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Subscriptions are available on a complimentary basis to individuals and institutions involved in the teaching of English as a second/foreign language. Requests for new subscriptions and change of address notification for continuing subscriptions should be sent to the circulation manager.

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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.

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

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Second Language Teaching: An Overview of Methods

by Anna Uhl Chamot and Denise McKeon

Various methodologies for second language teaching have been popular at different times. During the 1960s the Audiolingual Approach (where students memorize set dialogues then manipulate sentences modeled by teachers in drills) was the accepted approach. With the emergence of new linguistic and psychological research in the 1970s, the popularity of the Audiolingual Approach diminished.

Since then approaches that employ the selection of methods and techniques matched to the individual needs of the students have evolved. Emphasis has been placed on all four language skills--listening, reading, speaking, and writing--rather than just on oral skills. Linguistic accuracy has been de-emphasized, and communication of meaning has been encouraged. Learner-centered activities have replaced teacher-directed drilling of correct sentence patterns. In curriculum planning, language is now often classified by the function it serves and the notion it expresses rather than solely by its grammatical structure.

Most methodologies have been developed for adult second language learners. The adaptability of these methodologies to younger second language learners, with the exception of Total Physical Response and Natural Approach methodologies, has not been demonstrated. With increasing research evidence in various learning styles, it is probable that no particular method will be equally effective with all students.

Here are brief descriptions of some of the second language learning methodologies that have gained recognition since the early 1970s.

Confluent Language Education

Beverly Galyean describes Confluent Language Education as an approach originating in humanistic psychology. Cognitive, affective, and interactive teaching/learning objectives are interwoven so that whole-person learning is achieved. Four components form the basis of this approach: (1) "here and now teaching," where instructors focus on the interests, preferences, activities, and plans of individual students in developing language exercises; (2) student-generated output, which is used as class content for additional language practice; (3) interpersonal sharing, where students communicate their interests and feelings to each other on a one-to-one basis or in group discussions; and (4) the use of language as a tool to help students increase self-awareness and to promote personal growth.

Counseling-Learning or Community Language Learning

Counseling-Learning or Community Language Learning was developed by Charles Curran as a humanistic approach involving the learner's whole person through the use of counseling psychology techniques. In this approach teachers are the facilitators and the classroom emphasis is on shared, task-oriented activities where students and teachers cooperate in aiding each other. In the beginning, students sit in a circle and communicate freely with each other in their native languages. Teachers (or knowers) remain outside the circle and translate the conversation into the target language which the students repeat. Periods of silence and an unpressured atmosphere give students time to think about the target language they are hearing. A tape of the session may be made and played at the end of the class; if students wish, teachers write all or part of the target language conversation and briefly explain its structure.

Security and acceptance are emphasized in the classroom and are exemplified

through the students' mutual support system, the teachers' sensibilities and counseling skills, and the use of the native language and translation in the early stages of instruction.

The Silent Way

The Silent Way is a humanistic approach to second language instruction first introduced by its developer Caleb Gattegno in 1963. However, this approach was not widely known until the mid-1970s. The theory behind the Silent Way is based on several general principles: (1) teaching is subordinate to learning; (2) students learn by listening to each other rather than teachers; and (3) greater progress is made through self-evaluation than through teacher-evaluation. A unique feature of this methodology is the use of wall charts and colored rods to establish the reference to meaning in the beginning levels of instruction.

Silence is used by both teachers and students to provide time for contemplating the sound and structure of the target language. Teachers point to a wall chart of symbols, which stand for syllables of spoken language and are color-coded to indicate similar sound patterns represented by the symbols. Students initially pronounce the syllables in the target language in a chorus, then individually. As students master the sound patterns of the target language, greater emphasis is placed on vocabulary development achieved through the use of specific visual aids.

Suggestopedy, Suggestopedia, and Suggestology

Suggestopedy, Suggestopedia, and Suggestology are labels attached to the methodology developed by Bulgarian psychiatrist Georgi Lozanov. This approach is based on three principles: (1) students should enjoy rather than struggle against what they are doing; (2) students' conscious and unconscious reactions are inseparable; and (3) students' "reserve powers" must be mobilized leading to newer, faster, and a more permanent kind of learning.

Students' insecurity and resistance to the new language are diminished through the planned use of nonverbal techniques, classical music, and comfortable, aesthetic surroundings. "Infantilization," or a child-like trust in the system is fostered in students. Both "passive" and "active" sessions are conducted. In passive sessions students listen to long dialogues explained by teachers and presented in dramatic readings accompanied by music selected to lower the mental barriers students have toward new linguistic systems. In active sessions students use materials from the dialogues to interact with each other in the new language.

The Natural Approach

The Natural Approach, based on the work of Tracy Terrell and Stephen Krashen, proposes instructional techniques that facilitate the natural acquisition of a language. This approach, which encourages language acquisition by developing proficiency without direct or conscious recourse to the formal rules of the language, is based on two principles: (1) speech is not taught directly but rather acquired by understanding what is being communicated (comprehensible input) in low-anxiety environments; and (2) speech emerges in natural stages.

Denise McKeon is Senior Trainer/Coordinator of Support Services for the Georgetown University Bilingual Education Service Center in Washington, D.C. She has taught in ESL Bilingual Education programs for students in grades K-8 and adult basic education. Her previous publications include: "The Four Phases of Teaching and Learning a Second Language" (with Joanna Scully-Escobar) in *The Adult Basic Education/TESOL Handbook*, and *Testing and Teaching Communicatively Handicapped Hispanic Children* (co-edited with Heidi Dulay and Marina Burt).

This approach focuses on successful expression of meaning rather than on correctness of form. An initial silent period, where students develop speech, is a prerequisite to actual speech production by students. Teachers accept all attempts by students to communicate, regardless of the accuracy of form or language of expression. Expansions, not translations, of incorrect or incomplete communication by the students are provided by teachers as is natural in two-way communication. Thus, conversation skills in the target language emerge but are not specifically taught.

Total Physical Response (TPR)

Total Physical Response was developed by psychologist James Asher as a method for second language teaching that parallels first language acquisition sequences. This approach is based on three key ideas: (1) understanding the spoken language precedes speaking; (2) understanding is developed through students' body movements; and (3) speech should not be forced as students naturally reach a "readiness" point when speech becomes spontaneous.

