

MEXTESOL
JOURNAL

16-1

SPRING 1992



MEXTESOL JOURNAL

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Volume 16, Number 1

Spring, 1992

*The MEXTESOL Journal is a Publication of the Mexican Association
of Teachers of English.*

*The MEXTESOL Journal es una publicacion de la Asociacion Mexicana
de Maestros de Ingles.*

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Printed in Mexico

Impreso en Mexico

MEXTESOL JOURNAL

Volume 16/Volumen 16

Number 1/Numero 1

Spring, 1992/Primavera, 1992

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From the Editor

With this issue the MEXTESOL Journal is returning to publication after a number of years of relative hiatus. Hopefully, the Journal will again be published quarterly this year. We are actively looking for articles or book reviews related to EFL teaching here in Mexico and in similar situations throughout the world. We believe that our members, in general, are classroom teachers of different levels, ages and circumstances and we will dedicate ourselves to finding relevant material dealing with both practical and theoretical topics of interest to our members.

This issue includes some very interesting articles. The first was written by Nina Guizar. It is an entertaining and enlightening discussion of how you can incorporate the use of poetry effectively into your classes.

The second article is the first in a series of articles dealing with examination development that will be published in the MEXTESOL Journal in the following numbers. Since exam writing is one of the most difficult aspects of a teacher's duties, this series, written by various experienced test writers here in Mexico, will deal with the practical aspects of examination development.

The article dealing with techniques for using dialogs in class by Susan Zimmerman de Guzmán is of interest to teachers of all levels of English instruction and the ideas it presents can help your classes become more varied and lively.

The up-to-date article on the use of video in the classroom by Aimee Meditz will give you ideas on how to incorporate the use of video into your classes and gives insights into what video will offer us in the future.

The final article, Extra! Extra! Read All About It is dedicated to children's classes and includes original ideas for using newspapers in class, even with the youngest students.

In the following year, the MEXTESOL Journal will be including a series of regular features dealing with different aspects of the teaching situation. The first of these features (Use Your Imagination: Teaching Tips), presenting teaching tips that can be used in many different teaching situations, debuts in this issue.

We are also including a book review of one of Earl Stevick's recent books. Hopefully we will have more book reviews to offer you in our next issue.

We hope that this volume of the MEXTESOL Journal will give you ideas that you can use in classes or will at least give you food for thought. If you would like to contribute to the Journal with articles or book reviews please read the Editorial Policy and Manuscript Guidelines on the following pages. We all have something to offer, so share your ideas with others.

JoAnn Miller
Editor

Editorial Policy:

The MEXTESOL Journal is a quarterly publication dedicated to the classroom teacher in Mexico. Articles and book reviews related to EFL teaching in Mexico and in similar situations throughout the world are accepted for publication. Articles can be either practical or theoretical.

Articles: The Journal welcomes previously unpublished articles relevant to EFL professionals in Mexico. The Editors encourage submissions in Spanish or English. Replies are made within thirty days of receipt of the manuscripts.

Reviews: Unsolicited book reviews are also published in either language. Again, replies are made within thirty days of receipt of the manuscripts.

Deadlines:

Summer issue: May 15, 1992.

Convention issue: August 1, 1992.

Fall issue: November 1, 1992.

Send three copies of manuscripts to:

MEXTESOL

San Borja #726-2

Col. del Valle

03100 Mexico, D.F.

Telephone: (525) 575-54-73

FAX (525) 525-6204

Journal Correspondence: All other correspondence to the Journal should be sent to MEXTESOL Journal Editor at the above address.

Advertising: Information on advertising is available from MEXTESOL, San Borja #726-2, Col. del Valle, 03100 Mexico, D.F. (Telephone: (525) 575-54-73; FAX (525) 525-6204)

Membership and Subscriptions: For information on membership and subscription contact "MEXTESOL Membership Service" at the above address.

Manuscript Guidelines

1) *Articles should be typed, double spaced and no more than twenty pages long. References should be cited in parentheses in the text by author's last name, year of publication and page numbers.*

For example, "The findings were reported (Jones 1979: 23-45), although they cause no change in policy."

2. *The list of references in an article must appear at the end of the text on a separate page titled "References." Data must be complete and accurate. The following format should be followed:*

For books:

Jones, T.J. 1984. How to Spell. New York, ABC Press.

For articles:

Moore, Jane. 1984. "Why I Love to Teach English." Forum, June, 56-64.

Perez, Beatriz, 1962. "El griego antiguo en quince días." La revista de la universidad, 10 (2), 136-139.

3. *Three copies of each manuscript, including all appendices, tables, graphs, etc. are required.*

NOTE: A copy of these guidelines in Spanish is available on request from "The Editor."

Si usted quiere obtener la versión de este texto en español, favor de solicitarlos a "The Editor."

A Message from our President

Dear Colleague:

Thank you for your support and your vote of confidence. I am highly honored to have been elected the President of MEXTESOL. I have been a member of MEXTESOL since the very beginning and feel that I, personally, have gained a lot of benefits from my association with so many professional teachers and that I have learned a great deal. Our deepest appreciation to the 1991 National Executive Committee who did such a great job. We had a wonderful Mini-Convention in Mexico City and a very successful National Convention in Guadalajara last year. We are hoping that we can follow in their footsteps.

The new committee is made up of the following members:

President:	Barbara de los Reyes
1st Vice President:	Ulrich Schrader
2nd Vice President: 1992	Francisco Lozano
2nd Vice President: 1993	Josefina Monraz
Secretary:	Lourdes González
Treasurer:	Heriberto Díaz
Parliamentarian:	Alejandro Díaz
Ethics Committee:	Antonia da Silva
Ex-Officio:	Ismael Garrido

We are looking forward to hearing from you with suggestions and ideas on what you would like to see incorporated

into our objectives for the year 1992. We already have a list started, but we want you to be an active member and to remember always that we are here to serve you. MEXTESOL is your organization and only with your continued help can we have a successful year. We need to work hard in keeping the organization functioning properly as well as achieving constant growth through new members.

Even though previous executive committees have done a wonderful job, we are always looking for ways to improve. We already have a super editor of the Journal: JoAnn Miller. Ulrich Schrader, the editor of the MEXTESOL Newsletter, has done a first rate job.

If you haven't paid your 1992 membership dues, don't forget that the membership fee is for the calendar year 1992 (January through December). We are also expecting to hear from you regarding our Call for Participation for the National Convention. A lot of hard work is put into the organization of the convention, so volunteer to give a paper or workshop.

If you don't have a chapter in your area and would like to be more closely associated with MEXTESOL, we will be happy to help you organize a chapter. Just let us hear from you and we will give you suggestions on how and what has to be done.

We are looking forward to a successful 1992 and will keep you posted on our objectives and progress.

Sincerely,

Barbara de los Reyes
President MEXTESOL

Discover Poetry: Using Poetry in the ESL/EFL Classroom

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The use of poetry in the ESL/EFL classroom is a dual-purpose tool which provides both cultural enrichment and language skills improvement. This genre promotes vocabulary growth and linguistic maturity. Undoubtedly, poetry can embellish the learning environment. It has been observed that through poetry students can be motivated to acquire an appreciation of cultural values.

The teacher attempting to incorporate poetry in his/her lesson plan should have a working knowledge of poems, poets and background data of the life and times of the poet being studied. It is not being suggested that teachers become experts on iambic pentameter, but it is advisable that some homework be done. Go to your library. Look up anthologies. Thumb through easy reference volumes, such as encyclopedias. You will become enthralled with the discoveries you make. Soon you will develop a sense of what you wish to bring to the classroom. Your choice of material should be tempered by the level and background of your students. At any rate, your scenario should be kept light and delightful. Whereas T.S. Elliot might overly burden students, Robert Frost, Henry Wadsworth Longfellow, or Edgar Allan Poe are quite accessible.

The time has come to release second language students from the bonds of neutral cultural concepts. Poetry adds color and

zest to the sometimes arid land of textbook English. What is wrong in adding feeling to the basic skills: speaking, listening, reading, writing, and _____? Let us not leave our students with the idea that English is an empty, vacuous, unemotional language. Let us not neglect to show them that there is warmth and beauty in the English language--that feelings can, indeed, be expressed in beautiful words and cadence. How better to do this than through poetry. That is what poetry is all about, isn't it? Communicating feelings.

