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# Using Analogies in the Classroom

Susan Rosenfeld,  
American Cultural Center, Niamey, Niger

**Analogy:** A similarity or likeness between things in some circumstances or effects when the things are otherwise entirely different.

(*Webster's New Universal Unabridged Dictionary*, 1983.)

Most teachers like to begin English language classes by using some sort of brief "warm up" activity to set the mood and get the students in an English language "mindset." This article, originally inspired by the section on analogies in the United States Information Agency publication *Odds & Ends* (pp. 12-13) suggests a warm-up activity which students not only participate in, but which they also create (resulting in less work for the teacher!).

*Odds & Ends* offers a series of fifteen analogies which can be used to introduce analogies to the class. This introduction can be done with the whole class orally, with students working in pairs or groups, or as a worksheet which the class corrects and discusses together.

Once the students have grasped the idea of analogies, they can begin to write their own. This can be done with as much or as little guidance as the teacher wishes. For example, the teacher can simply say, "Write five analogies," or the teacher can choose to review or exploit a specific content area and say, "Write five analogies that use synonyms," or "Write five analogies that are grammar-based."

The teacher can collect these analogies and use them, a few every day, as material for warm up activities or as 'filler' for the last few minutes of class.

## Some Specific Suggestions

Listed below are suggestions for specific content areas, followed by example analogies:

### I. LEXICAL ANALOGIES

a. synonyms

big:huge

small:(tiny)

(Another format is "Big is to huge as small is to \_\_\_\_\_" (tiny).)

b. antonyms

big:small

love:(hate)

c. American/British lexical differences

NYC:elevator

London:(lift)

d. sex-based differences

female:beautiful

male:(handsome)

e. geography

Paris:Seine

Khartoum:(Nile)

f. nationalities

France:French

Switzerland:(Swiss)

- g. languages  
USA:English  
Mexico:(Spanish)
- h. currency  
Great Britain:pounds  
Italy:(lire)
- i. agents and activities  
pen:letter  
hoe:(field)  
or  
letter:write  
field:(plow)
- j. clothing  
men:pants  
women:(skirt)  
or  
hand:glove  
foot:(shoe)
- k. degree  
like:love  
dislike:(hate)
- l. attributes  
sly:fox  
wise:(owl)
- m. offspring  
dog:puppy  
cat:(kitten)
- n. animal sounds  
dog:bark  
cow:(moo)
- o. cultural differences  
(here, typical foods)  
USA:hamburger  
Burundi:(beans)

## II. GRAMMATICAL ANALOGIES

- a. negative contractions  
is:isn't  
will:(won't)
- b. verb tenses/parts  
is:was  
hit:(hit)  
or  
is:been  
go:(gone)
- c. pluralization  
boy:boys  
child:(children)
- d. subject-verb contractions  
he is:he's  
we would:(we'd)
- e. possessives  
my:mine  
your:(yours)

## III. PHONOLOGICAL ANALOGIES

- a. sound changes  
bit:beet  
hit:(heat)
- b. homophones  
pail:pale  
bare:(bear)
- c. vocalization  
pit:bit  
tame:(dame)

This is only a partial list, of course. Other teachers may come up with equally valid, equally interesting categories. Perhaps you haven't agreed with some of these analogies. That's fine. Think of the language that would be generated in the

classroom as students explain, justify, and defend their word choice to complete the analogy.

For classes with students from different countries and/or language backgrounds, a slight variation in the analogy composing technique can lead to greater mutual understanding among the students. Instead of requiring that an analogy be made between two countries selected by the teacher/analogy writer (cf. analogy I.o), an incomplete, variable cue can be given, as:

USA:hamburger  
your country:(\_\_\_\_\_)

Students then write in their own country's name and fill in the appropriate word to complete the analogy. In classes where there is more than one person from a given country, discussion about the best response may arise. Also, students from different countries may need to explain or describe their answer to the rest of the class. A Senegalese student, for example, who completed the above analogy with "Senegal:ceebujenn" would no doubt need to explain that "ceebujenn" is rice and fish, and then enumerate the ingredients and describe how it is prepared.

It goes without saying that in order to make this exercise successful, the teacher should not give the relationship category of the analogy. That would defeat the purpose of the exercise. It is the students' job to determine the relationship between the first pair of words and then come up with the word that creates the same relationship in the second pair of words. They should then be able to explain and justify their choice.

Analogies can be used at all levels from beginners to advanced students. For low-level students, synonyms, antonyms or

grammar-based analogies can be used. Also, categories that the students already know in their own language (e.g. *geography, currency, etc.*, [cf. analogies I.e, I.f, I.g, I.h above]) are easy to begin with. Language items can be reinforced, reviewed, or even presented and taught for the first time through the use of analogies.

Also, as students seek to convince others of the validity of their selection or discredit the choice of another, a lot of other language comes into play.

An interesting and beneficial variation is to ask students of one class to write analogies for another class of more or less the same level. This creates a sense of group solidarity within each class, and a healthy spirit of competition between classes.

