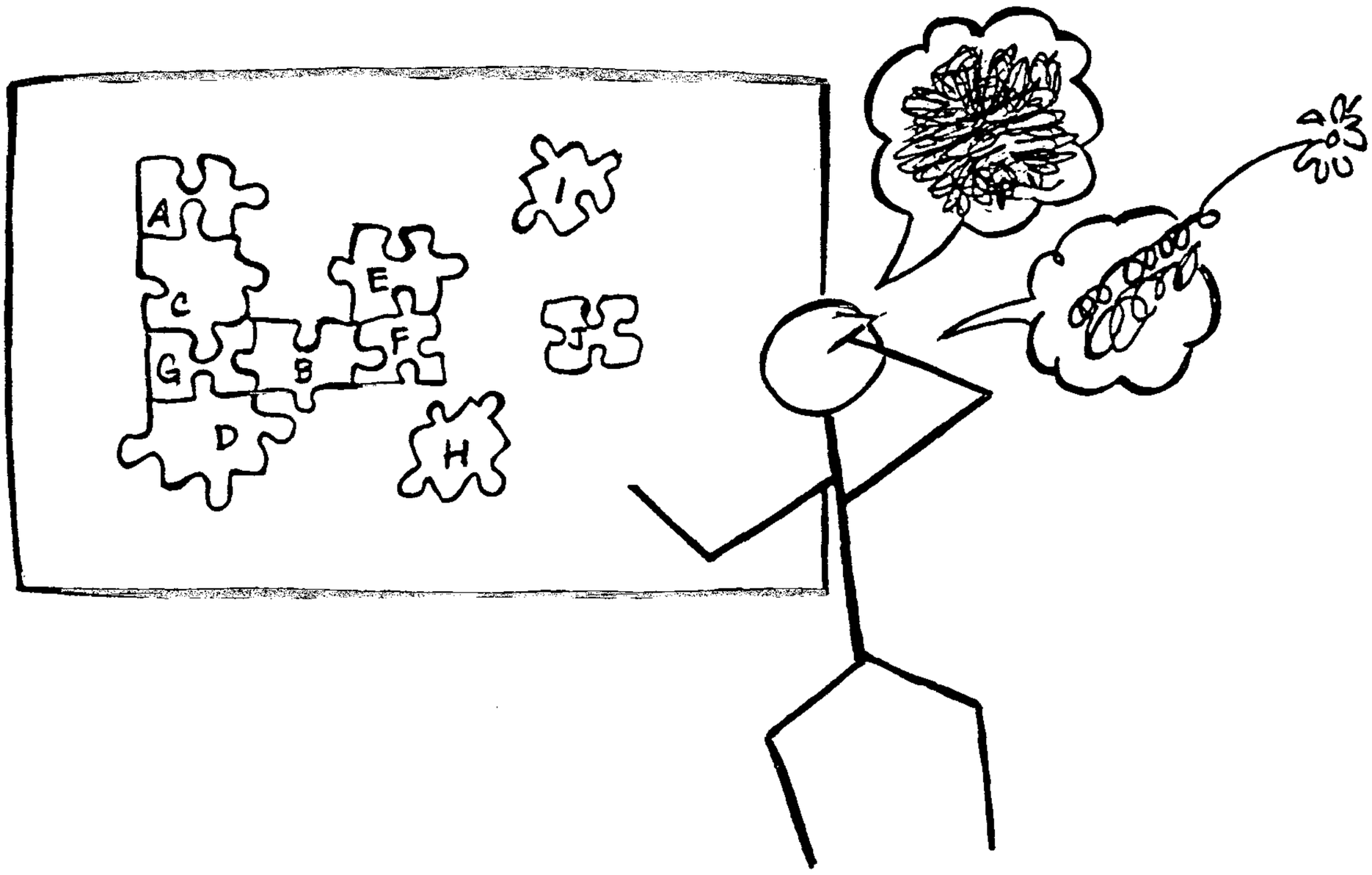
The problems, solutions, comments and cartoons were then compiled by the instructor. The instructor grouped common problems and did some minor editing for grammar and mechanics, but did not change their ideas. (Some repetitions in problems, solutions, and comments have been deleted in this version of the students' work to save space.)