Let imagination run free. There is no right or wrong answer here. Students should be made aware of the fact that nothing they say will count against them.

People have become so absorbed with gadgets and switches and keys that some have forgotten how to delve deep into themselves and be expressive, imaginative and individualistic.

Teachers often rob children of their imagination. They (we) penalize subjective thinking by constantly demanding objective answers. Perception is merely tolerated and passed over. Precision is rewarded while sensitivity is quietly dismissed as sweet.

The study of poetry can ignite the imagination. However, keep this guideline in mind. The poem you choose should contain an idea that can be readily translated to the purpose of communicating a feeling, whether verbally, or in prose, or even in a fledgling poem. Allow a student to share thoughts and feelings with the class, or to keep them private by writing them down in a diary. He/she may even be inspired to write a poem.

Emily Dickinson, considered one of the greatest American poets, writes short, precise, thought provoking poetry. Note the following piece:

I Never Saw a Moor

I never saw a moor,
I never saw the sea;
Yet I know how the heather looks,
And what a wave must be.

I never spoke with God,
Nor visited in heaven;
Yet certain am I of the spot
As if the chart were given.

To assure that students do not miss the point of a poem, one or two clue questions can be put to the class in general to set the mood. For the above selection one such question might be: Do you ever feel that you really know what something is like though you've never seen it? Later on you might assign the following task: Write something about places or people you feel sure you know something about, but have never been to or met.

Activities of this sort are of themselves a learning experience. They demand concentration and emotional involvement. For a few minutes a week shift pedagogical focus from linguistic accuracy to the dynamic use of language for itself. This is, after all, the affective side of learning. This is what involves the emotions. It enhances the ability to explore and be delighted by our discoveries. It promotes the ability to empathize and reflect. Most of all, it provides a non-threatening vehicle for self-expression. Students are given the opportunity (through poetry) to express their personalities effectively. This process engages the learner in a special dialogue with his/her feeling system which is still in the stages of growth in the target language. A poem reflects an idea that gives a student a workable form to use for the expression of that feeling system.

The use of poetry in the language class should be regarded

as a prolific tool. The four skills: speaking, listening, reading, and writing can be exploited to advantage here. Discussion and self-expression exercises account for speaking. Listening skills are improved by means of class recitation, individual recitation, teacher recitation, and poem performance on tape. Reading skills become acute due to silent reading time in class and teacher--or student-initiated comprehension questions. Many avenues can be opened to the writing skill. Students may record their thoughts on worksheets such as the one in the Appendix below. The use of cloze tests is useful as well.

Poetry can help the teacher set high pronunciation goals for students. It offers a myriad of possible nuances of sound and affords the student the richness of rhythm and rhyme. Poetry challenges the ear as well as the spirit. Listening to poetry creates an environment of deep concentration, so that a student is not totally passive as he/she listens.

Music is the universal language
of mankind,
Poetry their universal pastime
and delight.

Longfellow

Music is a delicious addition to the poetry class. The selection chosen should be appropriate to the style and historical background of the poem. There is a wide variety of tapes available. Such American composers as Aaron Copland, George Gershwin, and Leonard Bernstein have a body of work pleasing to every taste. The teacher can create an intellectually stimulating environment by reciting the poem while the music is playing. Then have individuals recite as well. Music is evocative and helps the learner recall and re-tell what he/she felt as he/she was reading the poem. Music fills the air

and the poet's moment is captured and trapped in the learner's cognitive system. The musical complement embellishes the quality of the poetic words. Moreover, poetry can begin to give the learner a sense of what American art is all about.

Poetry is the show-case for all the wonderful playful things that can be done with language. It is not necessary to teach poetry per se. Just allow students to enjoy it. Let them revel in the alliteration or onomatopoeia or imagery of the piece. Having fun in class will raise motivation and self-esteem.

The first verse of Edgar Allan Poe's "The Bells" is a shining example of precise rhythm and rhyme. Think "what a world of merriment" this verse can evince in your class.

THE BELLS

Hear the sledges with the bells----
 Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle
 In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
 With a crystalline delight;
Keeping time, time, time
 In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells----
From the jingling and the tinkling of the bells.

The study of music and literature bring peace and peace of mind to many. Poetry usually deals with universals. Hence, the communicative benefit derived from shared emotions with the poet is an essential factor in making presentations successful.

APPENDIX

The following is a sample of a poetry appreciation worksheet for students.

Student Worksheet	
Poem & Poet:	
Free Expression: Thoughts to share with others	Private Thoughts: My imagination told me
New Words to add to my vocabulary	Pronunciation Practice: I like the sound of...
My favorite line in the poem is: _____	

Written expression (Suggestions made by the teacher.)	
Why don't I write my thought on _____ ?	

Exam Development: The First Step

JoAnn Miller

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Probably one of a teacher's least favorite tasks is the development of written tests. Whether you believe written tests are necessary or not, they are a part of our lives. Students expect tests, parents demand tests and the administration often judges the success of language programs based on the results of tests. In reality, a written test can be very useful for both the student and the classroom teacher: For the student, by fomenting feedback and for the classroom teacher, by allowing a close examination of the techniques which worked and of those which should be adapted in the future and of how well the students have assimilated what we have been teaching.

Probably one of the most difficult steps in test writing is deciding exactly what to test. Unfortunately many tests and exams do not have *content validity*. An examination is said to have *content validity* "if its content constitutes a representative sample of the language skills, structures, etc. with which it is meant to be concerned." (Hughes 1989: 22) This means if a test is not carefully planned and developed it might be testing something that was not really taught in the classrooms; this is a very unfair situation for students who usually assume they will be tested on what they have studied.

Careful planning before writing an exam can improve content validity. Arthur Hughes states that "the essential first step in testing is to make oneself perfectly clear about what it is one

wants to know and for what purpose." He suggests the test writer consider the answers to the following questions before beginning to write: (Note: Superscripts refer to the notes at the end of the article and are not part of the original quotation.)

--What kind of test is it to be? Achievement¹ (final or progress), proficiency², diagnostic³, or placement⁴?

--What is its precise purpose?

--What abilities are to be tested?

--How detailed must the results be?

--How accurate must the results be?

--How important is backwash?⁵

--What constraints are set by unavailability of expertise, facilities, time (for construction, administration and scoring)?

(Hughes 1989: 48)

¹ *Achievement tests* are used to measure the extent of learning in a specific course. They could be monthly tests, unit exams, midterm, semester or final examinations.

² *Proficiency Exams* are global measures of ability. They are not usually related to a specific course and are often used to select candidates for specific jobs or study programs.

³ *Diagnostic Tests* are often used by classroom teachers to find out exactly which problems a group of students might have before beginning a course. They are used to plan future reviews and course content.

⁴ *Placement Tests* are used to put new students in particular courses. They are similar to proficiency exams, but they are not as general since they are designed with a specific program in mind.

⁵ *Backwash* is the effect of testing on the teacher and the learner. It can be positive (The test can be a valuable learning experience in itself.) or negative (It might not directly relate to the goals of the learning experience or it might be seen as useless or unfair.)

In general, classroom teachers write only achievement exams; special committees are usually formed or commercially available exams are used to fulfill the other needs. However, no matter what purpose the exam to be developed will have, one aspect is very important: the exam writer or writers must have a clear idea of the precise purpose and make-up of the exam. If exam writers are unclear as to an exam's purpose or content or if a team of writers is not in agreement, the resulting exam will reflect this confusion. Usually the purpose of an achievement test is to measure how much a given student has learned in a course. But, what is an acceptable level of mastery for a particular course? Should the student understand and be able to use everything that was seen in the course or is seventy or eighty percent mastery sufficient? Is the exam going to test only grammatical ability or is reading comprehension to be included? Writers must also agree on how detailed and how accurate the results must be. How important is the exam? A weekly quiz might not need as much time devoted to its preparation as a semester or final exam. Backwash should also be considered. Will the exam be a learning experience or will the students see it as a useless task taken only to get a grade? Exam writers must agree on basic philosophical questions before they begin writing.