By requiring the students' participation not only in the execution of these analogy activities, but also in their very creation, learner involvement is greater than in many other activities which are either taken from books or developed by the teacher. Thus, students' motivation is high.

A final benefit of this activity is that teachers will probably learn more about their students and their countries and cultures.

#### About the Author

*Susan Rosenfeld received her M.A. degree (TESOL) from Teachers College, Columbia University. She has worked in Africa since 1977, first as a Peace Corps volunteer doing teacher training in Senegal, then as a Fulbright lecturer in Burundi, and now in Niger, directing the English Language Program at the American Cultural Center.*

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## Economic Impact of Foreign Students on U.S. Higher Education Examined in Two New IIE Research Studies

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*The Economics of Foreign Students*, by Stephen P. Dresch, and *The Foreign Student Factor*, by Lewis Solmon and Betty Young, report on an issue of immediate concern to policymakers in higher education.

It has been charged that foreign students consume a substantial share of U.S. educational resources without providing sufficient offsetting income to U.S. higher education. University officials frequently lack either the facts or the analytical framework to rebut this charge. Two new studies, sponsored by the policy-oriented Research Program of the Institute of International Education (IIE) offer fresh perspectives on this complex and controversial topic.

*The Economics of Foreign Students* provides a much-needed conceptual framework for assessing marginal costs of foreign students—and the extent to which it is either possible or advantageous to charge foreign students tuition and fees different from those paid by U.S. students. Dr. Dresch is especially concerned with implications of foreign students in relation to

the stagnant enrollment of U.S. students and excess U.S. instructional capacity.

*The Foreign Student Factor* contains extensive statistical information about the characteristics of foreign students as compared with U.S. students. Lewis Solmon and Betty Young describe ways in which foreign students are compensating for the lack of domestic students in certain types of institutions, at particular degree levels, and in certain fields of study.

Stephen Dresch is dean of the School of Business and Engineering, Michigan Technological University. Dr. Solmon is dean of the Graduate School of Education, University of California at Los Angeles.

The Dresch study was carried out with support from the Andrew W. Mellon Foundation. Solmon and Young's research was made possible by grants provided to the Institute by the Ford Foundation.

For further information on these reports, contact the Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

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# American Lifestyles and Culture Through Television

Rebecca Eichelberger & John R. Goldberg,  
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*Ed. note: The following is a continuation of the article "Teacher-Made Materials: Video Tape" that appeared in the January 1987 issue (Vol. 20, No. 1) of the TESL Reporter. The authors discuss using off-air recordings and follow this with an example of a lesson, including a sample lesson plan, vocabulary, and exercises. Adjustments in the sample lesson are made for different levels of ESL students.*

Television programs contain a wealth of culture and examples of the American lifestyle. By taping selected programs and bringing them into the classroom, ESL teachers can help their students gain a better understanding of American culture by seeing it in a context rather than merely being told what American culture is like. Not only can students develop an understanding of the culture and the diversity in American lifestyles through television, but they will also appreciate the culture more and will tend to be less critical of it. In addition, through experience with television programs, ESL students can improve in two basic language skills—listening and speaking—thereby gaining the confidence they need to interact more freely with Americans.

## Selecting a Program

The teacher should decide ahead of time what he wants to look for in a program. An important matter to consider is its length. For example, since the class will

most likely listen to a tape more than once in a class period, five to ten minutes is a suitable length. This will also give the students time to think about what they heard without feeling overwhelmed or frustrated. If a program of this length cannot be found, then a thirty-minute program may be divided into suitable segments.

A teacher can also begin by first choosing the topic he wants to discuss, or the aspect of culture he wants to point out. For example, if the teacher chooses to talk about an important monument that represents a part of American culture, or to introduce clothing or the food industry, he can look in the TV guide for various documentaries and short programs on that particular subject. CNN, the Cable News Network, has good ten to twenty-minute programs that are ideal for this purpose.

One possible program is "On the Menu" which could be used to introduce American food and recipes to a beginning level class and following directions to an advanced level class. Another CNN program is "Style with Elsa Clinch" which could be employed to introduce the names of various clothing styles in the U.S. and elsewhere. "Heroes" is another good program with many short capsules of information approximately five minutes in duration. One particular capsule centered around the men who built the Golden Gate Bridge, which is very much a part of American society. We will use this example in order

to show just what can be done with such a program.

The Golden Gate Bridge is a good subject for a culture capsule to present in an ESL class. The bridge is a part of American history and one of the many feats that Americans are proud of. Most Americans recognize the bridge immediately when shown a picture of it. Likewise, the lives of the men who designed and built it are very important to mention and can give ESL students an inside view of America. The focus in this lesson, then, is to show ESL students an example of an average American on the job and to introduce a symbol that is very much a part of the United States.