During instruction commmands are given in the second language and acted out first by teachers then by the students, allowing them to perceive the meaning of the commands while hearing the language. As the commands become more complex, visual aids are used to enrich the students' vocabulary. Students begin speaking when they are ready, and communication is uninterrupted by corrections. During a one-hour lesson between 12 and 36 new lexical items may be introduced. Students are permitted to ask questions in their native languages only at the end of the class. The total physical response method has been used to teach a variety of languages and has been the subject of experimental studies showing impressive language gain, including retention and transfer of oral skills to reading and writing.

Anna Uhl Chamot is Manager of Research Information Services at the National Clearinghouse for Bilingual Education. She has taught in both university and inservice ESL and bilingual teacher-education programs for elementary and secondary education. She is an ESL textbook author whose writing has also been published in various journals and books on ESL. Currently, she is project director for a study funded by the U.S. Department of Education to survey the literature on ESL in public education.

Edited by Jane Swartzloff, National Clearinghouse for Bilingual Education

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Conference Announcements

The Japan Association of Language Teachers (JALT), an affiliate of TESOL, will sponsor its eleventh annual International Conference on Language Teaching and Learning at Kyoto Sangyo University, Kyoto, September 14-16, 1985. Proposals for papers, demonstrations, workshops, etc., relevant to language teaching/learning/acquisition are encouraged. Contact: Program Chair, JALT '85, c/o Kyoto English Center, Sumitomo Seimei Bldg. 8F, Shijo-Karasuma Nishi-iru, Shimogyo-ku, Kyoto 600, Japan.

The thirty-seventh annual conference of the National Association for Foreign Student Affairs (NAFSA) will take place in Baltimore, Maryland May 28-31, 1985. For details, contact: NAFSA Central Office, 1860 19th St., N.W., Washington, D.C. 20009.

The Association of B.C. TEAL is pleased to call for presentations for its eighteenth annual convention to be held March 14-16, 1985 at Richmond, British Columbia. Contact: Colleen van Winkel, 6529 Dawson St., Vancouver, B.C. V5S 2W2 Canada.

The SEAMEO Regional Language Centre will hold its twentieth regional seminar April 22-26, 1985, in the RELC Building in Singapore. The theme of this year's seminar is "Language Across the Curriculum." Further information and invitations to participate in the seminar can be obtained by contacting: Director, (Attention: Chairman Seminar Planning Committee), SEAMEO Regional Language Centre, RELC Building, 30 Orange Grove Road, Singapore 1025, Republic of Singapore.

The Jerusalem Conference on TEFL-TESOL will be held July 14-18, 1985. The organizing committee invites papers related to the theme of the conference—"Looking Ahead" to developments in foreign language teaching and learning. Abstracts (in English) should be submitted no later than March 31, 1985 to Conference Secretariat, Jerusalem Conference on TEFL-TESOL, 12 Shlomzion Hamalkah St., Jerusalem 94146, Israel.

The Second Annual Symposium on Computers and Languages hosted by CALICO (Computer Assisted Language Learning & Instruction Consortium) will be held January 29 through February 2, 1985 in Baltimore, Maryland. Contact CALICO '85, 3078 JKHB, Brigham Young University, Provo, Utah 84602.

The Use of Ethnic Dance in TEFL

by Jon Burroughs

The use of directed movement in language classes has been shown to be effective in teaching a variety of grammatical structures and vocabulary. Students who act in response to commands in a foreign language have greater retention than students who observe the same actions (Asher 1982: 6).

Folk and ethnic dance in the classroom carries this use of movement one step further. A dance can be used to learn parts of the body, prepositions, and vocabulary that is used for directions and movement, besides stimulating class discussion about countries, cultures, folklore and other topics.

Beyond Total Physical Response

Among the various recent approaches in TEFL methodology that call for some kind of movement in the classroom, James J. Asher's Total Physical Response theory makes the most thorough use of the kinesthetic sensory system. One of Asher's key ideas ". . . in the instructional format for children or adults learning a second language is that understanding should be developed through movements of the student's body" (Asher 1982: 4). For many students, structural instruction that is written on the blackboard for memorization is taught in a vacuum without much connection to reality. The significance of a structure must eventually be demonstrated or simulated to achieve any lasting impression.

The first and most obvious structure gained from movement activities is the imperative form: the teacher tells various students to stand up, go to the window, give another student something, etc. This activity is easy to set up and requires no special equipment. The amount and diversity of commanding that can be done simply depends on the number of verbs the teacher wants to present and on students' initiative for telling each other to surrender personal objects and move around the room. While this is a welcome break from remaining seated and quiet throughout a language class, it does not carry much human interest outside the immediate situation. Similarly used, folkdance gives the teacher something to work with along the same lines, while creating additional possibilities for language activity.

Linguistic Benefits of Folkdance

In beginning-level English courses, an immediate benefit of teaching a folkdance is the acquisition of numbers. Folk-dancers are counters because the patterns taught are referred to in terms of "step one", "step two", etc. Another benefit is the acquisition of prepositions, which are always included in directional cues, such as "step on left", "move into the circle", "step right foot beside left". The names of various parts of the body also come into play as the teacher repeats instructional cues and demonstrates points of styling: "lift your foot higher"; "clap hands"; "hands on hips".

Providing Background Information

Introducing a dance should begin with a brief summary of where the dance is from, and any information of note about the dance (e.g., it is danced at weddings or religious ceremonies) and whether or not it is still danced on these traditional occasions.

Selection of Dances

Choosing a suitable dance is important. (A few recommendations are noted at the end of this article.) Of the many folkdances which researchers have notated and made available for recreational folkdance groups, those which avoid partner

formation are best for use in a language class, where there is hardly ever an even number of men and women. Aside from a few modern choreographed dances and the disco-type of dancing, most recreational dance done in the West calls for couples, in separated pairs or groups of pairs.

A dance for a language class should be one that the teacher can both demonstrate and teach in front of the group with everyone facing the same direction to facilitate learning steps and directional changes. Older European dances with their mixed lines and circles are well-suited for language practice activities.