Also the writers must be realistic. Not all teachers giving the exam are equally prepared and the exam-taking circumstances are not always ideal. Can all the teachers read that wonderful listening comprehension passage clearly? And, even if they can, is the room quiet enough for the students to hear it adequately?

Timing is also important. Allow enough time to develop an exam and, ideally, pretest it on an isolated group of students

before administering it formally. An exam should be ready more than a week or two before giving it. Time is necessary to plan the exam, to proofread it, and to print, collate and distribute the copies.

For one teacher working alone, it is very difficult to maintain correct exam writing procedures. In reality it is better to share exam writing duties with colleagues. By organizing exam writing teams in which all teachers giving the same course divide up the material, by developing exams for different units, each individual teacher works less. Instead of developing eight different unit exams, a teacher could join four colleagues teaching the same course and just write two exams, pretest and revise them, print and distribute them and even analyze the results and further revise the exam for future use. As a result of this more formal organization of exam writing tasks, an exam file can be developed in which different versions or cycles of specific exams can be stored and in a few years (if the textbook or program is not changed) the number of new exams that need to be developed will be greatly reduced.

Sharing test writing duties can also give continuity to courses. In order to share exams, teachers have to teach similar material, the result of which is that students will learn at a similar rate and it will be easier to assume that students finishing a course will begin the following course with similar abilities. However, in order to do this, it is important to clearly define what is to be tested and to be consistent from one exam version to another. Each version or cycle of an exam should be based on one and only one analysis of the content of the course. Each teacher should not just write the test about what he did in class.

In a cooperative exam development program there is a need for some kind of system to follow to analyze material to be tested. Hughes says that the "fuller the information on content, the less arbitrary should be the subsequent decisions as to what to include in the writing of any version of the test." (Hughes 1989: 49) We must try to have the tests reflect what went on in class. Nevertheless, since not all teachers teach exactly the same way, it would be impossible to develop an exam that would reflect what each individual teacher did in class. Probably the best way to analyze what should be included on the test is to carefully examine the textbook or program used in the courses. While not all people teach alike, they do base what they will do in class on some program or model. If the exams are based on the content of the textbook or program, all teachers, besides doing whatever extra activities they usually include in their classes, are committing themselves to covering the material in the program. Therefore, all students are at least finishing the program together and the results from different versions of the exams will be more valid.

On analyzing the material to be covered on an examination, it is preferable to consistently use the same chart or grid for each course and unit. Figures 1 and 2 below can be adapted for most teaching situations.

Figure 1 is used to determine the relative weight of different structures (in the case of a grammar exam) or strategies (in the case of a reading or listening exam). This figure can be used to estimate the percentage of time spent on a given structure/strategy. The structure or strategy is written in the first column, the exercises or practices in the book which contain the structure are listed in the second column. These

practices are counted up and the number of practices is written in the third column. After all practices have been listed and counted, the total number of practices is written at the bottom of the grid (*Total*). This total can then be used to determine the percentage or relative weight of each structure in the Unit.⁶ (Column Four.) A hypothetical example is presented in Figure 3.

Once the relative weight of each structure and/or strategy has been determined, the results are copied onto Columns One and Two of the Exam Planning Grid (Figure 2). These two columns are prepared once before the first version or cycle of an exam is written and are used for all further exams of the same material. Columns Three, Four and Five can vary from one exam version to another as the exam writer changes formats and subtly varies the composition and size of the sections.

In Column Three the exam writer decides what format will be used to test the structure or strategy. The hypothetical case presented in Figure 3 shows how one structure can be tested with more than one exam section (*Past tense: Answers and Fill in*) or two or more structures can be joined to create a more integrative section (*Affirmative (+) and negative (-) statements tested together*). Also with some minor changes the grid can be adapted for integrative tests. The formats listed in Column Three should reflect formats used in the textbook or that are used by all teachers. An examination situation is not the right time to present the students with formats they have never seen before.

⁶Calculate percentage by dividing each number of practices in Column 3 by the total number of practices. This number is a decimal. Convert it to a percentage by multiplying by 100.

The number of items included in each section is written in Column Four and in Column Five the number of points per item is included. Column 6 lists the total number of points for the section. The product of Column Four and Column Five should be similar to the percent in Column Two and the total of the products should be 100 (if it is a 100 point test.) Notice that the percents have been slightly modified in the final grid, but they are similar to the analyzed percentages.

A grid of this type is tedious to elaborate the first time. But, once the material has been analyzed, it does not have to be reanalyzed for future versions of the examination. The use of the same analysis for all tests of the same material will increase the validity of exams across cycles and lead to more consistent testing and grading of students.

References

Henning, Grant. 1987. A Guide to Language Testing: Development, Evaluation, Research. Cambridge, Newbury House Publishers.

Hughes, Arthur. 1989 Testing for Language Teachers. Cambridge University Press.

Figure 3
Grid to Determine Weight of Different Structures

or

Strategies in a Given Unit
(Hypothetical Example)

Course 3 Textbook: English 3 Unit 4

Column: 1 2 3 4

Structure/strategy	Book Practices	Number	Percent
<i>Past tense:</i>			
+ statement	3, 4, 5, 6, 8, 10	6	30%
- statement	5, 6, 8, 9, 10	5	25%
question	7, 8, 9, 10	4	20%
Complement pronouns	1, 2, 3, 9,10	5	25%
Total:			100%

Exam Planning Grid

Columns: 1 2 3 4 5 6

Structure/strategy	Percent	Format	Number	Points	Total
<i>Past tense:</i>		Answer ques.	8	3 each	24 pts.
+ statements	30%	Fill in	11	3 each	33 pts.
- statement	25%				
question	20%-21%	Give ans. Write ques	7	3 each	21 pts.
Complement pronouns	25%-22%	Fill in	11	2 each	22 pts.

Figure 3. A hypothetical example.

Dynamic Dialogues

Susan Zimmerman de Guzman

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PAUL: How long have you been here, Tom?

TOM: For about three months.

PAUL: Don't you miss England?

TOM: Sometimes I miss my family, but living in another country's a fantastic experience.

PAUL: How do you like New York?

Tony: I think it's terrific. It's like a lot of small cities all together--Chinatown, Little Italy, Greenwich Village.... There's so much to do!

Ever since the Audio-lingual Method hit the scene, dialogues have been a fact of life in language classrooms. At their best, dialogues give students a chance to experience functional language in a contextual setting by presenting an interesting "real-life" conversation. At worst, dialogues are stilted, artificial interchanges of the structures on tap for the day's lesson. In either case, dialogues have become a part of the daily routine in today's English class.

The question is, how can we make the best use of dialogues without falling back on the usual "listen and repeat" patterns of teacher-student parroting? Must we forever rely on the technique of assigning student roles for group or pair practice, which invariably results in wrenchingly monotone and outrageously-pronounced renditions of the conversation for all to hear and hopefully not to imitate?

For one thing we can steer away occasionally from the notion of dialogues merely as oral practice exercises. The truth is,

dialogues can be used successfully for listening, reading and writing practice in addition to pronunciation and presentation work. Moreover, dialogues can form the basis of change-of pace activities in classroom in the form of games, challenges and communicative activities. Here are some ideas:

The Disappearing Dialogue

This activity is useful for students who are having a difficult time integrating all the "bits and pieces" of various structures into one coherent conversation.

1. Choose a shortened form of your textbook dialogue, no more than eight lines or make up your own version utilizing the important structures of the lesson.

2. Print the conversation on the board in an easy-to-read writing and give the students THREE MINUTES to memorize it. Students MAY NOT write any of the dialogue on paper.

3. Assign students roles and have them read the dialogue off the board. After each complete reading, erase several key words (about one per line) from the board so that the students have to rely more and more on their memory. Continue to erase a few words each time until NO words remain on the board, only the names of the speakers and the punctuation marks.

4. HINT: Choose the slower students to participate earlier on so that they have the confidence to keep on with the game. Be spontaneous with your selection of participants each round but try to arrange competitive students against each other so that the game remains lively. Also, as you erase, choose words that are related in structure or meaning, such as all modal auxiliaries one time, possessive pronouns another, so that students are unconsciously learning parts of speech at the same time.