Both of these objectives can help to broaden the ESL student's understanding of the United States and its people. If the teacher chooses to build a lesson around this program, he must next tape and preview it. Federal copyright laws state that a teacher may copy a program and use it for educational purposes. After forty-five days the tape must be destroyed or the rights bought. (Legal concerns were discussed in Goldberg and Eichelberger's article in the January 1987 [Vol. 20, No. 1] *TESL Reporter*.)

After previewing the tape, the teacher can prepare his lesson plans. First, it is helpful to have the script of the program. If the local or national television station cannot provide a copy, it may be necessary for the teacher to try to write it down. This takes a while but is well worth the effort, and it can be filed for later use. From the script and by listening to the tape, the teacher can prepare an introduction to the topic and several worksheets that prepare the students to listen to the

tape.

### A Sample Lesson Plan

This lesson plan has been tested in a beginning listening comprehension class. The results were positive. The teacher felt that it was complete, and the students enjoyed the variety of the lesson. Thus, it is presented here as a model for other lesson plans designed for low-level ESL listening comprehension classes.

#### Introduction to the Students

A possible introduction is as follows:

The Golden Gate Bridge was opened in 1937 and is among the longest suspension bridges in the world. It is 8,981 feet long [2,737 meters]. The thirty-five million dollar structure was started in 1933 and designed by Joseph B. Strauss who was the chief engineer.

The teacher may also want to ask questions before or after giving the background information. Some sample questions include:

1. Who knows what this is? [holding a picture of the bridge]
2. Who knows where the Golden Gate Bridge is located?
3. Has anyone here ever seen the Golden Gate Bridge?
4. What might the Golden Gate Bridge symbolize to you?

After the introductions, the teacher can distribute a list of potentially troublesome vocabulary.



### Vocabulary

1. sky scraper(s)
2. mouth (of a bay)
3. nuts (he was)
4. convey
5. daring
6. aerospace engineer
7. suspension bridge
8. "buck an hour"
9. cable reeler
10. pride
11. "face death"
12. daily basis
13. rivet(s)
14. angle iron
15. "what ya call it"
16. acrobat
17. newcomer
18. girder
19. daredevil
20. tip(py)-toe

### Vocabulary Items in Sentence Context

1. These days *sky scrapers* are growing up all around us.
2. He wanted to build a bridge across the *mouth* of the bay.
3. Everyone thought he was *nuts*.
4. How does one *convey* his feelings?
5. He faces danger every day, he is very *daring*.
6. He wants to work with airplanes so he is going to be an *aerospace engineer*.
7. The Golden Gate Bridge is a *suspension bridge*.
8. She earned a "*buck an hour*" as a waitress.
9. A *cable reeler* is someone who works with metal cables.
10. *Pride* can be a virtue or a downfall.
11. Every day the workers faced danger and *death*.

12. I saw her on a *daily basis*.
13. A *rivet* is a metal bolt or pin used to fasten objects together.
14. An *angle iron* is a length of steel or iron that is bent at right angles and is used for support.
15. I used a "*what ya call it*" to fix the car.
16. The *acrobats* did many daring tricks.
17. It was her first time here. She was a *newcomer*.
18. A beam used as a main support for a structure is called a *girder*.
19. Acrobats are sometimes *daredevils* when they do dangerous tricks.
20. I tried to be quiet so I *tippy-toed* out of the room.

### Listening Comprehension Practice and Viewing

After introducing and reviewing the vocabulary sheet, the teacher may want to practice some simple listening comprehension exercises.

#### Beginning Level:

Beginning ESL students will need more practice than advanced ESL students. Therefore, to make the lesson work with a variety of students, the teacher could make up a sequence of exercises ranging from very simple to somewhat difficult. One very simple exercise to begin with is the "circle the word that you hear" exercise. The students can build up their confidence with this exercise and then be ready to go on to a slightly more difficult one. The next possible exercise is the "circle the sentence that you hear." (A sample worksheet follows.)

In addition to providing preparatory listening comprehension practice, the teacher

may want to check the students' comprehension of the program with simple exercises. One simple way to do this is to give the students a sheet of paper with multiple choice answers on it. The teacher can ask the questions orally while the students circle the correct response on their answer sheets.

### Sample Listening Comprehension Worksheet

Minimal Pairs: Circle the word that you hear.

1. pride ride bride lied
2. angle anger angry hanger
3. dale tale sale rail
4. pail bail kale gale
5. nut mutt but putt
6. buck puck luck duck
7. cable gable fable sable
8. daring bearing scaring caring

Minimal Sentences: Circle the sentence that you hear.

1. a) That's my pride.  
b) That's my ride.  
c) That's my bride.
2. a) His anger scares me.  
b) His angle scares me.
3. a) Tell him about the sale.  
b) Tell him about the rail.
4. a) Where is the pail?  
b) Where is the bail?
5. a) Take the buck.  
b) Take the duck.  
c) Take the puck.
6. a) He's daring.  
b) He's staring.  
c) He's tearing.
7. a) Give her the mail.  
b) Give her the nail.