Dances with an even number of counts and movements that are not too subtle are best to begin with. There are many folk-dances which have a basic eight-count pattern that are very useful. They can be learned in one session and are simple enough so that the teacher can both move and talk through the dance while students imitate the movements and listen to the new vocabulary items and grammatical structures.

Jon Burroughs received his M.A. in TEFL from the University of Texas in 1981. He has been teaching at the Centro Colombo Americano Binational Center and at the Universidad Javeriana in Bogota, Colombia since then.

Classroom Procedures

The following is a format of a dance activity for the language class using a simple eight-count pattern:

1. Explain to the students what is going to happen, that they are going to learn a folk-dance and that it is going to be easy. The teacher can include here that they will be learning parts of the body as well as movement and directional terms.

2. Have the students stand in scattered formation facing one direction and avoid problems of teaching by "mirror image". Talk and walk through the dance using numbered counts and abbreviated movement instructions (e.g., count one, step on right; count two, lift left;). Dances suitable for this activity will have only one or two foot movements per count. Beginners are sometimes shy or unsure of themselves, so the patterns must be clear and uncomplicated to avoid confusion.

3. Once the students are fairly secure in their steps, they can be placed in the proper formation (circle, short lines, or one long line, according to the dance) with more adept students leading in the case of line dances.

4. The teacher goes over the dance in formation, talking through it to reinforce vocabulary while introducing prepositions and other vocabulary not used during the first teaching.

5. The dance is done with music, the teacher demonstrating it alone first, if necessary. It is then repeated.

6. The first five steps may be all that time permits for the introduction of a new dance. The next step is to review the dance both verbally and with movement. At the blackboard the teacher writes "count 1," "count 2," etc. and begins a question-answer exercise over the dance movements. The questions will reflect the language level of the class:

For beginners the question could be:

What is count three?

and the response:

Step left, or *Step on left.*

For more advanced students, the same dance can be analyzed with progressively more complicated dialog:

What happens on count three?

Step on the left foot.

What do you do on count three?

You step forward on the left foot.

Who can tell me what happens after count three?

I can. You get ready to hop on the left foot.

The class can become less teacher-oriented at this point by having students question each other about counts and movements.

Equipment

The equipment used for dance activities may consist of records and a record player (convenient for quick repetitions, bad if the floor shakes with stamping), a cassette player with cassettes (good if there is enough amplification), musicians with instruments (if appropriate—an unamplified dulcimer would prove too hushed for most groups), or simply the blackboard, as in the case of Serbo-Croatian "silent" kolos in which the leader directs the dance through spoken commands or by stamping different rhythms.

A Few Cautions

There is a lot of new input to take in all at once the first time a dance activity is done with a group of students, many of whom may never have learned a dance by this "recipe" method before or whose background does not include much social dancing. For this reason, careful repetition of dance patterns and vocabulary is necessary to insure a sense of accomplishment with the movement and subsequent language activity. Some students may have trouble imitating dance steps even after several tries. Remember, however, that language skills and not polished dancing are the aim, and the entire class, regardless of dancing skill, can participate in the question-answer exercises which follow the dance.

Summary

As well as being a stimulating break from routine class procedures, folk and ethnic dances provide material for language growth and open up areas for conversational exchange. "When the target language is followed by a physical action, one understands what was said" (Asher 1982: 59). For vocabulary reinforcement and retention, word identification with corresponding actions and creation of contexts for conversation and comparison, folkdance is a superb classroom tool.

REFERENCE

Asher, James J. 1982. *Learning another language through actions: the complete teacher's guidebook.* Los Gatos, California: Sky Oaks Productions, Inc.

NOTE

Some beginner-level folkdances which have proven to be useful in the classroom are *Hassaposerviko* (Greek) using the dance tune "Lerikos," *Šetnja* (Serbian), *Sirdes* (Armenian), and *Hashual* (Israeli). Readers who would like further information may write to NAMA Orchestra, c/o David Owens, 2367 Glendon Ave., West Los Angeles, CA 90064 or contact other special record shops which carry folk dance materials.

A CALL FOR ASSISTANCE

The Testing and Certification Division of the English Language Institute at the University of Michigan is preparing a report of studies which have been conducted using the Michigan Test Battery or parts of this test such as the Michigan Test of English Language Proficiency (MTELP) or Michigan Test of Aural Comprehension (MTAC). Information about such projects is welcomed. Please direct correspondence to Testing and Certification Division, English Language Institute, The University of Michigan, 3020 North University Building, Ann Arbor, MI 48109.

Teaching Listening Comprehension

Book Review by Mere Meha

TEACHING LISTENING COMPREHENSION. Penny Ur. Cambridge: Cambridge University Press, 1984, pp. 173. $22.95 hardcover, $8.95 paperback.

Teaching Listening Comprehension is one of a series of books from Cambridge University Press entitled *Handbooks for Language Teachers.* (Following this review is a list of other titles now available in the series to date.) Inspection of this book immediately reveals the vast amount of experience that Ms. Ur has had in the field of teaching English as a second language.

Teaching Listening Comprehension is divided into two major parts. The first is entitled, "Understanding Spoken English," and is concerned with the function of English in everyday conversation, the difficulties ESL learners often face, and how teachers can best prepare learners to cope with and be aware of those difficulties. One chapter is set aside for discussion of each of these three areas. Chapter one is introductory. In the other two chapters, the author proceeds to analyze the problems encountered by the language learners and discuss any considerations involved when making adjustments to lesson plans.

The second major portion of this book deals with actual suggestions for classroom activities. A page or two is devoted to each type of listening activity. Again, Ms. Ur is careful to suggest how lessons can be adapted to suit the level of the students.

The format of the book itself is excellent for teachers, and is written for those who are somewhat new in the field of foreign language instruction. It deals first with essential background material which every FL/ESL teacher should know; and with activities for the classroom. It is a very practical book. One strength is its discussion of the possible difficulties encountered in the ESL classroom. Some very constructive and helpful suggestions are made on how to overcome each of them.

Another selling point is the bibliography. In most books the bibliography is merely a list of works the author has used as resource material. In this book, however, Ms. Ur has very conscientiously listed her sources under topic headings: Headings such as listening comprehension, games, listening for perception, songs, role plays, etc. This is of special interest to the teacher who is dealing with a particular area of listening. By referring to the desired topic, a list of sources is readily available.