Reading Practice

There are several ways you can use dialogues for reading practice, but you must be sure to utilize these techniques as the initial approach to the dialogue, and not as a follow-up, in order to insure strategies are correctly applied.

1. PREDICTION PRACTICE

If your dialogue has accompanying pictures and a title, have students cover the text and guess about the content of the dialogue BEFORE they begin to read. Write their predictions on the board. Then have students read the dialogue; afterwards discuss how accurate their ideas were.

2. COMPREHENSION SKIMMING

If your text includes comprehension questions about the dialogue, have students look at them BEFORE reading. Ask students to read quickly, looking specifically for the answers to the questions. Give them a time limit if necessary, to keep them from the temptation of stewing over each word.

3. SUMMARY READING

Ask students to read and find the MAIN IDEA of the dialogue. Since some dialogues simply string together the day's grammatical structures, the teacher needs to check first if this is a valid exercise for a specific dialogue. Make sure there is an answer to the question "What is this conversation about?" before you try this.

Writing Practice

1. After students have studied the dialogue and the structures in the text, have them work in pairs (or groups if there are more than two roles) writing down the conversation instead of speaking it. Tell students they may not speak, but if

they see errors in their partner's work, they should circle or underline them for revision, perhaps as a homework assignment. They should respond with a large written ? if they don't understand the previous sentence and pass it back to their partner for rewrite.

2. A variation of this is to assign roles and describe a similar but not exactly the same situation for students to do as a written role-play. You may wish to give the first sentence.

3. Another variation is to have each student write down the first sentence of a dialogue (following the model in the textbook) and pass the paper to the right for the next student's response, continuing until the conversation is complete.

Listening Practice

1. Before you have your students listen to the dialogue for the first time, have them study the comprehension questions accompanying the text (or make up your own). Have them CLOSE THEIR BOOKS, listen to the text (on tape or read by you) and answer the questions. If they can't answer the questions, have them listen again.

2. DICTATION--Dictation is a fairly mundane activity, but at least it makes more sense in the contextual setting of a complete dialogue and really DOES help students internalize written and oral production. Make sure you reduce or condense your text's dialogue before you begin to avoid overly complicated structures and non-sequiturs, or just to keep from going on for too long and boring students.

Paralinguistic Practice

One thing that seems counterproductive about oral dialogue practice is that even in group or pair work students are sitting in their seats with their hands firmly grasped around their

books. Hopefully, the idea of dialogues is to present grammar structures in a natural setting, and *natural* in any language includes the appropriate body language and sentence intonation which are an integral part of any real conversation. Here are some activities for use when students are ready to work on their own in pairs or groups according to roles and after they have had the opportunity to hear the conversation on tape or to see it acted out by their teacher.

1. Introduce the idea of body language to the students and act out the conversation with the necessary gestures. Play the tape (or read the conversation) and have students *silently* act along. After students have been assigned their roles, have them do the conversation in body language only, from the beginning to the end, as if miming it.

2. Emphasize intonation and natural vocal expression when you present the conversation. Then repeat the conversation in a monotone to call students' attention to the necessity for verbal paralinguistic cues. Finally, have students repeat after you as you "read" the dialogue using "dadadadada (etc.)" in place of words, but with the correct syllabification and intonation, for example:

How are you? (da da da?)

Fine, thanks, and you? (da da, da da?)

Have students work in groups and pairs using this technique, emphasizing sentence intonation and verbal expression.

3. Have students act out the dialogue using only body language and "dada" intonation!

Across the River

This is a simple little technique for livening up the dull routine of practicing the dialogue in groups or pairs, plus it has the advantage of making shy or soft-spoken students speak up for once!

When students are ready to practice their roles, assign students who are across the room or at least two meters apart to work together without changing seats. All students should practice at the same time. The noise level for this activity is VERY high, but for some reason it generates a lot of enjoyment and insures that students are speaking loud enough to be heard correctly, and are listening carefully enough to know when to respond. And as I tell my students, it's good practice for going to crowded noisy discotheques and picking up attractive foreigners!

Dialogue Challenge

Give students two minutes to memorize a reduced version (about eight lines) of a two-person dialogue. (NO writing allowed.) Divide them into two teams. One student from each team takes a role and they perform the conversation; as soon as one student makes ANY mistake, he is eliminated and the dialogue begins again from the beginning, but now the remaining student takes the OTHER role. The game continues until one pair does the conversation perfectly. Give one penalty point per team for each mistake. The team with the lowest score wins. You can repeat with the same dialogue or a new one until all students have a chance to participate.

Effective Use of Video in the ESL/EFL Classroom

by Aimee Meditz,

Ohio University

Effective use of video materials is the result of effective planning. Such planning should include consideration of technical aspects, appropriateness, alternatives, combinations, and interaction. This article addresses these points by suggesting questions for the teacher, insights from researchers and teachers and suggestions for assessing and compensating for low-interactive video lessons.

Questions and Suggestions:

TECHNICALITIES:

1. Is the video tape of good visual and audio quality?
2. Will the students see/hear the monitor well?
3. How does one hook up the equipment?
4. How does one operate the controls?
5. What is the most efficient way to cue the video before and during the lesson?

APPROPRIATENESS:

6. Is the length of the segment appropriate to the time allotted for the activity?
7. Is the level of language suited to the students and objectives or will it be a distraction?
8. Are the audio and visual elements of the segment congruent?

9. Is there enough or too much visual support?
10. How current is the material? Does this matter?
11. Can the segment stand on its own or does it require background information?
12. Is there anything in the segment that may be offensive to the students or that may make them feel uncomfortable?

Selection of effective video material deals with appropriateness. Generally, teachers may choose from professionally developed ESL/EFL materials, professional broadcasts, and teacher or student recorded video segments. Primarily, selection is determined by the objectives of the lesson. One should also consider length, language, visual support, currency, self-containedness, and cultural sensitivity. In general, consideration of these factors helps to eliminate distractions which could undermine the activity intended.

Several studies have shown the importance of visual and audio congruency. One study found that even native speakers have trouble comprehending, when the relationship between visual and spoken texts of a broadcast is not evident (Sherrington 1973). For most purposes, then, the best materials achieve effective communication through complementary coherence of visual and auditory elements.

Another study involving an educational children's program has confirmed that children focus heavily on visual elements, especially when the audio elements are too complex (Dennis 1979). One might expect a similar statement to be made about the second language learner.

Manipulation of audio and visual elements can be the basis for some interesting activities. For example, in their book of "recipes," Stempleski and Tomalin (1990) suggest distributing a

list of a few wh-questions, playing only the audio of a taped video segment and asking the students to answer as many of the questions as they can. They work in groups and discuss the reasons for their answers, and then the segment is played again with both visual and audio elements. Students then finish any incomplete questions and discuss information they gained by viewing. In this sequence, the students experience an exercise in intensive listening and gathering information from paralinguistic input.

Geddes (1982) also shows the importance of the visual element in preparing lessons for ESL students entering the university. When preparing them for the task of note-taking in the lecture hall, many teachers have used audio tapes, but there is some evidence that shows that video may be more effective. Because video includes gestures and a facial expressions, the experience is more realistic. The video lecture also gives L2 learners a focal point even if they spend much of their time writing in their notebook, as native speakers often do. Equally as important is the confidence the ESL students gain in proving that they will be able to follow lectures once out of the language program.

ALTERNATIVES:

13. Could materials other than video be more beneficial in pursuing objectives?
14. Why does the lesson need video's visual element and/or audio element?

Perhaps while considering one's objectives and needs, one may discover video is not the best choice. Some other media or materials may be more flexible and adaptable. Slides may be easily sequenced, and used repeatedly and for variable levels of

narration by the teacher or student. In other cases, realia may be more effective, especially for children. An overhead projector may be a better choice when one requires spontaneous sequencing, immediate annotation, and flexibility of pacing. Furthermore, an audio cassette of a video sound track may be sufficient for a particular lesson.

Willis (1983) points out some reasons for video sometimes being a better choice over audio cassettes. An audio tape may bring about feelings of dread as language learners become all too aware of how little they may understand. Video helps to fill in comprehension gaps in a realistic way and to make associations with cultural and behavioral contexts which might well aid in the retention of new words or structures. Language accompanied by the visual element tends to be more natural than audio taped language which has to be very explicit in conveying and repeating details of unseen setting, action, speaker, and characters.