Multiple Choice Questions for Post-Viewing Discussion:

1. What is meant by "...sky scrapers (are) growing up all around us?"
2. Where is the Golden Gate Bridge?
3. According to the narrator, who are the real heroes of the bridge?
4. How did the workers feel about their jobs?
5. What kind of job was it?
6. What was suspended underneath the bridge?
7. What did the men who were saved by the net call themselves?
8. What took place after the bridge was built?

Answers (and distractors) for the above questions:

1. a) They are falling. b) They are being built.
2. a) San Francisco b) Los Angeles c) Juneau
3. a) the designers b) the workers
4. a) proud b) sad c) indifferent
5. a) easy b) dangerous c) short
6. a) people b) a safety net c) a string
7. a) the saved club b) the halfway to hell club
8. a) a celebration b) nothing c) a dinner

### Procedures for Advanced Students

The advanced level of listening comprehension preparation and "testing" consists of a more difficult version of the beginning level exercises. The advanced students begin with the minimal sentences. Then, depending on the teacher's preference, there may be a partial or full dictation taken from the script. After viewing

the tape, the students may answer orally the questions listed in the previous section instead of simply circling the correct answer.

After the preparation for the viewing and the initial viewing, both the beginning and the advanced-level students can be given a copy of the script (see appendix) in order to read along with the tape and to double check their comprehension.

### Possible Further Assignments

The following are some further possible assignments for use with this same taped program.

For speaking practice, students can be assigned to interview ten Americans about their knowledge of the Golden Gate Bridge. Sample questions that the students might prepare ahead of time are:

1. Where is the Golden Gate Bridge?
2. Have you ever seen it?
3. Have you ever seen a picture of the bridge?
4. Does the Golden Gate Bridge symbolize anything to you?
5. Do you know any trivia about it?

An assignment that concentrates on the writing skill is the composition. Students could write a short composition on the Golden Gate Bridge or on the designer of the bridge, Joseph Strauss. This would also improve their library/reading skills since they would probably use the encyclopedia and/or other reference books as resources.

### Conclusion

A lesson plan such as this one is very time-consuming to prepare. However, once it is done, the teacher may use it over and over, assuming the legal rights to the taped program have been purchased. The topic will not be quickly outdated, and the lesson can be used for years.

### Appendix: Script

You know these days with sky scrapers growing up all around us, we have a tendency to take these engineering marvels for granted. I guess it's because we figure we can build just about anything. Of course that's not true. It was even less so about fifty years ago when it was one man's dream to build a bridge across the mouth of San Francisco Bay. I gotta tell you, most folks thought he was absolutely nuts...

Few works of man have been as loved and admired as the Golden Gate Bridge. It is a marvel of both design and ambition. A sweeping soaring structure whose bold leap across the Gate still conveys a sense of human daring...

Spanning the Gate was an obsession with engineer Joseph Strauss who spent fifteen years convincing skeptics his bridge could and should be built. In 1933, he finally got his chance, and set out to build the longest suspension bridge the world has ever seen.

Strauss was the genius behind the bridge, but the real heroes of the Golden Gate were the men who built it...

Fifty years ago, Lou Regiardo was a twenty-two year old "buck an hour" cable

reeler who went on to become an aerospace engineer. Larry Lefluer spent months dangling hundreds of feet above the water in the wind and the fog working as a painter. But he remembers those days with pride.

"When you were working on the Golden Gate that was the thing, it was, there was pride in it."

Many of the workers were high steel acrobats who faced danger and death on a daily basis.

"It's scary at first, I tell you. When you're, starting to work you kinda hold on, especially if you're a newcomer, you hold on; in fact, you put your finger prints in all the steel and I mean deep!"

"They would step from one girder to another and, uh, way up in the air and think nothing of it... It was a marvelous thing to see. We used to call them 'sky scaper daredevils'".

"I remember one time I had some, uh, rivets to paint out in the middle of, uh, a cross space, so I started walking out on this little two and a half inch angle iron and I got about half way out before I realized that one of the angles...er...the ends weren't tied down with a bolt or a "what you call it" and it started to go down and I just raised myself up and "tippy-toed" back real easy on the thing".

The towers were the first to go up, then the cable was strung. When the roadway was attached, a revolutionary safety net was suspended underneath, in hopes of snagging falling workmen before they hit the water below.

"I remember I was talking, there was a painter working across from me one day and I talked to him and I was talking to him and all of a sudden he disappeared on the other side and I looked down and here he was, down in the net. And he hit it and I think he was out of it the first bounce, 'cause he came out of the thing like a cat. They had a "halfway-to-hell" club and anyone who fell in and was saved that would have been killed otherwise, become a member of the club. But they figure that there was at least fifty guys that were saved from the net."

But the bridge did take its human toll. Eleven men died. Still that was considered remarkably low for the time.

When the bridge opened in May of 1937, much of San Francisco turned out to celebrate. Strauss and his men were honored as heroes. They had even brought the bridge in under budget.