Problems, Solutions, and Comments

Problem 1: Organizing the paper. When I would like to write a research paper the most difficult thing is how to organize what I want to explain. Transition problem. The theory does not flow smoothly.

So do I! I do, too. The same as me. (See cartoon #1.)

Solution 1: You don't have to do it strictly according to your first outline. You can change it.



Cartoon 1

Solution 2: If you concentrate on your topic, it will be easy to organize your paper.

Solution 3: Use "brainstorming" to organize your ideas.

Solution 4: Try to start working on a paper as early as possible.

Solution 5: Start working on it instead of spending 5 hours talking on the telephone.

Solution 6: Try to read *Research Matters*.[2]

Solution 7: Read again your text, *Research Matters*.

Comment: No. What is this person saying? It will still be difficult even though we read that one book.

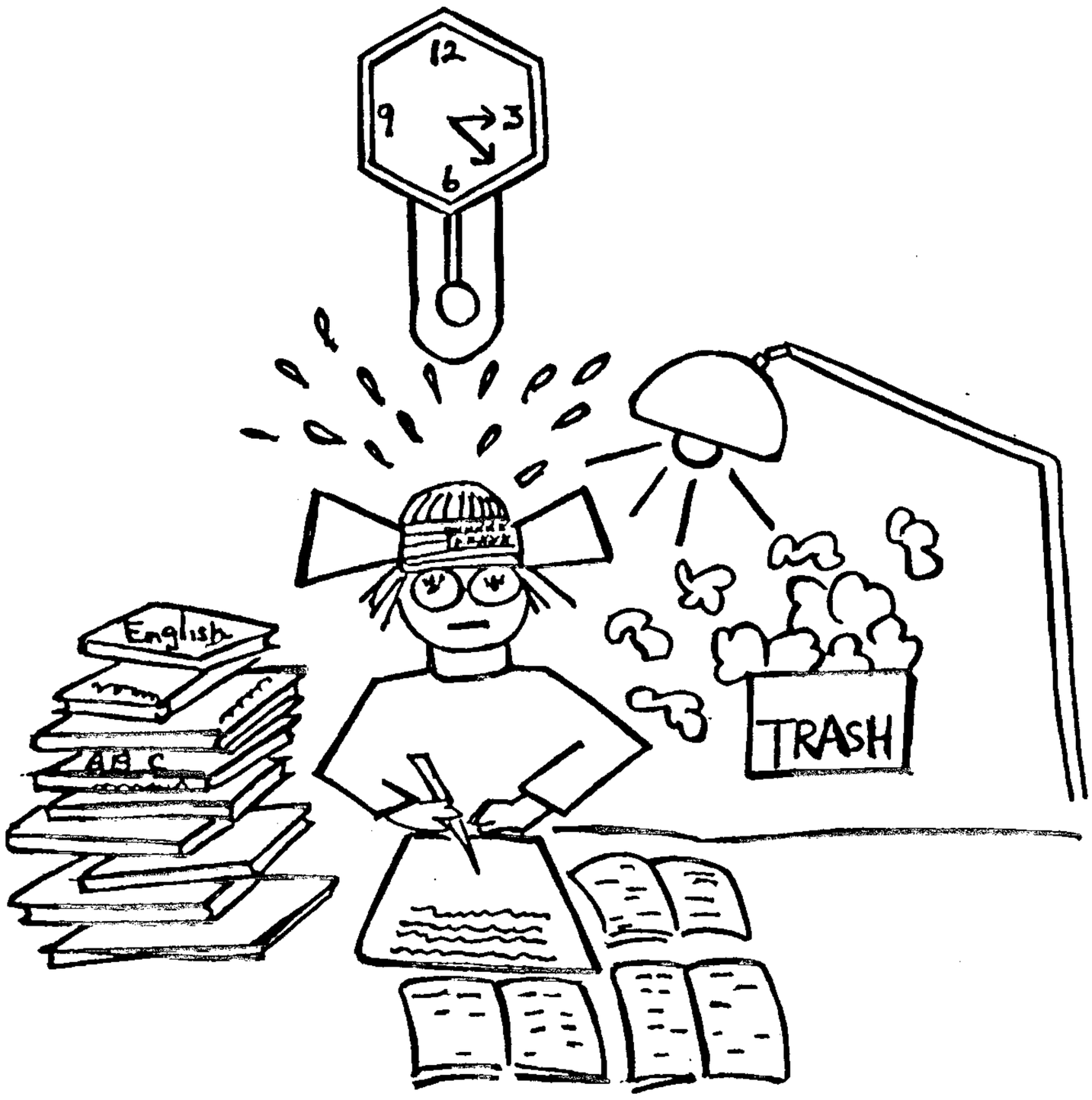
Solution 8: I think when you get stuck you just have to find something else to do. Forget about the paper for awhile and just relax. Then start again.