COMBINATIONS:

15. Can comprehension or interaction be improved by using video with other materials or media?

Some of video's unique effectiveness comes through its use with other materials or media. Video can be used with other media to eliminate the shortcomings of traditional use. For example, in using a short video segment to demonstrate alternate intonation patterns of tag questions, the teacher may choose to link the video to a visi-pitch machine. Or when the linking equipment is not available, the video monitor and visi-pitch may be used side by side. (Sherrington 1973). In this case, one may question the use of the visual element at all. Why not simply use an audio cassette or demonstrate the intonation oneself? The advantage of the visual element is that it provides the L2

learner with input regarding the social and behavioral context for such utterances. Explanation of these by the teacher alone could be inaccurate, rather contrived, too abstract for the learner, and certainly inappropriate in getting young L2 learners to model the patterns.

Video may also be combined with a variety of audio tapes. In a sort of audio-visual matching activity, students are asked to view short video clips without sound. They then take turns listening to and circulating audio tapes. Each tape has only the sound track of one of the video segments. Students must listen to all the tapes and match them with the appropriate video clip. This activity can be used to distinguish simple narratives, or in more complex cases, to contrast verb tenses or prepositions, for example.

A common feature of these types of activities is that the students are more involved and responsible for the content, much more so than during traditional linear viewing. Without considering these possibilities, one risks using video in a limited way that leaves students passive observers rather than active participants. Traditional linear viewing of a video segment does not involve students enough: they are not interacting with the material, controlling the content, or checking their comprehension. Baggaley and Duck (1976) found that in such conditions, the students' comprehension will be minimal. Furthermore, the teacher may feel the need to repeat the video segment again and again, believing it will improve comprehension, but in fact, little more will be gained and much time will be lost.

How and to what extent students interact with information has a great deal to do with their success in mastering it

(Martorella 1989). Thus, the ESL/EFL teacher is faced with the task of developing activities with students' active involvement in mind, activities in which students select information, put it in a desired format or sequence, and check their comprehension in a manner that they choose. Computer driven video provides for this high degree of interaction. This combination can be achieved through expensive video disc equipment or through linking a common video recorder/player with a computer. The teacher also needs the appropriate authoring software to design the lessons.

An example of this is a video disc lesson designed by a composition teacher for an intermediate level adult group (Chryst 1990). The question posed in the lesson was: "Why do leaves change color?" and the task required that students use the video disc materials from the National Gallery of Art that were selected and sequenced by the teacher. After viewing the paintings on autumn through a guided tour with audio or a timed still frame sequence, students read notes (also on the disc) on each of the paintings. Finally, students wrote a one-page paper in answer to the question. Because students used the materials independently on their own time, class time was devoted to discussion and to the process of writing and editing. Using the authoring software, the teacher spent a couple of hours designing this lesson that s/he now has in her/his file for future use. Most importantly, s/he was able to devote valuable class time to the objective--the writing task--and to provide her/his students with a rich and motivating experience, one that could be matched only by arranging a field trip to the museum itself.

The effects of interactive video materials have been compared to those of traditional linear viewing. A recent study

(Martorella 1989) found that students scored relatively the same on recall subtests regardless of the material they viewed. On application tests, however, students using highly interactive materials scored markedly higher than those using little or no interactive materials.

It is important to identify the degree and the type of interaction inherent in a video activity. When working with basic non-interactive video equipment, the teacher needs to work deliberately to compensate for this by providing alternative sources of interaction. This can be achieved through peer interaction, or interaction with materials used in conjunction with video, as mentioned earlier.

By considering this wide range of questions, video lesson planners should become sensitive to the many factors that contribute to making a video lesson effective. Of major importance is videos's role in helping students efficiently attain learning objectives.

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Reprinted from The Ohio TESOL Newsletter, Volume XVI, No. 1, Winter, 1992.

EXTRA! EXTRA!.....READ ALL ABOUT IT

*Kathleen Donohue-Aedo
Universidad de las Americas, Mexico City*

*Leonor Estrada-Gómez
Campestre School*

The newspaper is probably the most valuable didactic tool available to teachers today, and yet the least exploited.

What makes the newspaper so unique?

1. It's cheap, often times free!
2. It's up to date.
3. It's portable.
4. It's varied. It offers diversity. And above all...
5. Its content offers something for everyone, regardless of race, gender or class. It's all-inclusive.

Students deserve so much more than a textbook with its accompanying workbook and cassettes. We feel students should be encouraged to read, analyze and be critical of the newspaper, and with a dynamic and creative approach, they hopefully will be motivated. Here are some ideas:

MATERIAL

WHAT TO DO

newspaper	- give each child half a sheet of newspaper.
sticks (10 cms.)	- have the children tear out long strips of paper
glue---brushes	- have them glue the strips to the end of the sticks
music (optional)	

ACTIVITY: Children stand in a circle. They hold the sticks so that the strips of paper hang loose, and follow the instructions of the teacher to reinforce:

on - in	up - down	in front of - behind	numbers
in - out	right - left	geometrical figures	shapes
letters			



MATERIAL

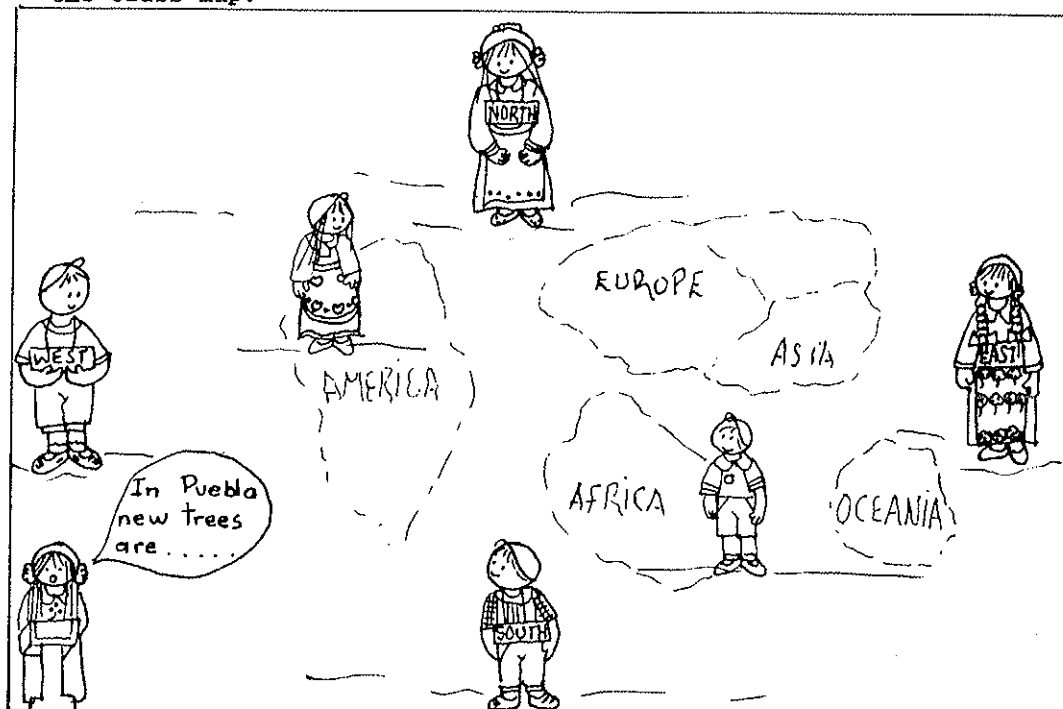
newspaper

world map

WHAT TO DO (class activity)

- teacher must bring four signs reading North, South, East, West and the names of the continents to class each with a string attached so that the students can hang them around their necks.
- a newspaper page is given to each student
- student will choose the news he would like to work with.
- student will read the news and understand it (with the help of the teacher, if necessary).
- student must identify which country his news comes from.

ACTIVITY: The class will be taken outdoors. Students will take the place of North, South, East, West and the continents (wearing the correct signs). Each student must share the news he has read with the class and take his place in the corresponding continent. When students go back to the class, they will pin their news on the class map.