"That was a glorious day. There were people that were jamming the streets waiting to get on, followed by at least a week of street dancing, picnicing, and things like this. It was a big thrill, very very nice."

"You always think about it, I guess anybody that every worked on it always things of it as 'my bridge'. And I guess that's probably the feeling you have on the thing, it's a pretty thing. It's a beautiful bridge."

## *American Culture in Modern Contexts*

Review by Glen Penrod, BYU-Hawaii

AMERICAN CULTURE IN MODERN CONTEXTS, Vol. 3. Orem, Utah: Producers Consortium, 1986. Film or Video. List price \$295 (Vols 1 & 2 - \$195 each)

With all the debate about whether or not to teach "American" culture in the ESL classroom, teachers are often left wondering whether they should risk telling the students that they have to "behave like Americans" in order to speak good English or teach them nothing and leave them with serious communicative inadequacies.

The video cassette series (also available on 16mm film: \$210 per individual title. \$1260 for all. 6 titles in Vol. 3) *American Culture in Modern Contexts* gives teachers a creative solution to this dilemma and allows them to present cultural factors without being too prescriptive.

The series is designed to help ESL students who are already in the U.S. (or have contact with Americans in business or social settings) understand and deal with situations in which cultural elements play an important role.

Volume three, the most recent in the series contains six 10 minute capsules sporting such titles as *Cultural Competence: A Beginning*, *The American Cultural Clock: A Concept of Time*, *Life is What You Make It: Decision Making in American Culture*, *Friendship American Style*, *Body English: Non-Verbal Notions of Communication*, and *Personal Space: Cultural Distance*. (The other two previ-

ous volumes each contain six titles as well.)

Each of the capsules is long enough to cover the subject matter well, and the presentation is well-paced in order to keep the viewers' interest. A great variety of material, ranging from literary quotes to body language, is presented in the video series, and the film clips within the individual capsules deal with real life situations in which foreign students from Latin America, Asia, and the Near East are depicted interacting with Americans in different settings.

The "foreigners" in the film, to which many ESL students can relate, make different kinds of cultural blunders. But rather than dwell on the mistakes, the video gives an explanation as to why Americans may react a certain way in response to a particular behavior (i.e. standing too close or being late for an appointment) and offers helpful suggestions on how students can avoid similar situations.

The positive tone of the narrative makes students feel that it is easy for them to understand and master communication skills despite errors that they might sometimes make.

The accompanying teacher's manual is a very helpful supplement to the series. In addition to transcripts of the dialogues and narrative used in the video tape, the manual contains different types of exercises which can be used to reinforce what the

students learn as well as give them necessary practice in conversation skills, grammar and vocabulary.

I found the series to be informative, well-organized and professionally designed, allowing teachers to present many important aspects of American culture that students will likely encounter in everyday activities.

The thing I liked most about the video was that it presented the material in a very objective manner, without making judgments, stereotyping or prescribing behavior.

It left the viewer with the impression that although things in a given culture might be different, they are not necessarily wrong or better than those of another culture.

I highly recommend *American Culture in Modern Contexts* to ESL teachers whose students will be dealing with Americans in business or personal situations in or outside the U.S.

*Glen Penrod teaches in the English Language Institute at Brigham Young University—Hawaii.*

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### Summer Workshop for the Development of Intercultural Coursework at Colleges and Universities

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From July 13 to 22, 1988, the Institute of Culture and Communication at the East-West Center will offer a workshop for college and university faculty who wish to develop courses in intercultural and international topics.

Participants will examine possible texts, interact with East-West Center staff familiar with a variety of courses, discuss issues with the authors of texts currently used in intercultural courses, share ideas with each other, and develop full course outlines. The general areas within which courses can be developed are the behavioral sciences, social sciences, and education, and they include the following more specific areas:

- cross-cultural psychology
- English as an international language
- cross-cultural research methods
- language and culture
- cross-cultural counseling
- English for cross-cultural communication

- intercultural communication
- cross-cultural orientation programs
- combining TESOL with cross-cultural communication and adjustment
- intergroup relations
- the human aspects of technology transfer
- management: an international perspective
- curriculum development for international studies: elementary and/or secondary levels
- social studies: global perspectives
- combining sign language interpretation for the deaf and intercultural studies
- bilingual education

Faculty members interested in other courses should contact the workshop organizers to determine if the East-West Center can be of assistance. The participants' tuition for the program can include dormitory housing. For more information write to Larry Smith or Richard Brislin, East-West Center, Institute of Culture and Communication, Honolulu, Hawaii 96848.

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# Telling Time on the Overhead Projector

Mark Seng, The University of Texas at Austin

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This easily made, movable clock transparency can open the door to a variety of interesting, student-centered classroom activities. It provides a change-of-pace, starting-point lesson which teachers can vary to suit their own and their students' needs. Made in minutes, the transparency will stimulate both oral and written language practice for years to come.