Problem 2: Organization of the ideas in an English way. Difficulty in thinking and writing down the ideas in English. I'm not a native speaker in English so it's very difficult for me to think something in English and write it down in English at the same time. So do I. Yeah!!! True.

Solution: You had better try to think like an American and forget about your nationality and your language. Don't make your paper a translation. Try to make it like you are an American and are writing your research paper in your own language (English).

(See cartoon #2. Note the American "brain cap.")

Problem 3: My first outline wasn't great. I had to change it completely. Same problem.



Cartoon 2

Solution 1: You should complete your outline first. Otherwise you can't complete your paper!

Solution 2: Try to "brainstorm" again and ask for help.

Comment: And wish very strongly that you had had a teacher in your early high school who had been an "outline addict." They are so picky.

Problem 4: Managing my time

Solution 1: Next time it will be better for you to begin earlier.

Solution 2: Stop thinking you're a "time victim." It's a question of will. (By the way, I seem to have the same problem.)

Solution 3: Never postpone any work. Do everything in its time.

Solution 4: I think we had enough time for the paper (6 weeks!!).

Problem 5: Time & concentration (See cartoon #3).

Comment 1: I think we had enough time to finish the paper.

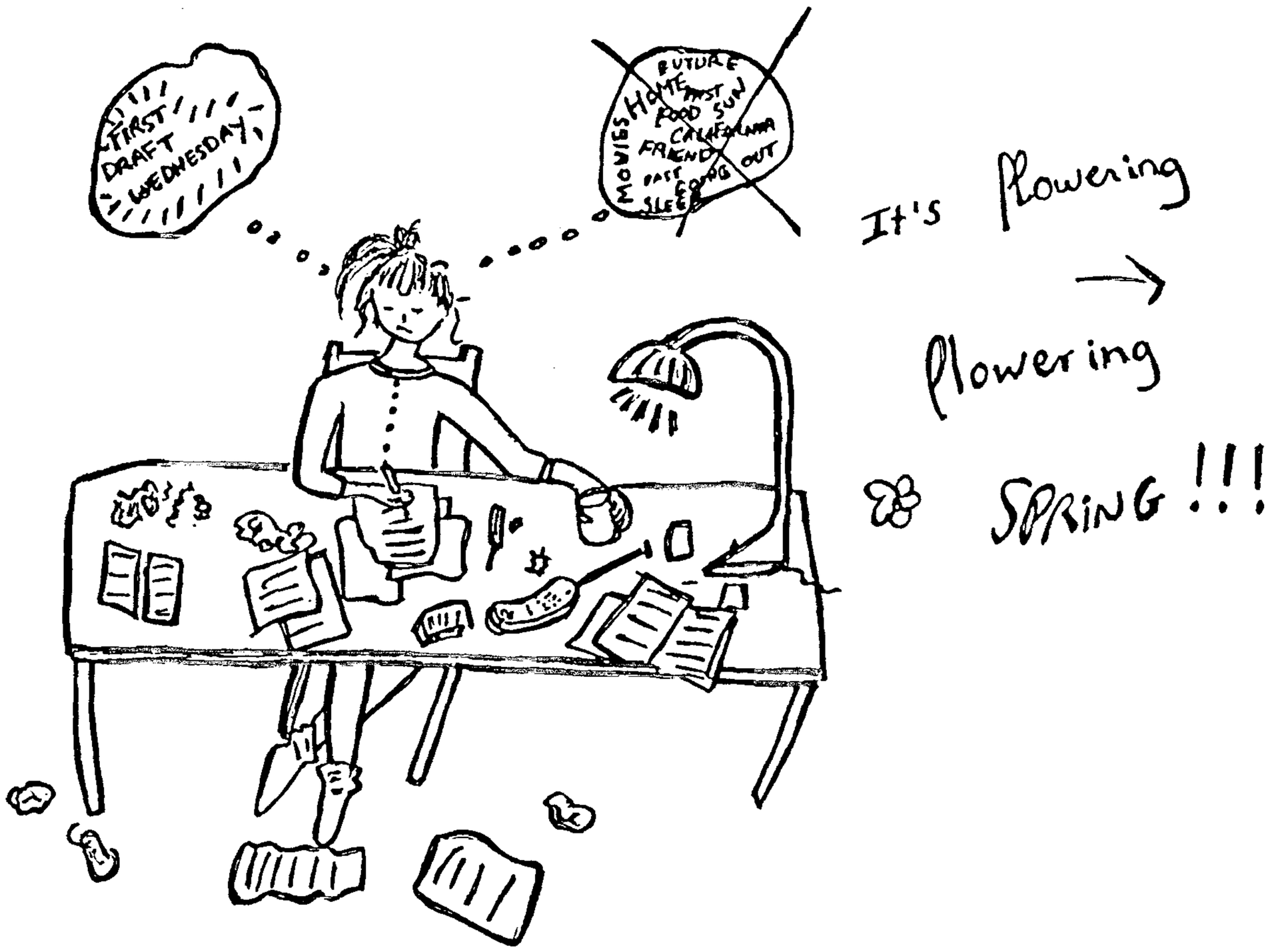
Comment 2: Thank you for saying that (Comment 1).

Comment 3: It is difficult. You never know what will happen.