MATERIAL

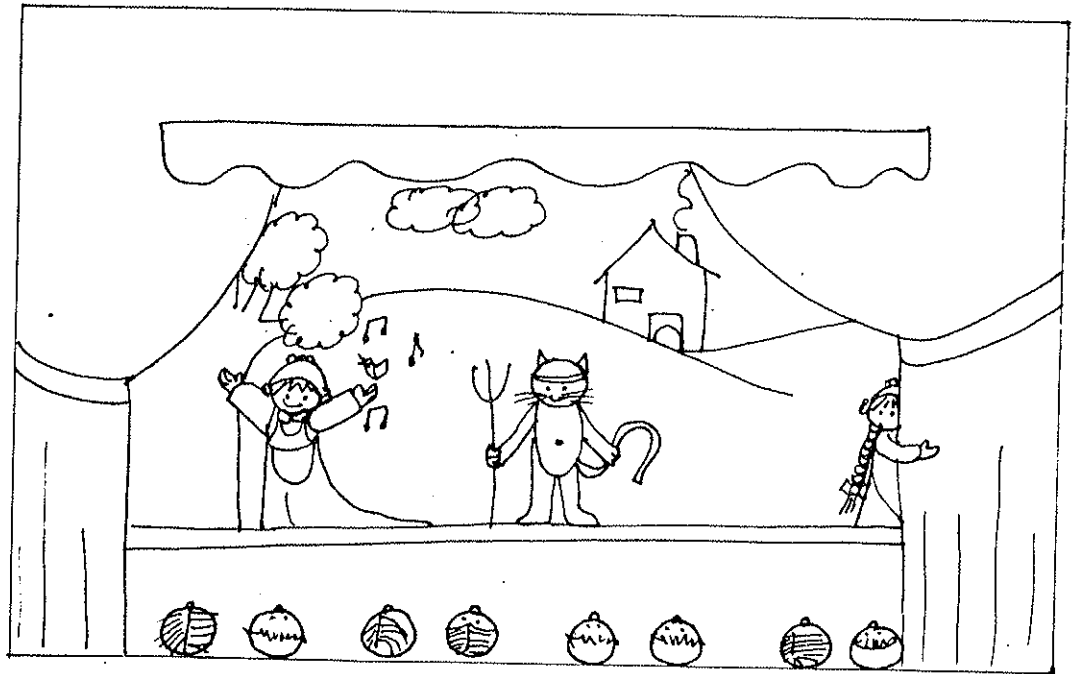
newspaper

music (optional)

WHAT TO DO (group work)

- teacher brings a set of comic strips to class,
- divides the class into small groups and
- gives each group a comic strip.
- students will write a dialogue and prepare to role play it for the class. (Teacher will check format of dialogue, construction and spelling in their written work).

ACTIVITY: Students might be taken outdoors to role play what they have prepared for the class. The next time they use a comic strip, they might try making a song of it or a story (the beginning, body or ending of a story), or maybe a poem, a game or a finger or puppet show. They might enjoy making their own comic strips.



MATERIAL

newspaper

WHAT TO DO (individual or group work)

- give each student an article from the newspaper.
- have the student read the article.
- using the information in the article, ask him to create his own article for the newspaper.

ACTIVITY: Create a class bulletin board newspaper. have students make headlines and drawings for their articles.

You may want to create a class bulletin board newspaper with information about members of the class, teachers, school and school activities with articles written by students. (You might divide the class into groups and make each group responsible for a section of the newspaper).



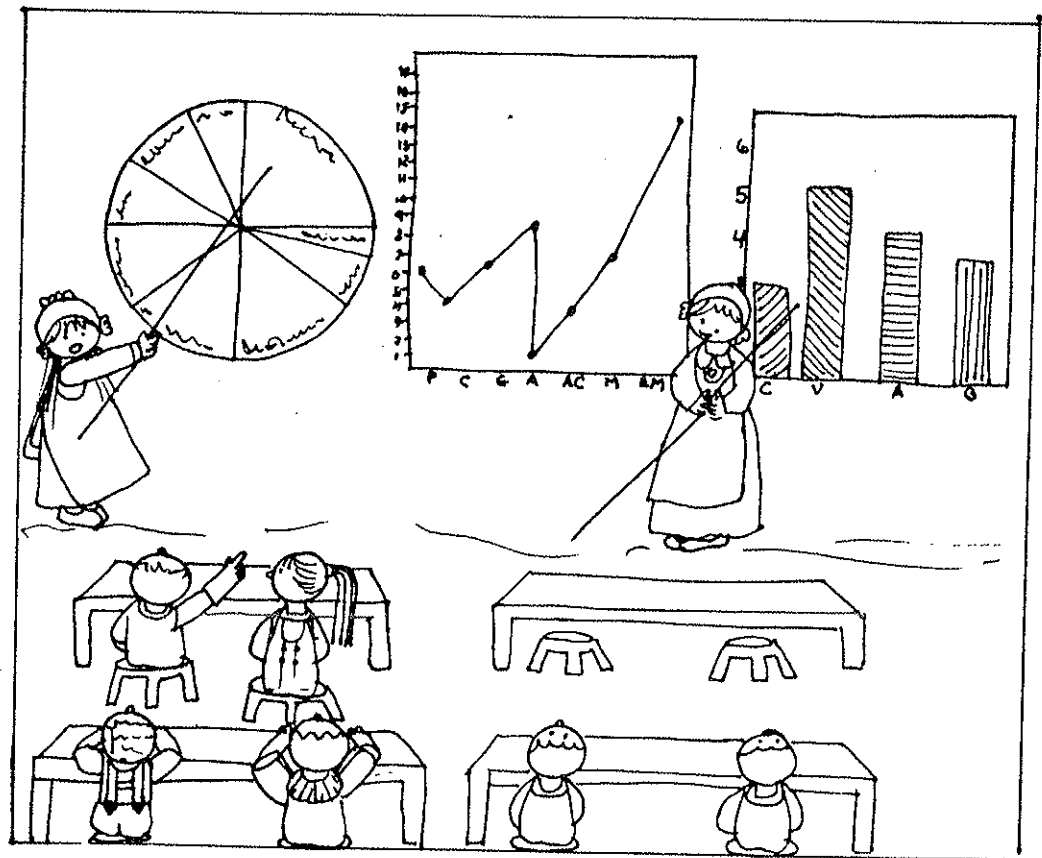
MATERIAL

newspaper

WHAT TO DO

- teacher divides the class into groups,
- gives each group of students a page of the newspaper and
- has the students read the news on the page.

ACTIVITY: Students will classify their news. For example: cities-- all the news from Cuernavaca, Guadalajara, Puebla, Veracruz, etc. Then, have them make a graph to show which state has more news in the newspaper. Finally, ask students to explain the graph to the class. Each group must make a graph on a different topic.



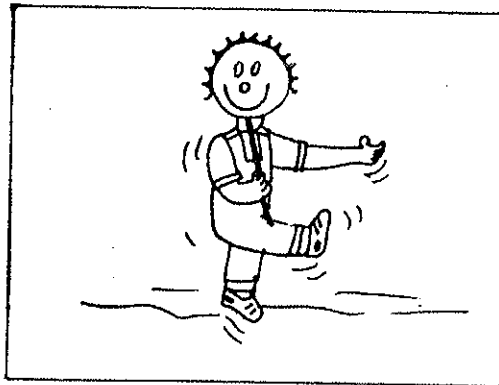
MATERIAL

newspaper

WHAT TO DO

- give each child a bunch of newspapers.
- have each student make a mask with the newspaper.
- have students decorate their masks.
- have the student write a monologue (a play with his classmates or a dialogue with a friend).

ACTIVITY: Have students go to other classes to give information on what a monologue, dialogue or play is. Ask them to share what each mask represents with the class and act out their monologue (play or dialogue) for them.



USE YOUR IMAGINATION

Teaching Tips

A MULTI-USE VISUAL AID

Did you ever wish you could have one, only one visual aid that you could take to all your classes one day and use for lots of different purposes? Well, let me introduce you to *Sally*. Take *Sally* to class and introduce her as your special guest star of the day. *Sally* could be a cutout picture of a woman or girl from a magazine, a line drawing on the board, a stuffed animal, a puppet...whatever you want. *Sally* could be *Peter*, *Mr. Smith*, *the Johnsons*, *Fido* or *Spot*. She could be a woman, girl, man or animal. In reality, it doesn't matter. You can take *Sally* one day and *Peter* the next.