## Oral Practice

At first, the hour hand may be used alone for an introductory lesson on telling time. After students have demonstrated understanding of this basic concept, the minute hand can be added and additional lexical items practiced, such as...

1. quarter past \_\_\_\_, quarter after \_\_\_\_
2. half past \_\_\_\_, half after \_\_\_\_
3. quarter to \_\_\_\_
4. ten to \_\_\_\_, twenty to \_\_\_\_, etc.
5. forty-five
6. noon, midnight
7. AM, PM
8. morning, afternoon

This transparency can help get students organized and working during those critical first few minutes of class. Before class, ask a student to teach the class for the first few minutes. As soon as the bell rings, this student can be at the front of the room at the overhead projector and start calling on other students, asking them to tell the time which he or she has made the clock transparency show. Students appreciate variety in classroom procedures and like

the occasional experience of a peer teaching them. In addition, you will be freed for a few minutes to circulate throughout the room. This technique can also be used to stimulate interest at the end of the class period.

If the class can be divided into dyads or triads, these small groups might converse describing a typical day, telling what each does at different times (perhaps at half-hour intervals, as shown on the clock transparency). To practice past tense, students might ask each other what they were doing yesterday at a certain time (again shown on the clock).

These activities allow students to talk about matters of interest and concern to them, while learning about each other. From such experiences grows the supportive classroom environment so essential to successful language learning.

## Written Practice

As a pre-writing activity to stimulate students' thinking, use this clock transparency and ask class members questions such as, *Which hour of the day is your favorite (and why)? What time of the day is your least favorite (and why)? Or, If you had one wish, what would you like to be doing a year from now (or tomorrow, or this coming Saturday) at the time shown on the clock?* Reflecting on topics like these gives students ideas to write about, and discussing them provides motivation to communicate them in writing.