Also worthy of special mention is the index which consists of a list of all the various listening suggestions and activities mentioned in the chapters. The index can quickly give the pages on which are found information or examples of a particular type of activity. Judging from this feature and others, it is obvious that the book was written in a thoughtful manner with classroom teachers foremost in mind.

Other titles to date in the Cambridge Language Teaching Library:

Discussions that Work: Task-centered Fluency Practice. by Penny Ur. ($6.95 paperback) 1983.

Drama Techniques in Language Learning. (New Ed.) by Alan Maley and Alan Duff. ($19.95 hardcover, $8.95 paperback) 1983.

Games for Language Learning. (New Ed.) by Andrew Wright, David Betterridge, and Michael Buckby. ($21.95 hardcover, $14.95 paperback), 1984.

Once Upon a Time: Using Stories in the Language Classroom. by John Morgan and Mario Rinvolucri. ($19.95 hardcover, $7.95 paperback), 1984.

Mere Meha, from New Zealand, is a senior majoring in TESL at BYU–HC.

Move Your Furniture on the Overhead Projector

by Mark Seng

A variety of prepositions and lexical items may be taught with this delightful transparency (originally devised by Adele Camus). With the addition of other objects, directions may be given for students to follow (a version of total physical response methodology). Here are a few of the concepts which may be presented:

Prepositions

A great variety of prepositions can be introduced and practiced in a nearly limitless number of ways: *beside, between, under, underneath, below, above, in front of, in back of, behind, on the left of, on the right of, in the middle, far from, inside, outside, at, near, along, in the corner of, down from, on, in, into, next to,*

Examples:

Where is the cat?
She is under the table.

Where is the lamp?
It is on the table.

What color is the cat on the left of the table?
It is black.

Coordinates

Likewise, a number of coordinate pairs can be presented and practiced using the furniture and other objects in the projected room:

either-neither	*either-or*	*neither-or*
one-other	*this-that*	*these-those*

Examples:

Is either cat brown?
No, neither cat is brown.

Where are the cats sitting?
One cat is sitting on the chair. The other cat is sitting on the sofa.

Which cat is naughty?
This cat is naughty. That one is good.

Possessives

Possessive constructions also lend themselves to presentation and practice using this transparency:

John's cat	*the cat of John*
The boys' cats	*the cats of the boys*

Examples:

Whose cat is sitting on the rug? John's cat is sitting on the rug.

Whose cats are they? They are the boys' cats.

Construction

This transparency device can be made without machines. Clear sheets of plastic (like page protectors) will provide a transparency base with the perspective lines drawn using a straight edge and a permanent marking pen or india ink (see figure 1). If the lines are drawn on the underside of the transparency they will not rub off. Because one may use any kind of clear plastic, this base transparency can be made larger than ordinary transparencies, which are only eight and one-half inches (the projector stage is ten and one-half inches square). This additional space can prove useful for this application.

The furniture and other parts of the room (see figures 2 and 3) can be made on a thermal transparency or again simply traced on clear