When you take *Sally* to your classes one day, you can use her in many different ways, depending on the level you are teaching. For example:

(1) Introduce *Sally* to the class and let them introduce her to each other.

(2) Let *Sally* talk to the class about herself, where she lives, what she does, etc.. Of course, you talk for her. (Present tense of BE in first person-I)

(3) Talk about her or let the class tell you about her. (Present tense of BE in third person-she (or he or it))

(4) Use her to practice possessive adjectives (my, her (or his)) and possessive nouns (*Sally's*) while talking about her hair, eyes, clothes, etc.

(5) Describe her to practice descriptive adjectives.

(6) Have the class imagine what she is doing at a specific hour. (Present Progressive)

(7) Talk about what she did yesterday. (Past tense)

(8) Talk about what she is going to do tomorrow. (Future tense)

(9) Compare her to members of the class or to another special guest star. (Comparative/ Superlative)

(10) Discuss what *Sally* had for breakfast. (Food vocabulary; Mass/Count nouns)

(11) Pass *Sally* to different students so they can talk to her to practice conversations. Obviously, you or another student have to answer for her.

(12) Let the best behaved student or group take care of her for a day.

(13) Have students write paragraphs or stories about her using different topics.

(14) Use her for listening practices, either as your conversation partner or talk about her and have students answer questions about what they heard.

OR?

Use your imagination and find other activities for your versatile visual aid.

---JoAnn Miller

Book Review

Humanism with and without Inverted Commas

Humanism in Language Teaching by Earl Stevick. Oxford, Oxford University Press, 1990.

Reviewed by Enrica Flamini

In the forward, Alan Manley says that this book "is the first of a new series intended to stimulate thought, reflection and debate." Indeed the book stands out among the language teaching literature for its perspective and its concern to stress the humanistic aspect of language teaching, which sometimes is taken for granted or confused with a genuine commitment of language teachers in understanding their students' needs and interests.

The major objective of the book is to look critically at "humanism", starting from the word itself in its past and present connotations and exploring its implications in language teaching.

The most original and innovative part of the book lies in the author's desire to start a critical examination of the "humanistic" approaches using as model the way of thinking of Karl Popper. The philosopher provides Stevick with the necessary science to study the issue seriously, in order to clear the path from the critics of methodologists such as Alan Manley and Christopher Brumfit, who have argued that "humanism" has become a kind of religion for language teachers, who are blindly accepting a method as a dogma, giving up thinking for themselves. Moving from K. Popper's philosophical theories, he uses his terminology

(World 1, World 2 and World 3), to label the words used by language teachers in their work and shows how they refer either to the rational world and to the world of intuition, where things cannot or need not be tested.

This world of untested assumptions (World 3), which he calls "the faiths", becomes then his field of investigation as they may motivate support or critics to the humanistic approach.

Stevick then explores the literature of "humanism" trying to clarify some aspects of the theory and practice of the two most famous "humanistic" methods i.e. Curran's Counselling Learning and Gattegno's Science of Education, and tries to find aspects of humanism (without inverted commas) in many other well known methods.

He makes his point explicit especially when he deals with the two "humanistic" methods above mentioned, as they have something in common: both emphasize uniquely human attributes of the learner; both affirm and promote human freedom; both respect and contribute to the human dignity of the learner.

Also in other approaches he mentions, (precisely in six: Grammar Translation; Audio-Lingualism; de Sauze's Direct Method; Total Physical Response; the Natural Approach; Suggestopedia and the Communicative Approach) he finds humanistic elements which fully justify their use. For example, he says that "Grammar Translation emphasizes the ability of the human mind to reason and to decipher, and the ability of the human spirit to persevere." Moreover, as far as human dignity is concerned, he states that "Suggestopedia treats the learner as successful, prestigious characters in its practice of assigning them fictitious identities."

We might argue that, following this path of research, we can

find humanism in every learning act, as it goes without saying that it is the human mind which provides tools to formulate rules and follow them, to adjust to different situations, to monitor one's own uttering, etc.

But E. Stevick wants to suggest that in every pedagogical action the teacher must ask him/herself questions about the choice of the method, since a scientific attitude is always needed, and also reason about the extent of humanism, with or without inverted commas, which he/she is operating in, because "we function best when faith, experience and intellect are in harmony" as Alan Manley sums up in the book-foreword.

Reprinted from Italy TESOL Newsletter, No. 2, November, 1991.

MEXTESOL

(THE MEXICAN ASSOCIATION OF TEACHERS OF ENGLISH)

HOSTS THE JOINT CONFERENCE OF THE
LATIN AMERICAN GROUP OF TESOL AFFILIATES

"EXPLORING A NEW WORLD OF ELT"

19TH NATIONAL MEXTESOL CONVENTION
6TH CARIBBEAN REGIONAL CONVENTION
2ND LATIN AMERICAN TESOL CONFERENCE

ACAPULCO, GUERRERO, MEXICO, OCTOBER 15 - 18, 1992

CALL FOR PARTICIPATION

Dear Colleague:

Yes! The Quincentennial will be marked by yet another type of encounter. In a "New World" celebration, the 1992 MEXTESOL Convention will host a joint meeting with two other TESOL Affiliates: Latin American TESOL and the Caribbean Regional Conference. This event will be a unique opportunity to share your knowledge and expertise with colleagues from all of Latin America as well as the U.S., Canada, the U.K. and elsewhere. Come and explore what is new in our field and contribute to the growth and development of our profession.

The Conference Academic Committee invites presentations dealing with classroom practice, research in language learning and teaching, teacher training, and related topics. The Committee welcomes proposals from teachers, program administrators, teachers-in-preparation, graduate students, researchers, curriculum/materials developers, and other professionals in education, linguistics, communication, foreign language, sociology, and psychology.

Your participation is key for the ongoing development of the members of our profession and for the interchange of ideas and information which this "Encounter within a New World" promises to be.

Barbara de los Reyes

Francisco Lozano

JoAnn Miller

Barbara de los Reyes
President, MEXTESOL

F. Lozano
Convention Chair

JoAnn Miller
Academic Program Chair

TYPES OF PRESENTATION

PAPER (50 minutes). An oral summary with occasional reference to notes or text. Discusses or describes something the presenter is doing or has done in relation to theory or practice. The presenter often provides handouts and may use visual aids. The abstract should summarize the paper: a central idea, supporting evidence and a conclusion.

WORKSHOP (1 hour 20 minutes). A workshop includes a very brief introduction (3-4 minutes) by the presenter. The emphasis is on participant involvement and activity, which is carefully structured by the leader, usually through handouts and visuals. The leader helps participants solve a problem or develop a specific teaching or research technique. The abstract should include a statement of the goal, a summary of the theoretical framework, and a precise description of the tasks to be performed.

ACADEMIC DEMONSTRATION (50 minutes). The presenter shows (rather than talks about) how a teaching, testing, or research technique is carried out. Normally the presenter's statement of the underlying theory takes no more than five minutes. The presenter usually provides handouts and may use audiovisual aids. The abstract should include a brief statement of the presenter's central purpose and a description of the presentation.

IN PROGRESS (20 minutes). These presentations will provide an opportunity for classroom teachers, administrators, teacher trainers, graduate students, or others to report on research, programs, etc. currently being developed and allow them to meet others interested in the topic. The short time frame means that presenters have to limit themselves to a brief summary. Handouts might be provided, but conclusions are not expected due to the in-progress nature of the topic.

SWAP SHOP

New this year! The Swap Shop! A great way to get new ideas for activities you can use in your classroom and at the same time share your favorite activity with other teachers.

To participate, just bring 100 copies of your favorite classroom activity to the convention and turn them in at the Swap Shop Reception Desk on Friday, October 16. In exchange for your 100 copies you will receive a ticket to gain entrance to the Swap Shop which will take place on Sunday October 18. (Check the Convention Program for room number and hours.) During the Swap Shop you will be able to pick up copies of the activities that were developed by other teachers.