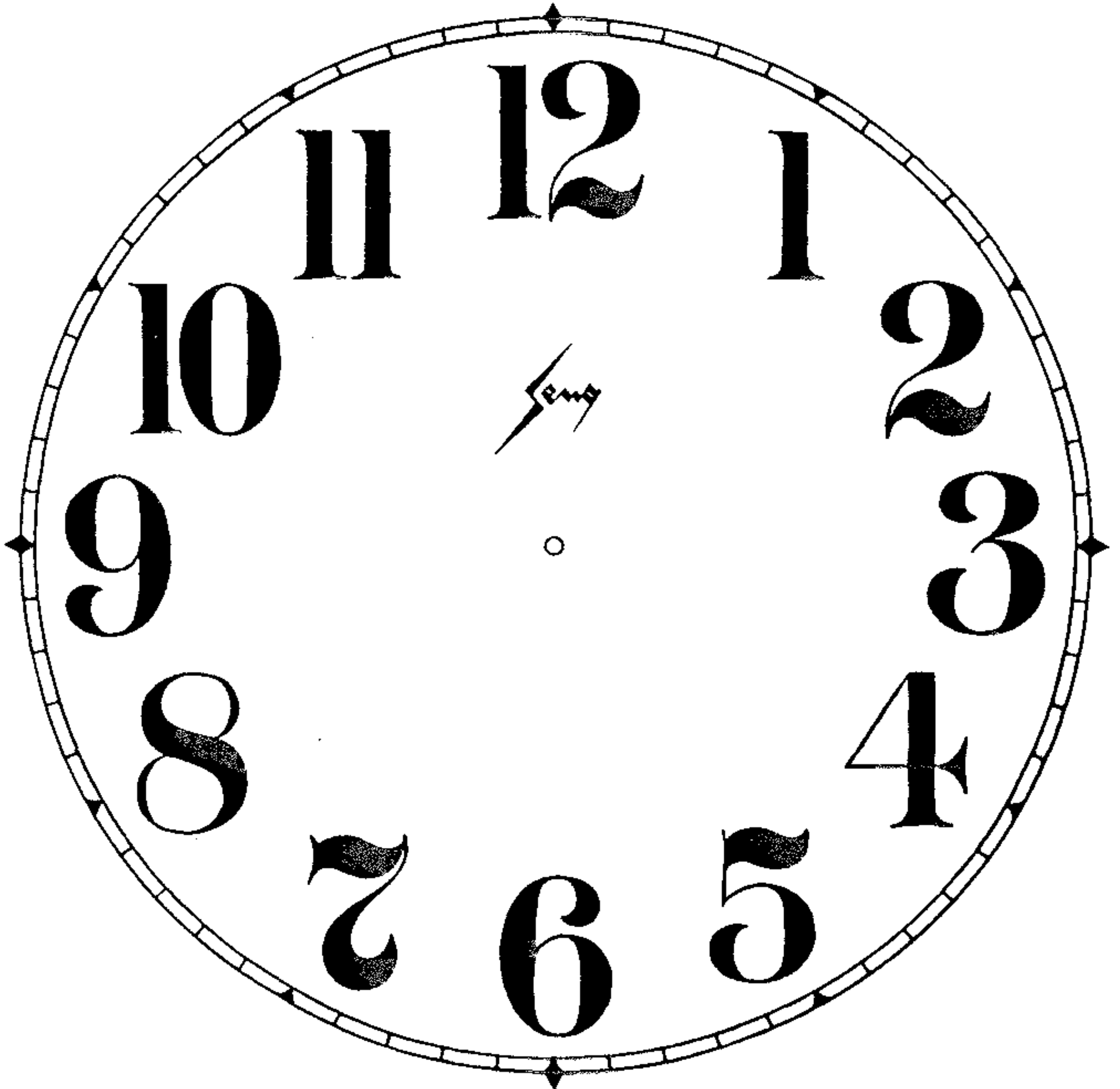
### Construction

Using the master provided below, the transparency base can be made easily with a photocopier and an infra-red (thermo-fax) transparency-making machine. If no copier is available, inexpensive stick-on numbers can be purchased and arranged in a circle on a clear or colored plastic page-protector sheet.

For easy manipulation, cut the hands from a stiff manila folder or from cardboard. There are several ways to provide a pivot point for the hands. A brass paper

fastener or a thumb tack (stuck up through the plastic and into a pencil eraser) serves well. A tie tack or military insignia holder also works fine. Alternatives include the plastic replacement buttons (available at discount stores) which have break-off, needle-sharp shanks.

If commercial transparency frames are not available, a manila folder may be cut to create a transparency frame, or one can be made from cardboard. For a more substantial frame, glue two conventional frames together.





## *The BBI Combinatory Dictionary of English: A Guide to Word Combinations*

Review by Lynn Henrichsen, BYU—Hawaii

THE BBI COMBINATORY DICTIONARY OF ENGLISH: A GUIDE TO WORD COMBINATIONS. Morton Benson, Evelyn Benson, and Robert Ilson. Philadelphia: John Benjamins, 1986. pp. 286 + xxxvi. \$22.00 hardback, \$10.00 paperback.

The promotional material accompanying *The BBI Combinatory Dictionary of English* hails it as "a new kind of dictionary, one you've never seen before. For those who have been perfectly happy with the "old" kinds of dictionaries and never thought of using anything else, a number of questions immediately come to mind: What is "new" about this one? What does it do? Why is it needed?

Further fueling one's curiosity is the fact that this dictionary has a relatively small number of entries (fewer than 15,000) and does not provide many of the features one normally expects in a dictionary. For instance, it does not indicate how a word is pronounced (except to differentiate homographs, such as bow /bau/ and bow /bou/). There is not even a hint of word etymologies. And most surprisingly, many entries do not even include definitions.

What *The BBI Combinatory Dictionary of English* does provide, however, makes it an extremely valuable reference book for students and teachers of English as a second language (and for native speakers of English also, although to a lesser degree). This "new kind of dictionary" specializes

in the thousands of lexical and grammatical collocations (word combinations) which are critically important yet discouragingly difficult for ESL students to master.

Word combinations in English are no simple matter. The introduction to *The BBI Combinatory Dictionary* lists eight different types of grammatical collocations (noun + prepositions combinations, nouns followed by to + infinitive, nouns that can be followed by a that clause, preposition + noun combinations, adjective + preposition combinations, etc.) and seven major types of lexical collocations (verb + noun/pronoun, adjective + noun, noun + verb, units associated with a noun, and verb + adverb).

It doesn't take much ESL teaching experience to know that the intricacies of these combinations cause no end of trouble for most ESL students who often produce sentences such as, *He did suicide.* or *He bore a strong resemblance with his brother.*

Traditional dictionaries offer little help in such matters, but *The Combinatory Dictionary of English* provides a solution to problems of this nature. For example, opening the book to pages 116-117, students who may have written *The storm did havoc to the city.* can learn that the appropriate verbs to use with *havoc* are *play*, *raise*, or *wreak* and that the proper following preposition is *with*. Entries on the

same two pages explain that one *commits* harakiri, *overcomes* a handicap, *makes* haste, and *battens down* the hatches. Additional entries (still on the same two pages) help ESL learners with other troublesome points—for example: Traditions are handed *on* to the next generation, but handed *down from* previous ones. And if you give someone a handshake, it can be *firm* or *warm* (but not *hot*).

In the past, when your ESL students came to you with word combination problems, about all you could respond was, "We don't say it that way. Those are English words, but they don't go together."

Now you can reply, "Look it up in the *Combinatory Dictionary*."

While this "new kind of dictionary" does not offer many of the features that one expects in a dictionary, it contains a wealth of important and useful information that dictionaries have traditionally failed to provide. Thus, *The BBI Combinatory Dictionary of English* is intended to supplement, rather than supplant, the "old kind" of dictionaries. In that complementary role, it is a valuable reference book that ESL learners and teachers ought to have and keep handy.

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## Conference Announcements

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The 22nd annual convention of TESOL (Teachers of English to Speakers of Other Languages) will be held in Chicago, Illinois, March 8-13, 1988. TESOL members will receive further information by mail. Non-TESOL members may write to TESOL, 1118—22nd St., N.W., Washington, D.C. 20037.

