

# A Handbook of English Language Teaching Terms and Practice

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# Introduction

This Handbook has been designed for those who intend to become teachers of English as a Foreign Language and for those who already find themselves teaching EFL but wish to improve their formal qualifications. It is directed to native English as well as to non-native speakers.

There are many people who come into English-language teaching without having passed through formal pedagogic processes, so that when they are confronted with the terminology of the subject, they may be at a disadvantage to those who have already been to teacher-training college or who have a university degree in linguistics. How should one know the meanings of *allomorph* or *T-G grammar*? There are also words that are common enough in general contexts: *reward*, *register*, *generalisation*—but what is their significance in the context of English-language teaching? This book covers such subjects. There are also extensive entries on classroom practice, teaching methods, the language laboratory and the psychology of learning. The reader is requested to bear in mind that the Handbook is not a grammar, or a book on linguistic science, literature or psychology (though it contains items on all these subjects)—it is rather a practical book directed towards the study of teaching English as a Foreign Language.

Entries are in alphabetical order; cross-references are printed in **bold type**. References to other works are shown in shortened form, eg (Heaton 1975) in the text; full details are given in the bibliography at the back of the book. Other useful information is also given at the back of the book.

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## A

**a posteriori** A Latin phrase, meaning *from what comes after*.

**a priori** A Latin phrase, meaning *from what came before*.

**abbreviation** A shortened form, used to save space and also used to save time when writing hand-written texts, eg *adj* = *adjective*. A list of abbreviations and **acronyms** is given on p 194.

**ablative** A form in Latin nouns indicating an agent, instrument or cause.

**ablaut** In philology, which is the study of how languages have developed through history, ablaut refers to the systematic vowel changes in verb forms of Indo-European languages, as in *drive, drove, driven*.

**abridged** Shortened, as in *abridged passages*.

**abstraction** In psycholinguistics, learning to respond to similar classes of cues and stimuli in different circumstances is called 'abstraction' by Miller (1951). It involves recognising the crucial element which is similar in each context, and is the basis of **acquired cue value** (Rivers 1964).

**accent**

1 The prominence, expressed by means of stress or intonation, which is given to a syllable. In the word *de'mocracy*, the accent is on the second syllable; in *demo'cratic* it shifts to the third syllable. Intonational accentuation, combined with stress, often indicates emphasis, as in *I do wish you'd be more tidy!* (high fall on *do*).

2 A mark or symbol, usually above a letter, to indicate the quality of a vowel or consonant sound or syllabic stress. English does not employ accents in this way though borrowed words, such as *fête, fiancé, rôle*, etc may retain them. When two distinctly different vowel sounds occur one after the other and must be pronounced individually, a hyphen should be used where another language might employ an accent, eg *co-operation* /kəʊ,əpə'reɪʃən/ and not *cooperation* /'ku:pə reɪʃən/, thus avoiding the natural wish to pronounce the double *o* as /u/ or /u:/.

3 The individual, local, national or foreign way of speaking a language: *a Yorkshire accent, an Australian accent, a Swedish accent*, etc.

4 The means whereby a word is made to stand out in an utterance. Accent always entails the occurrence of a strong stress on the appropriate syllable of the accented word; when this word contains the nucleus of the word group, accent is also shown by a change of pitch or by sustaining pitch. In the written language the reader is left to make up his mind which are important words, helped to a greater or lesser degree by the style of the author, by italicisation, spacing, punctuation and so on. But in speech, these words are specifically pointed out so that the listener can be in no doubt. These words are pointed out by means of accent.

**accidence** See under **inflection**.

## accusative case

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**accusative case** Also **object case**. The case used for the person or thing on which the action takes effect, eg *I bought the car*.

**acoustic treatment** See under **language laboratory**.

**acquired cue value** Based on **abstraction**. Psychologically, as the response is always rewarded when this crucial element is present, the response becomes more and more strongly connected with the relevant cue and extinguished as a response to other cues. In this way a weak stimulus may come to have an acquired cue value (Rivers 1964).