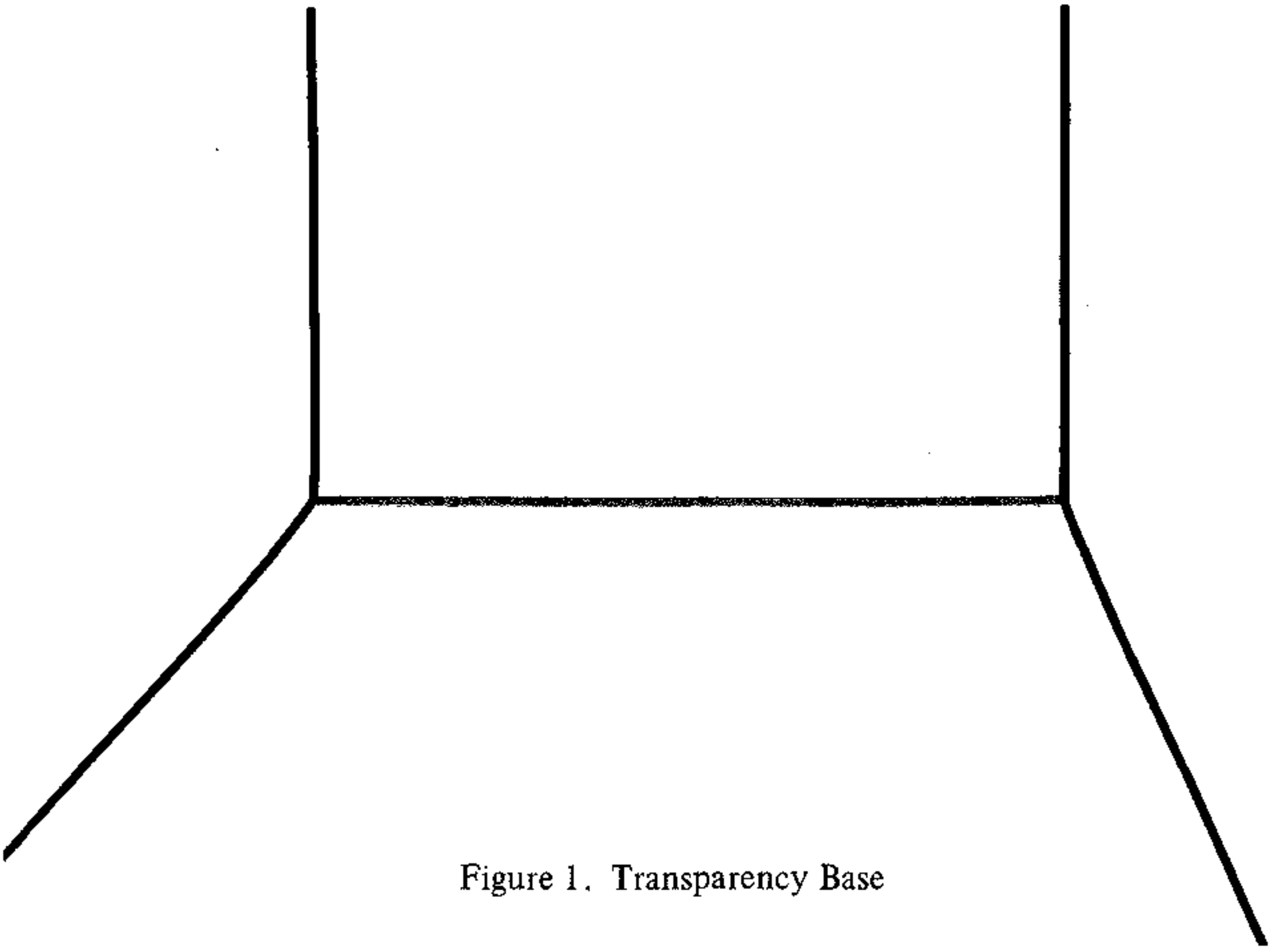

Figure 1. Transparency Base

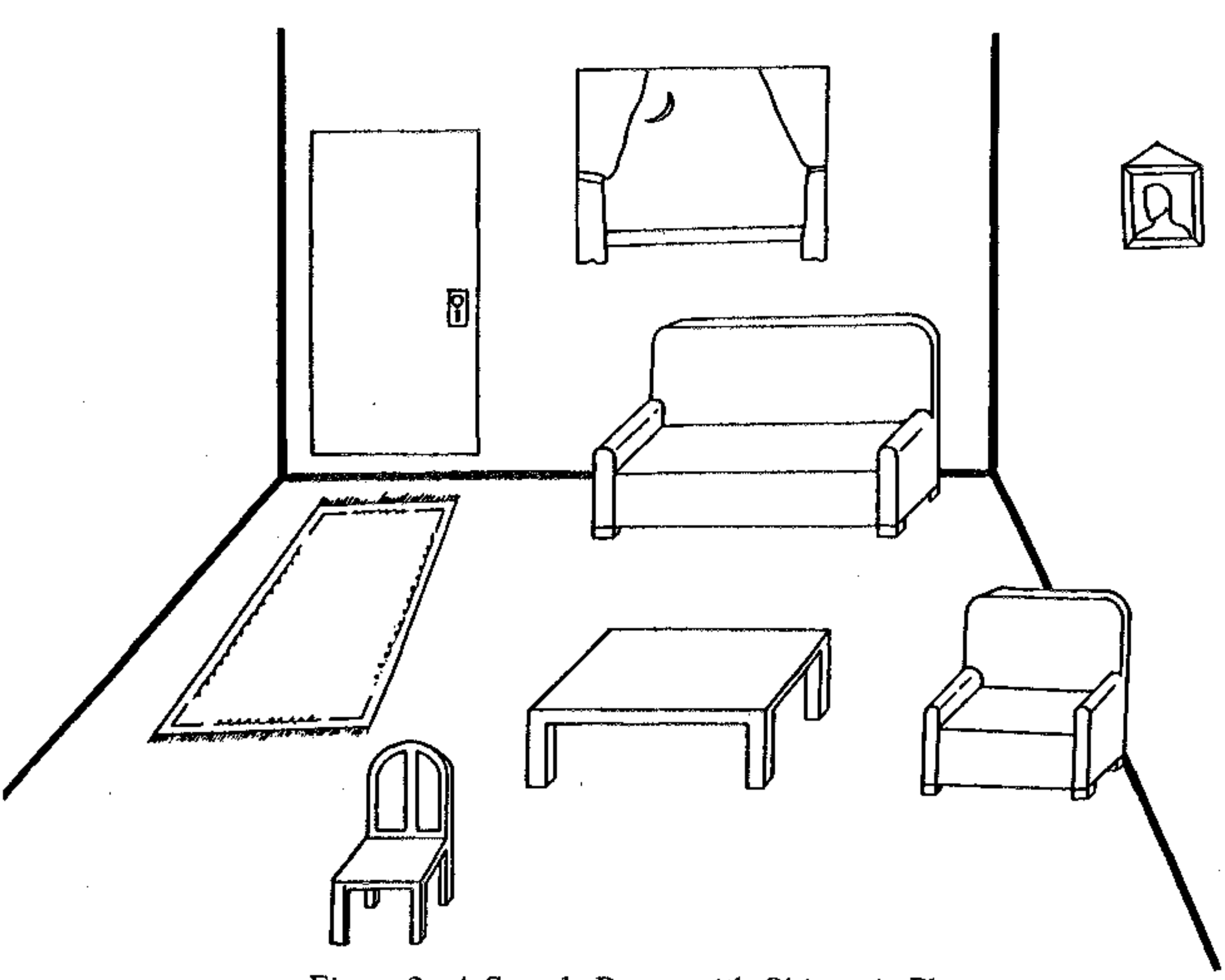

Figure 2. A Sample Room with Objects in Place

plastic with a pen. A heavier weight plastic will facilitate the manipulation of smaller items on the projector stage. To facilitate holding small items, the plastic may be cut a bit larger than the picture itself with one side folded up to serve as a handle. If cut from paper or cardboard, the silhouette of one cat (or other animal or object) will project black ("Blackie"). The other cat, cut from clear plastic outlined in black, could be named "Whitie."

Using colored page protectors for the transparency adds attractive colors which aid in object identification and the teaching of color names. Pictures drawn on lighter colors like yellow will remain legible even when some objects are placed on top of others. If clear plastic is used, some items may be colored with marking pens on the back side, or pressure sensitive colored film (available in sheets at office supply stores) may be applied.

A custom-made transparency frame can be fabricated from cardboard. And for storing the various, loose items, a ziplock plastic bag or ordinary envelope will do nicely. A transparent plastic bag offers the advantage of keeping all materials visible and readily accessible.

Use

After placing the base transparency on the overhead projector, each item of furniture may be placed on the stage and named—possibly with the class repeating the name. Prepositional relationships become readily apparent as objects are arranged in the transparency "room".