The 22nd annual conference of IATEFL (International Association of Teachers of English as a Foreign Language) will be held jointly with TESOL Scotland April 11-14, 1988 in Edinburgh, Scotland. For further information write to the IATEFL Office, 3 Kingsdown Chambers, Kingsdown Park, Tankerton, Whitstable, Kent, England CT5 2DJ.

The 8th Second Language Research Forum (SLRF) will be held in Honolulu, Hawaii March 3-6, 1988. For further information write to SLRF '88 Registration, Dept. of ESL, 570 Moore Hall, University of Hawaii at Manoa, Honolulu, HI 96822.

The Japan Association of Language Teachers will hold its 13th international conference on language teaching/learning at Waseda University, Tokyo, November 21-23, 1987. For further information write to JALT c/o Kyoto English Center, Sumitomo Seimei Building, 8F, Shijo Karasuma Nishi-iru, Simogyo-ku, Kyoto 600, Japan.

The 3rd Institute of Language in Education international seminar will be held in Hong Kong, December 15-17, 1987. The theme is "Language in Education in a Bi-lingual or Multi-lingual Setting." For further information contact Dr. Verner Bickley, Director, Institute of Language in Education, Park-In Commercial Centre, 21st Floor, 56 Dundas Street, Mongkok, Kowloon, Hong Kong.

## Search-a-Word Puzzles

(Continued from page 40)

that commercially published puzzle books almost always include several of them).

### Producing the Puzzles

If you want, get a book with a variety of pre-done search-a-word puzzles on a wide variety of subjects, topics, and various degrees of difficulty. These can be modified and reproduced quite easily.

If you do not have access to a copy machine, do not dismay. You can have students make their own puzzles. Begin by having the students mark a grid on their papers. Follow this with a grid-quiz on letters. For instance, "In the first row at the top, write the following letters from left to right T, A, C, B, X, etc.," Have students exchange and correct each others' papers; then hand them back. Tell them to find as many names of animals as they can think of, find in a zoo, or see every day. (The hidden word is CAT in the example above.)

### Adaptations and Variations

There are many ways to have students work with these puzzles. They can work in pairs or on teams, or the class as a whole can search for the words. Another fun alternative is to let the students make up their own puzzles and share them with the class.

The puzzles can easily be upgraded for adults by covering topics that are of immediate interest to them (housewives=things in house, businessman=things in office or place of work, young ladies in junior college=fashion, junior/senior high

school students=sports, music or movie stars, etc.).

Rather than giving a list of words to find, you can supply hints such as the following for a group of stockbrokers: "If you want to make a lot of money fast, perhaps you should invest in the stock market. The following grid contains 20 words related to the stock market. See how many you can find, and write them on a separate piece of paper." This could be used as an introduction to the topic with discussion or class work to follow.

If you did not supply a list of words to find, a discussion of answers might follow. For example, "What animals did you/your team find?" "We found a/an X." "Oh, good. How do you spell X?" "It's spelt XXX."

An interesting variation is to use a combination of pictures and search-a-words. Students are shown a picture or drawing and asked to find the words that name the objects they can see in the picture. This is a very good way to contextualize and review previously taught vocabulary.

In short, these puzzles can be used to do a great variety of things. All that is really needed is paper, pencil, and some imagination.

### About the Author

*Peter Duppenhaler received his M. Ed. (TESOL) from Temple University. He has taught English in Japan since 1974 and is currently chief of both the Educational Research Division and the Educational Training Section at ECC Foreign Language Institute, Osaka, Japan.*

## Search-a-Word Puzzles as Language Teaching Tools

Peter Duppenhaler,  
ECC Foreign Language Institute

Most people are familiar with the search-a-word type of puzzle. These are composed of a grid in which letters appear to be placed in random order. In fact, words within a given topic area have been written from top to bottom, bottom to top, across, diagonally, and backward and forward, and any extra spaces have been filled in with random letters. A list of the "hidden" words is usually provided and the object is to find and circle them on the grid.

### Advantages

These search-a-word games are ideal for teaching and practicing a variety of language skills (e.g., letter recognition and formation, spelling, word recognition), and they also serve to increase student interest and motivation. They are also much easier to make than crossword puzzles, so students can make their own and share them with the class.

In addition, search-a-word puzzles can be tailored to fit particular geographic areas and climatic zones so that words can be included for things (such as, birds, flowers, animals, objects in the classroom or place of work) which students encounter every day but which are seldom included in textbooks designed for worldwide distribution. Children and adults find these items especially interesting, as they are the very things that language learners often want to know the names for.

Because they are relatively easy to make, even beginners are assured of almost instant success. All anyone needs is a dictionary and a little patience.

Word games of this type are certainly not as challenging as a crossword puzzle, but people of all ages seem to find them very enjoyable (as witnessed by the fact

*(Continued on page 39)*

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