Comment 4: I have the same problem. Don't worry.

Comment 5: Same problem so I can't give you any advice.

Solution 1: Try not to let things bother your spending time on a paper.



Cartoon 3

Solution 2: Sit down and work on it. Stop only when something is coming out on the paper. Don't eat until then. Don't talk to anybody. If someone asks you to go somewhere, pretend flu. Flu with visible germs, high temperature, green and red pimples!

Problem 6: Word choice. Vocabulary to use—certainly difficult. Language problems (economic and political terms). There are too many English words, too much vocabulary whose meaning I don't know, so when I'm writing or reading some sentences. I have to look for the words in a dictionary. It takes so much time.

Comment 1: I think this is the hardest one. Unfortunately it takes time to improve your vocabulary.

Solution 1: Increase your vocabulary.

Comment 2: Sometimes there is no precise synonym.

Solution 2: Use an dictionary or a book called Roget's Thesaurus where you can find synonyms, words.

Solution 3: Make a summary of each part of the book that you are using for your research.

Solution 4: I think it is very hard for use to find proper words. You can ask a native-speaker.

Solution 5: Choose a subject you're familiar with.

Solution 6: Search the books about your subject and write down some special

words that you can use in your paper, "vocabulary storm."

Notes

1. Bernard Mohan, University of British Columbia, uses student-generated cartoons to have teacher trainees focus on the essence of materials projects they do. These become book covers. Personal communication.