The versatility of this ingenious device becomes more evident as it is used. For example, one can cut out a "spot" from a piece of paper and place it on the rug, sofa, or chair. That piece of furniture now has a spot. By using one of the inexpensive new bulletin board pens which dry to a powder, one can demonstrate and practice such expressions as *removing the spot.* (One draws the spot or writes the words which then can be erased with a dry cloth or one's finger.) *The spot is being removed. The spot is now removed.*

The addition of a few other furnishings will facilitate practice of the passive. A television set can be added with some other valuable items like a necklace or stereo. Then a "burglar" can steal the items. Hence: *The thief stole the television. The television was stolen.*

By creating a slightly different base diagram or by using new articles in order to create a different room, different skills may be developed using a physical response technique. Short messages with directions for students to follow may be written in advance on the chalkboard or on a chart on the wall or on the back of the door. Simple, short messages such as, *Susie, please open the door.* or *Walter, will you close the door, please?*, may be written and erased by both you and your students. Students enjoy preparing their own directions and then naming others to carry out the instructions on the transparency.

Students may be interested in finding other items which can be used with this transparency. Small plastic toys work well. For example, a little plastic airplane could be made to fly in and out of the window. An actual, small nail may be placed on the wall, from which the picture can be hung. A BB could roll under the rug, into the corner, even under the door—most effective if the door is cut from a manila folder so that it is opaque. One student might ask another to rearrange the furniture following directions given. *Place the chair under the window. Put the sofa along the wall. Hang the picture on the door.* etc.

This transparency device can keep on teaching outside the classroom. A thermal spirit ("ditto") master, made from the transparency original, can be used to make almost-free copies of the room and its furnishings for students who wish to continue to practice "moving their furniture" at home.

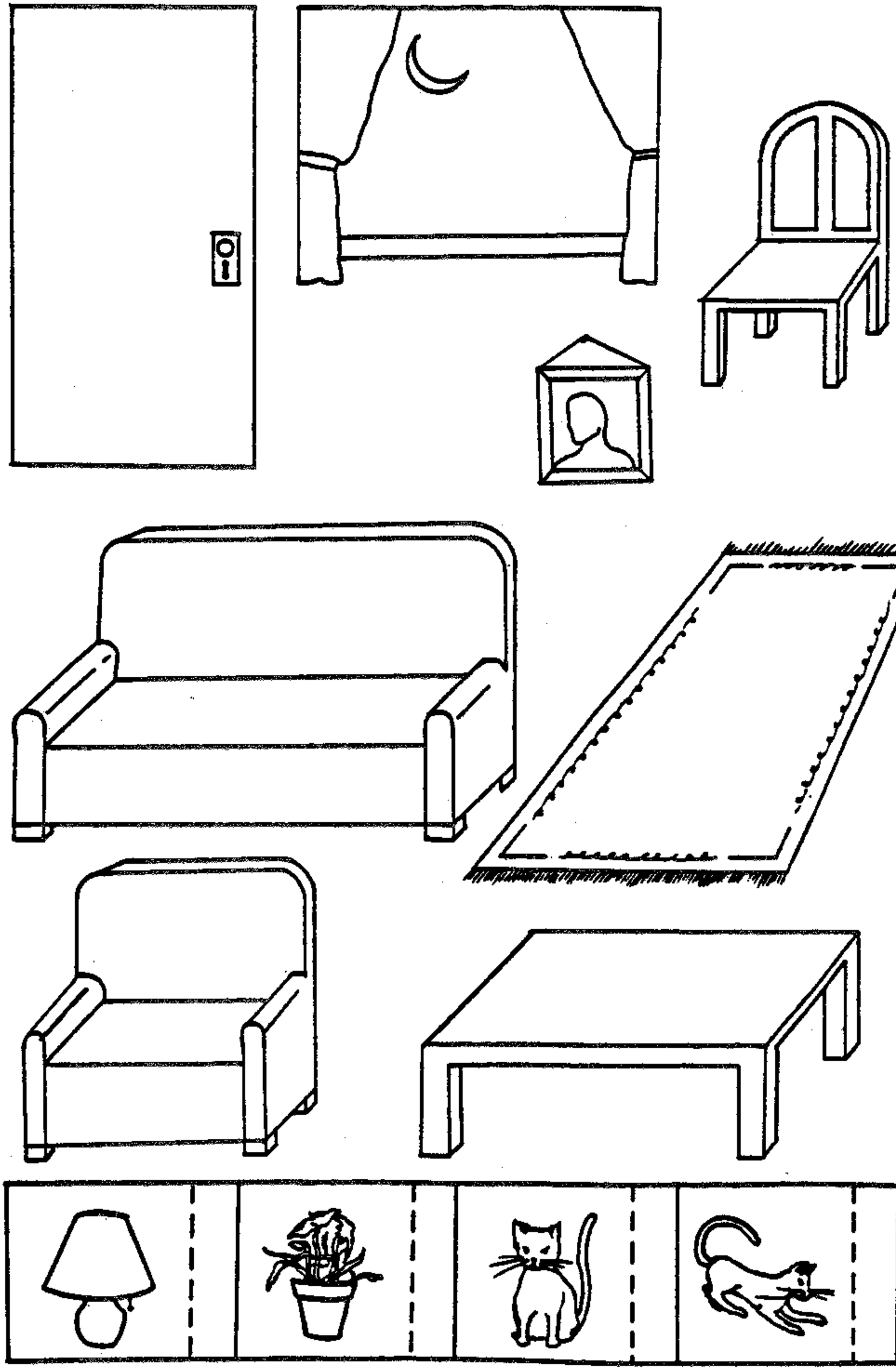

Figure 3. Room Furnishings and Other Objects to Manipulate

Will Publishing ESL Students' Writing Keep Them from Perishing?

by Norman W. Evans and Priscilla F. Whittaker

In the previous issue of the *TESL Reporter* various reasons were given for "publishing" ESL students' writing. Procedures and problems encountered in creating a periodic ESL student publication were also discussed at length. In this final portion of our discussion, reactions to *The ELI Expositor* will be reviewed.

General Reactions

Reactions to *The ELI Expositor* have generally been positive and supportive. First, there has been positive feedback from teachers of other writing-skills classes at the university. Freshman composition instructors have commented that printing the best of student writing is a motivating factor for the students. It lets them see what they are competing against within and among their own classes, and also lets them share and gather ideas from one another and observe how to organize those ideas. Another instructor added that printing international students' writing is an opportune means of exchanging not only ideas for writing, but also information about students' diverse cultural backgrounds. Foreign students are naturally curious about each others' cultures, and exchanging such information can often help students from different backgrounds understand and feel more at ease with each other as they work together toward common goals in their classes.