To participate, clearly explain your idea in English or Spanish on letter-sized (8 1/2" x 11") paper and write a heading that includes a title for the activity, your name and the name of your school at the top of the page. Also indicate the age and language level of the students the activity is intended for (for example: children-beginners; adult-intermediate, etc.)

NOTE: We must obey copyright laws, so submit only unpublished, original ideas.

FOR OFFICE USE ONLY

PROPOSAL #	PAPER	DEMO	WORKSHOP	IN PROG.	TOPIC AREA	T/AUD.	MAX. CAP.
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1992 MEXTESOL/Latin American TESOL Affiliates Conference
Academic Presentation Proposal Form

Please type or print the mailing address where all correspondence should be sent. If there are several presenters, please type or print contact person's name and mailing address. It is the responsibility of this person to keep other presenters informed and to advise the Academic Committee Chair. This name will not appear in the Conference program unless included below as one of the presenters.

NAME _____ HOME TELEPHONE _____

ADDRESS _____ WORK TELEPHONE _____

(CITY) (STATE/PROVINCE) (ZIP/POSTAL CODE) (COUNTRY)

Check here if you need a certificate.

PRESENTERS (In order in which they should appear in convention program):
Family Name, Other Name(s) Professional Affiliation

TITLE OF PRESENTATION _____
(9-WORD MAXIMUM)

TYPE OF PRESENTATION (CHECK ONE):

Paper Workshop Academic Demonstration In Progress
 Other (Please describe) _____

TOPIC AREA

Classroom Methods/Techniques Teacher Training/Supervision
 Applied Linguistics Program/Syllabus Development
 Technology in EFL/ESL Program Administration
 Testing Other _____

AREA OF INTEREST (Target Audience; Check all applicable areas)

Pre-primary Bilingual Education
 Elementary/Primary University
 Junior High School (Grades 7-9) Adult
 High School (Grades 10-12) Other _____

SPECIAL EQUIPMENT REQUIRED (No charge if requested on this form by June 15)

Overhead Projector and Screen Audiocassette Player/Recorder
 Videocassette Recorder & Monitor Flipchart Slide Projector & Screen

SIZE OF AUDIENCE (CHECK ONE) 20 30 40 50 100

** BE SURE TO ENCLOSE: Three copies of abstract (150 words), Summary of Presentation (50 words), Biodata (25 words per presenter).

DISQUALIFYING FACTORS: The presentation promotes commercial interests; the proposal does not follow the above guidelines; the proposal was not received at the MEXTESOL Office by the June 15 deadline.

SEND ABSTRACTS TO: Academic Committee
San Borja 726 - 2
Colonia del Valle
03100 México, D.F.
MEXICO

PRE-REGISTRATION FORM

"EXPLORING A NEW WORLD OF ELT"
19TH NATIONAL MEXTESOL CONVENTION
6TH CARIBBEAN REGIONAL CONVENTION
2ND LATIN AMERICAN TESOL CONFERENCE

ACAPULCO, GUERRERO, MEXICO, OCTOBER 15-18, 1992

The Nineteenth National Convention of MEXTESOL, A.C. (Mexican Association of Teachers of English to Speakers of Other Languages) will be held simultaneously with the Sixth Caribbean Regional Convention and the Second Latin American TESOL Conference at the FIESTA AMERICANA Hotel in Acapulco, Guerrero.

PRE-REGISTRATION FEES:

By June 15

MEXTESOL Members	\$ 200,000.00	Mex. pesos
Non-Members	\$ 250,000.00	Mex. pesos
Non-Mexico-based TESOL/Affiliate members.....	64.00	US
Non-Mexico-based non-members	80.00	US

From June 16 to July 10

MEXTESOL Members	\$ 250,000.00	Mex. pesos
Non-Members	\$ 300,000.00	Mex. pesos
Non-Mexico-based TESOL/Affiliate members	80.00	US
Non-Mexico-based non-members	97.00	US

From July 11 to September 30

MEXTESOL Members	\$ 300,000.00	Mex. pesos
Non-Members	\$ 350,000.00	Mex. pesos
Non-Mexico-based TESOL/Affiliate members	97.00	US
Non-Mexico-based non-members	112.00	US

On-Site Registration:

From October 1

MEXTESOL Members	\$ 350,000.00	Mex. pesos
Non-Members	\$ 400,000.00	Mex. pesos
Non-Mexico-based TESOL/Affiliate members	112.00	US
Non-Mexico-based non-members.....	129.00	US

For registration and further information:

MEXTESOL, A.C.

San Borja 726-2 Col. del Valle, C.P. 03100
México, D.F. Telephone (52-5) 575-54-73

PRE-REGISTRATION FORM (TO BE SENT TO MEXTESOL OFFICES IN MEXICO)

INSTITUTION AND PARTICIPANT INFORMATION

NAME OF INSTITUTION _____ NAME OF PARTICIPANT _____
 ADDRESS _____ ADDRESS _____
 CITY _____ STATE _____ CITY _____ STATE _____
 PHONE _____ POSTAL CODE _____ PHONE _____ POSTAL CODE _____

I AM ENCLOSING: \$ _____ () MONEY ORDER () TELEGRAPHIC MONEY ORDER

P.S. SORRY NO PERSONAL CHECKS DRAWN ON BANKS OUTSIDE MEXICO CITY OR FROM THE U.S.A. WILL BE ACCEPTED. YOU WILL BE SENT AN OFFICIAL REGISTRATION RECEIPT FOR THE AMOUNT YOU SEND.

**COSTO PAQUETES
HOTEL FIESTA AMERICANA CONDESA
ACAPULCO**

PAQUETE "A"	POR PERSONA
HABITACION SENCILLA	\$1,190,000
HABITACION DOBLE	890,000
HABITACION TRIPLE	830,000

INCLUYE:

-AVION MEXICO/ACAPULCO/MEXICO
 -TRASLADO AEROPUERTO/HOTEL/AEROPUERTO
 -TRES NOCHES DE HOSPEDAJE
 -COCKTAIL DE BIENVENIDA
 -PROPINAS E I.V.A.

PAQUETE "B"	POR PERSONA
HABITACION SENCILLA	\$840,000
HABITACION DOBLE	535,000
HABITACION TRIPLE	480,000

INCLUYE:

-AUTOBUS MEXICO/ACAPULCO/MEXICO
 -TRES NOCHES DE HOSPEDAJE
 -COCKTAIL DE BIENVENIDA
 -PROPINAS E I.V.A.

PAQUETE "C"	POR PERSONA
HABITACION SENCILLA	\$680,000
HABITACION DOBLE	375,000
HABITACION TRIPLE	320,000

INCLUYE:

-TRES NOCHES DE HOSPEDAJE
 -COCKTAIL DE BIENVENIDA
 -PROPINAS E I.V.A.

NOTA: La habitación triple cuenta con dos camas matrimoniales.

INFORMACION GENERAL

TRANSPORTE AEREO:

Los paquetes que incluyen avión tienen descuento de grupo. Solicite información a:

TURISMO & CONVENCIONES

TRANSPORTE TERRESTRE:

Los paquetes que incluyen autobús:

Este servicio especial saldrá de las oficinas de MEXTESOL MEXICO al hotel sede y viceversa.

FECHA LIMITE DE RESERVACIONES:

SEPTIEMBRE 20 DE 1992

CANCELACIONES:

Se aceptan cancelaciones con 20 días de anticipación al evento. Después de esta fecha tendrá un cargo del 50% del total del paquete. Cancelaciones de inscripción sólo hasta el 15 de septiembre de 1992.

FORMA DE PAGO:

"Giro Telefónico" si es del interior de la República. Por ser tarifas netas, el pago de Paquetes con "Tarjeta de Crédito" tendrá un cargo del 5%. Pago de inscripción sólo en efectivo, con cheque, giro telefónico o postal.

Los Paquetes que incluyen Avión o Autobús están sujetos a cambios en caso de aumentos en las tarifas correspondientes.

**RESERVACIONES
HOTEL Y TRANSPORTE**

TURISMO & CONVENCIONES
 PILARES 131-B
 COL. DEL VALLE
 03100 MEXICO, D.F.
 TEL. 575-27-85 Y 575-20-76
 FAX 559-24-86



Tel. 658-99-43