2. Hamp-Lyons, Liz and Karen Berry Courter. (1984). *Research Matters*. Rowley, Massachusetts: Newbury House.

3. Cartoon #1 is by Jun Matsuoka. Cartoon #2 is by Chiseko Nakai. Cartoon #3 is by Tina De Vos. Used by permission. Ideas are by students in the 1989 Spring II Session of Writing 700, English Language Program for Foreign Students, University of Pennsylvania: Musa Al-Hassan, Ergin Arslan, Tina De Vos, Yuko Gamoh, Berrin Daraoguz, Saiko Matsumura, Jun Matsuoka, Chiseko Nakai, Denise Pinto, Jose Rosas, Hideya Shionoya, Goichi Tanaka, Takashi Matsuo, and Shingo Terazawa.

New High of 366,300 Foreign Students Enrolled at U.S. Colleges & Universities

Students from Asia are the fastest growing sector of the U.S. foreign student population, according to the latest annual survey by the Institute of International Education (IIE). Data from *Open Doors 1988-89*, IIE's publication of its annual survey of 2,904 U.S. colleges and universities, shows 366,354 foreign students—a 3% increase over the previous academic year.

The two world regions sending the largest proportions of students to the U.S. continue to be Asia (52%) and Latin America (12%). Europe is in third place (12%), while the Middle East (11%) and Africa (7%) have fallen to fourth and fifth.

Students from China were the largest single group at 29,040. Students from Taiwan followed closely with 28,760. Japanese students showed an impressive growth rate of 33 percent—the highest percentage increase in the survey—to 24,000 students. An unusually high proportion of Japanese (17%) were enrolled in Intensive English Language Programs.

Effect of Recent Events in China

The effects of recent political upheaval in China on student flows are not yet perceptible. IIE is keeping close watch on this matter through successive surveys of campuses with concentrations of Chinese students. The Institute will issue a report in the near future on the proportion of actual to expected arrivals during the 1989/90 academic year.

Number of Graduate Students Continues to Grow

The trend toward graduate education persists—foreign graduate students increased by 6% to 166,380, while undergraduates at four-year institutions decreased by 4% to 131,900.

Growth in ESL and Practical Training Programs

Both English as a Second Language (ESL) programs and Practical Training showed dramatic increases. There were 24% more foreign students in Intensive English Language Programs (29,747) and 46% more in Practical Training (28,500). Growth in intensive English may precede an expansion in foreign student enrollment in regular academic programs, as intensive ESL is often a prerequisite to full-time academic study for students with less-than-fluent English. As for the increase in practical training, foreign students have long urged the need for greater access to practical training opportunities. Apparently this need is now being met more effectively by U.S. higher education.

Engineering Declines But Still Leads Other Fields

The leading field of study continued to be engineering (20% or 72,710), but its lead over business/management (19% or 69,320) has shrunk to less than one percent. Ten years ago, engineering accounted for almost 27% of the foreign student population and business/ management for only 16%.

California, New York, and Texas Lead States

California led all other states with 49,291 foreign students, followed by New York (37,802) and Texas (23,240). Two top ten states, New York and Pennsylvania, saw their foreign student enrollment grow 9% in a single year. However, numbers in Texas and the District of Columbia (among top ten states) actually decreased.

Ordering Copies of the Report

Open Doors 1988/89 will be available in December. The book is a 150-page report on IIE's annual international student census with extensive explanatory text and over 100 supporting statistical tables and charts. *Open Doors 1988/89* may be ordered from IIE Books, 809 United Nations Plaza, New York, NY 10017-3580. Send a check or money order for $32.95 with your request.