A second positive reaction to *The ELI Expositor* has been that some students have begun submitting extra work in hopes of getting something "published." They have sometimes done so upon becoming interested in what another student has written in the *Expositor.* Thus, on occasion, they have written letters responding to previously published compositions, particularly those with controversial subject matter. One student with an especially original idea submitted a piece of fine poetry.

A third general response to *The ELI Expositor* that indicates the value which students place on the publication is their requesting copies. Some students ask for extra copies of the current issue; others inquire eagerly when the next issue will be out. Even some non-ELI students request copies of *The ELI Expositor.* A recent case in point was that of a non-ELI student worker at the campus print shop. Having become deeply engrossed in the first page of the latest issue (as the other copies were coming out of the copy machine), he eventually made an extra copy for himself.

A fourth favorable reaction has been the rise in students' confidence in the quality of writing appearing in the *Expositor.* When the first issues appeared, students wondered if they could fully rely on their peers' writing as worthy examples of correct grammar, accurate punctuation, proper organization, etc. But when word began circulating about the many hours of revision often required of the students whose writing was to appear in the *Expositor,* students' confidence in and estimation of the "publication" began to grow. Recently as one student was submitting the third or fourth revision of an accepted *Expositor* composition together with his signature, a peer curiously asked, "What are you doing?" With an unmistakable air of pride, the student responded, "I am writing for *The ELI Expositor.*"

Student Responses to a Survey

In an effort to determine how students regard the *Expositor,* a survey of their feelings toward the publication was conducted. In part, it consisted of questions (with positive/neutral/negative multiple-choice options) such as "What is your opinion of *The ELI Expositor*?" and "Do you think printing the *Expositor* is a good idea?" The anonymously-given responses of 143 students were a heavy 92% positive, with

7% of the responses indifferent, and .8% negative.

Although only a select portion of our ELI students' writing is printed in *The ELI Expositor,* copies of the publication are made available for all ELI students to read. To assess students' opinions as readers, the following questions were asked: "How often do you read *The ELI Expositor*?" (always/sometimes/never) and "I (enjoy all of/enjoy some of/am dissatisfied with all of) the subject matter/topics of the essays in *The ELI Expositor.*" Notably, more than two-thirds of the responses were neutral (68%); approximately one-third, completely positive (31%); and only 1%, totally negative. In other words, these responses indicate that nearly every student in our program was participating as an audience of other students' writing, and most were enjoying the writing.

While students' participation as a reading audience is important, their willingness to participate as writers is essential. The responses to the question "I honestly (would like/don't care whether/do not want) my compositions (are) entered in the *Expositor"* helped us understand the extent to which students were willing to "publish" their work. Sixty-four percent admitted that they would like their writing in the *Expositor*; a shy or apathetic twenty-seven percent "did not care"; and for presently only surmised reasons, (lack of confidence, wariness, the personal quality of their writing), nine percent expressly did not want their compositions entered. Nevertheless, it seems the majority not only did not mind but actually even wished for an extended audience with whom they could communicate and who would appreciate the results of their efforts.

Interspersed among the multiple-choice questions were six open-ended questions. Again anonymously, the students were free to respond with any answer, positive or negative, which they deemed closest to their true personal opinions. Since the students' relatively unaltered expressions shed the most light on their attitudes toward "publishing" their own writing, we have listed the open-ended questions below. Each is followed by the students' various free (both positive and negative together) responses in arranged order from those most frequently expressed to those that occurred more rarely. On occasion, when a given response very closely approximated another in meaning, those similar responses were combined.

Question: Why do/don't you read *The ELI Expositor*?

to compare my writing with that of others
forget/lazy/no time
to improve my writing
to read the writing of a friend
to learn about other cultures

Question: Do you think printing the *Expositor* is a good idea? (yes/no) Why or why not?

encouraging
helps me improve my essays
can know others' thoughts
gives me good examples
to share cultures
wastes time
rewards us
can see my improvements
shows what ELI is all about

Question: Why would/wouldn't you want your writing published in the *Expositor*?

ashamed of my writing
to show off/for honor
to share
encouraging
gives me confidence
for comparison
too personal
helps others learn

Question: What do you like most about *The ELI Expositor?*

shared cultures
the styles of writing
easy to read
signatures/friends' names

Question: What would you like to see changed in the *Expositor*?

nothing
more articles/pages
comments/corrections
poetry/riddles/cartoons/pictures
more creativity/variety

teacher's/famous person's essays
weekly publication

Question: What is your opinion of *The ELI Expositor*? (good/bad) Why?

motivates/stimulates
to learn/gives good ideas
challenging/an opportunity
shows my improvement
helps students

These student responses apparently support the previously-mentioned notions that a student publication may, indeed, be a beneficial venture in one or more of the following ways:

1. It can provide a source of ideas for one's own writing.
2. It is a means of sharing cultures or of finding an audience to perhaps "show off" to.
3. It offers writing examples that are both "good" and "easy to read."
4. It provides a means of comparing one's own writing with that of one's peers.
5. It is motivating.
6. It gives positive reinforcement and builds students' confidence.

(Compare with "Rationale" pp. 55-56 in the July issue of the *TESL Reporter*.)

Additionally, some students who (as pointed out earlier) had expressed unwillingness to submit *Expositor* entries clearly offered their reasons in this open- response section of the survey: "ashamed of my writing" or "too personal." Nevertheless, we may assume that if the writing of those same shyer students had actually been revised and printed--with their permission, of course--their subsequent reply might have matched that of their colleagues: "gives me confidence."

Under "suggestions for changing the *Expositor*," some students indicated "more articles or pages," or more frequent publication, thus attesting to the publication's popularity. Noteworthy also are the wishes for comments and corrections or for essays written by teachers or other writers of esteem. These suggestions together seem to underscore the original purpose of *The ELI Expositor* as well as the basic needs of the students. That is, such a publication of student writing not only provides the necessary encouragement and confidence (that what or how they are writing is correct) needed by most writers, ESL or otherwise, but it also provides the ideas and examples necessary to build upon in creating compositions of thoughtful content and quality.

Conclusion

The question "Will Publishing ESL Students' Writing Keep Them from Perishing?" necessarily remains rhetorical. With varying individual student needs and personalitites, "publishing" may not be the answer to every ESL writing student's needs. However, as the above discussion of students' reactions indicates, publishing does seem to motivate certain students to write. And, equally as important, they do this writing not just for the sake of an "A" or to "pass an ELI class, " but to communicate to a given audience--a more real-to-life purpose. Other students, it seems, have benefited simply as an audience, by gathering ideas from the *Expositor*. To still others, the publication has been an instructive experience in the revision process required in producing "publishable" material. Finally, The *Expositor* seems to be an answer to two basic needs of every writer: (1) encouragement, and (2) a source of good, yet unintimidating examples of quality writing.

Thus, in spite of the extra amount of time and effort required by the periodic printing of *The ELI Expositor*, the rewards and positive feedback seem to greatly outweigh any negative reaction or extra trouble. And while the *Expositor* may not be a "cure-all" for the less likely to succeed, nor the magic formula to reduce the time required for exiting from ESL writing classes, the motivating factors and "idea bank" of a publication such as *The ELI Expositor* may, indeed, be enough to keep some floundering writing students from totally "perishing" in an ESL writing program.

Ed. Note: Copies of the informal survey and/or *The ELI Expositor* are available from the authors upon request.

Techniques in Testing

Book Review by Lynn Henrichsen

TECHNIQUES IN TESTING. Harold S. Madsen. New York and Oxford: Oxford University Press, 1983. Pp. vii + 212. $5.95, paper.

In any teacher's professional life, the role played by testing is an influential one. It is, therefore, quite appropriate that Oxford's new series on teaching techniques in ESL include a book about techniques in testing. The orientation of the five-book series (which also deals with teaching vocabulary, teaching writing, teaching pronunciation, and techniques and methods) is toward "practicing and student teachers of ESL." The aim of each book is to provide "practical information that relates directly to daily classroom instruction." In keeping with this aim, Madsen's book is "devoted entirely to the presentation and exemplification of practical testing techniques."

Techniques in Testing is a book that many ESL teachers around the world have long been hoping for. In a concise yet highly readable style that avoids testing and statistical jargon as much as possible, the book covers the essentials of language testing in a neat, organized fashion. While testing experts might accuse Madsen of oversimplification, newcomers to the often intimidating world of testing (whether they be student teachers still in training or experienced teachers who have never been properly introduced to the subject) will welcome the book. In addition, its very affordable price is sure to make *Techniques in Testing* even more welcome.

In a little over two hundred pages, *Techniques in Testing* provides broad and balanced coverage of the numerous aspects of second language testing. After a brief introductory chapter, the subsequent sections cover the testing of language subskills (vocabulary, grammar, and pronunciation) and the testing of communication skills (reading, writing, listening, and speaking). An additional chapter addresses the topic of evaluating tests (primarily, procedures for conducting an item analysis), and an appendix provides up-to-date information on a number of widely used commercial tests (TOEFL, Michigan, ARELS, etc.), both British and American.

At the end of most of the chapters in the book there are a number of "activities that teachers can perform that tie the content of the book directly to the teachers' responsibilities in their classes." These practice activities provide readers with the opportunity to try out the concepts and procedures discussed in the chapter.

The book is not without flaws, of course. In the attempt to cover a large amount of material quickly and simply, Madsen omits things that some might consider essential. For instance, although the concepts of test reliability and validity are presented, an explanation of how teachers might determine the reliability or validity of their tests is missing. Nevertheless, such omissions are undoubtedly purposeful. To explain these procedures adequately would require additional sections on rather complex statistical operations, and such elaboration would run counter to the basic philosophy of the book.

Less forgiveable is the absence of guidelines in areas such as test administration or test score interpretation. A further, technical problem is the placement of the answer keys for the end-of-chapter activities. Regardless of one's good intentions when working on a problem, the temptation to glance at the correct answers is great when they are so plainly displayed at the bottom of the same page.

In conclusion, however, I should emphasize that the many strengths of *Techniques of Testing* far outweigh its few weaknesses. It provides an excellent introduction to the most important concepts and most commonly used procedures in second language testing.

Dollars for Scholars!

For the past seventeen years the *TESL Reporter* has been published and distributed at no cost to subscribers. Although offers of payment frequently accompany subscription requests, *TESL Reporter* production costs have been subsidized by the Communications and Language Arts Division of Brigham Young University–Hawaii Campus. For the foreseeable future, that situation is not expected to change. Nevertheless, there is something new in TESL at BYU–Hawaii Campus–something you can help us with, if you wish to do so.

For as many years as the *TESL Reporter* has been published, BYU–HC has offered a bachelor's degree in Teaching English as a Second Language. While most of our TESL students have been from the South Pacific, Asia, or the United States, some have come from as far away as Europe and Africa.

Most of these students do not come from affluent backgrounds, and many of them need financial assistance in order to make it through school. Work-study and grant programs provided by BYU–HC and other agencies help, but as the cost of higher education increases so does the need for additional sources of assistance.

For this reason, a special scholarship fund for students in the TESL program at BYU–HC has been established, and contributions to this fund are being encouraged. It is named after Alice Pack (now retired), one of the founders of the BYU–HC TESOL program and editor of the *TESL Reporter* for over ten years. She devoted a large share of her life to our profession and to the building up of the TESL program at BYU–HC. Now, you can show your appreciation for her efforts, your gratitude for the *TESL Reporter*, and your support for our TESL students by contributing to the Alice Pack TESL Scholarship fund.

You may contribute any amount you wish–a few dollars or many. All contributions will be placed in an endowment fund, with scholarship monies coming from interest and/or dividends. When sending funds from outside the United States, please remit in the form of a U.S. postal money order, a check drawn on a U.S. bank, or a foreign bank draft on a U.S. bank made payable to the "Alice Pack TESL Scholarship." Send all contributions (tax-deductible in the U.S.) to The Development Office, BYU–HC Box 1906, Laie, Hawaii 96762 U.S.A. or to the *TESL Reporter* editor.

Of course, your subscription to the *TESL Reporter* will continue, whether or not you contribute to the scholarship fund. The publication is our way of helping the TESL profession worldwide. This new scholarship fund provides a way for you to help our students should you wish to return the favor.

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