Leading Places of Origin

		% Change Prev. Yr.
COUNTRIES		
China (PRC)	29,040	15.4
Taiwan (ROC)	28,760	7.9
Japan	24,000	33.0
India	23,350	11.1
Korea, Republic of	20,610	0.4
Malaysia	16,170	(17.0)
Canada	16,030	2.2
Hong Kong	10,560	(0.8)
Iran	8,950	(14.1)
Indonesia	8,720	(3.2)
WORLD REGIONS		
Asia	191,430	6.0
Latin America	45,030	1.1
Europe	42,770	10.2
Middle East	40,200	(7.9)
Africa	26,430	(7.1)
North America	16,730	2.3
Oceania	3,610	(0.3)

The New Oxford Picture Dictionary and *Collins Picture Dictionary*

Review by Melanie Donly, Brigham Young University

THE NEW OXFORD PICTURE DICTIONARY. E. C. Parnwell. New York: Oxford University Press, 1988. pp. 124, $5.75. Teacher's Manual $3.95. Beginner's Workbook $4.50. Intermediate Workbook $4.50. Wall Charts: (A) pp. 2-41 $69.95, (B) pp. 42-80 $69.95, (C) pp. 81-103 $39.95, (Complete set) pp. 2-103 $149.95. Vocabulary Playing Cards $4.95. Cassettes $24.95.

COLLINS PICTURE DICTIONARY FOR YOUNG LEARNERS. Andrew Wright. London: Collins ELT, 1985. pp. 91. Activity Book. Cassette. £5.25.

The New Oxford Picture Dictionary is designed for students of any age and level studying ESL in the United States. Because the pictures are true to life, it is appropriate for the oldest as well as the youngest student. The Oxford dictionary can be used as a supplement in a multiskills classroom, or, if used with the available helps, as the text itself, providing coursework for two semesters on both the beginning and the intermediate levels. It is also appropriate for self-study and as a simple vocabulary reference. It presents over 2,400 words in 85 topical units ranging from basics such as food and clothing to more specific topics like the space program and occupations. Each unit contains a contextualized, numbered illustration with the words listed at the bottom of the page next to their numbers. Because the pictures aren't labeled with the words, it is very easy to use the pictures themselves for accurate testing. At the back of the book there is an appendix and a pronunciation guide.

The *Collins Picture Dictionary for Young Learners* is designed for 7-11 year olds beginning ESL in a British English environment. Like the first dictionary, the Collins dictionary is also divided into topical units, (43 in all), and introduces just over 1000 words. A drawback however, is that the words are labeled right on the picture instead of at the bottom of the page, making the material less flexible than the Oxford set. The pictures are colorful and funny, and therefore very fitting for the intended age group. This dictionary also contains a pronunciation guide at the back as well as a guide for the parent or teacher on how to use the suggested activities to help the student. Children between the ages of seven and eleven would have a lot of fun using this text.

Although both of these dictionaries are useful, attractive tools for learning ESL, the *Collins Picture Dictionary for Young Learners* is geared more as a self-study tool for parent and child than as a classroom text. *The New Oxford Picture Dictionary* is extremely valuable both as a classroom text and as a self-study guide.

Melanie Donly is a student at Brigham Young University in Utah certifying to teach Spanish and ESL.

Variations on Pronunciation Bingo

(Continued from Page 60)

usually in preparation for "Front vowel bingo" (Table 1) or "Back vowel bingo." (Table 2) The students have to organize the words on the list (given in scrambled order) into five columns according to the vowel sounds they contain:

Although they recognize most of the words, it would be possible to modify the list by removing any of the rows or any single words, or by substituting other words for those in the list. Substitutions would preferably involve at least three words with the same stem, but different minimal-pair vowel sounds: e.g., beat-bit-bait-bet-bat, or seat-sit-(sate)-set-sat. Students should receive some practice hearing the words and pronouncing them.

Procedure

On the day you decide to use the words to play bingo, have ready sets of grids of 25 squares (or if you decide to use fewer words, a grid of 16 squares). You can also ask the students to do this in a few minutes before beginning the game. The students are then instructed to write any 25 (or 16) of the above words in any of the squares in the grid at random, filling each of the squares with a word. It's likely that they will not use all of the words, and as a result, each student will have a different selection of words, all in random order.

The teacher usually calls the words out twice, selecting them at random from the list, and the students mark the words on their playing grid. The first student with 5 marked words across, up-down, or diagonally is the winner. Of course, it is important to check the winner's playing card to be sure that he has marked only the words you have called out.

Variation 1: To see where comprehension problems occur

When the teacher calls out each word, he assigns a number, and the students write the number next to the word on their playing grid, eg. T: "Number 1 is: hate...hate." The advantage to using this system is that the teacher can see whether the student-marked answers correspond to the words he actually called out. This is very useful for determining where students are having problems.

[iy]	[I]	[ey]	[ɛ]	[æ]
feet	fit	fate		fat
eat	it	ate		at
lead	lid	laid	led	lad
heat	hit	hate		hat
sheep	ship	shape		
leak	lick	lake		lack
feel	fill	fail	fell	
cheap	chip			chap
	rid	raid	red	

Table 1. Words for Front Vowel Bingo

[uʷ]	[U]	[oʷ]	[ə]	[ɔ]
		coat	cut	caught
	took	toke	tuck	talk
	should	showed		
pool	pull	pole		Paul
fool	full	foal		fall
boot		boat	but	bought
Luke	look		luck	
			sun	
stood			stud	
			sung	song
put			putt	

Table 2. Words for Back Vowel Bingo

After one student calls out bingo, and the teacher has checked to make sure of the student's listening accuracy, the teacher can write the words on the board in the numerical sequence in which they are called out, so that the students can self-correct, and the teacher can discover which words are causing difficulty. Students often discover at this point that they've had bingo all along, but they weren't aware of it.

Variation 2: Practice in Transcription

If the students are accustomed to using transcription, the words can be put into transcription and randomly distributed on the grid. This could be done with the word in transcription by itself, or in combination with the word spelled out normally.

Results

Since the rows of words can be changed for words already familiar to the students, the vocabulary is that which the students have already practiced but might not be able to identify when they hear the word pronounced. Students have to develop an ear for distinguishing sounds that are confusing or that sound the same to them. Pronunciation bingo helps them distinguish among several sounds rather than just pairs of sounds.

Conference Announcements

TESOL (Teachers of English to Speakers of Other Languages) will hold its annual convention in San Francisco, March 6-10, 1990. Registration materials will be mailed in November 1989 to all TESOL members. Others may contact TESOL, Inc., 1600 Cameron Street, Suite 300, Alexandria, Virginia 22314 USA, Telephone 703-836-0774.

The National Association of Teachers of English as a Foreign Language, Ireland (NATEFLI) is co-hosting the 24th International Conference of the International Association of Teachers of English as a Foreign Language (IATEFL) in Dublin in March 1990. Contact: IATEFL, 3 Kingsdown Chambers, Kingsdown Park, Tankerton, Whitstable, Kent CT5 2DJ, England or NATEFLI, P. O. Box 1917, Dublin 2, Ireland.

Variations on Pronunciation Bingo

Frank J. Quebbemann, Universidad Javeriana

In order to check whether students hear the difference between two sounds, teachers commonly use minimal pair drills, first asking students whether two words are the same or different.

Teacher: "Hat - Hat"
Students: "Same."
Teacher: "Hat - Hate".
Students: "Different"

They then often ask which of the sounds is being produced, sound 1: [eʏ] or sound 2: [æ]:

Teacher: "Hate"
Students: "One" (or they hold up one finger to represent [eʏ] or two to represent [æ].

The next steps, of course, are imitation and production of the sounds.

Students can often become quite adept at indicating which sound they hear when choosing from a pair of sounds. However, when they are confronted with more sounds from which to choose, the task becomes more difficult. Of course, minimal pair drills could be adapted to become "minimal trio drills" or "minimal quartet drills", but it might be more motivating and productive to have a different type of activity, such as...

"Minimal Pair Bingo"

Preparation

A few days before playing this bingo game, give students a list of approximately 30 words which contain the sounds they've been practicing. This is

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