**acronym** Also **protogram**. A word formed by the first letter of a group of words, eg *NATO* = *North Atlantic Treaty Organisation*, *SALT* = *Strategic Arms Limitation Talks*. Of course, acronyms do not always work as well as one would hope. The acronym *DIY* (= *Do It Yourself*) when spoken as a word produces something like /di:j/, which is unacceptable. The letters pronounced separately, D.I.Y., do not produce a particularly pleasing sound and perhaps for that reason this pronunciation is not popular among the general public, so in the spoken language *DIY Shop* usually remains the rather cumbersome *Do It Yourself Shop*.

**acrostic** A word puzzle, or word arrangement, in which the first and last letters of the lines make a word or words.

**actions** Objects alone are not sufficient to teach meaning. Much has to be taught through gestures, like pointing and touching, and actions, like giving and taking. These may be used, alone or with objects, to convey the meaning of demonstratives (*this, that*), directional prepositions (*to, from*), verbs of action (*go, come*) and nouns of action (*smile, fall*). To convey structural meaning through actions, the following points are essential.

1 The action should be entirely isolated from other actions, significant or non-significant.

2 The timing of the action should reflect the tense of the verb.

3 The gestures should be clear and conventional.

**action series** A learning technique in which individuals perform a series of sequential actions and say what they are doing as they perform each action. Useful in practising continuous tenses.

**active voice** See under **voice**.

**activity** See under **creative activity**.

**adage** Old and wise saying; a proverb.

**ad lib** Abbreviation of the Latin phrase *ad libitum*, which colloquially means *without restraint*. It is sometimes used as a verb, meaning *improvise*, eg by making additions to one's part in a play.

**addendum** (pl **addenda**) A thing to be added, which has unintentionally been left out. This irregular plural ending may occur when the word comes directly into English from Latin rather than via French. It is a member of a class known as classical nouns.

**adduce** To put forward as proof or as an example: *He adduced the reasons, as he saw them, for the changes in literary style during the last century*.

**adjectival clause** See under **clause**.

**adjectival phrase** See under **phrase**.

**adjective** A word that names a quality, or that defines or limits a noun. In **class structure grammar** these form a class. The main formal feature of the English adjective is the possibility of forms ending in *-er*, *-est* (comparative and superlative). It is interesting to note that prepositions such as *in* and *out* can appear adjectivally, for example *the in thing*, *it's out*, *it's not on*.

**compound adjective** These mostly consist of two elements, the second of which is usually an adjective, eg *seasick*, *red hot*, *highly dangerous*.

**descriptive adjective** This denotes a quality or characteristic and answers the question *Of what kind?*

**emphasising adjective** For example *own* (*I am my own master*) or *(the) very* (*That's the very thing I've been looking for!*).

**possessive adjective** Also **possessive pronoun**. For example, *my book*.

**adjunct** An amplification of the subject, predicate, etc. It is a word or phrase added to qualify or define another word or words in a sentence.

**adverbial adjunct** This qualifies a verb, adjective or adverb. *The dog barked furiously* (qualifying a verb); *The idea sounds all right* (adj); *He plays really well* (adv).

**attributive adjunct** This qualifies a noun: *twenty people*, *my sister*, *what colour?*, *a stone wall*, etc. It is subordinate to the noun it qualifies.

**predicative adjunct** This qualifies nouns and pronouns without being subordinate to them. The term is usually restricted to nouns and adjectives accompanying a direct object: *Have I made this clear?*; *I considered him an honest man*; *Let's have her in*; *He likes his coffee strong*.

**prepositional adjunct** This is a prepositional phrase that qualifies a noun: *father-in-law*, *will-of-the-wisp*, *stock-in-trade*, etc.

**adverb** A word which answers *how*, *where* and *when* questions and modifies verbs, adjectives and other adverbials such as *soon*, *there* and *quickly* (Hornby 1974). The word-class adverb is often defined by position rather than by form. Items such as *happily*, *out* and *sometimes* are often considered to be members of this class. The great majority of adverbs have *-ly* as a suffix: *glad* (adj)—*gladly* (adv). Most adverbs in this category are formed from adjectives and the *-ing* form of verbs: *pleasing*—*pleasingly*. In **class structure grammar** these *-ly* adverbs are members of an open set. A small but expanding open set of adverbs is marked by the suffix *-wise*, as in *clockwise*. Note two open set adverbs which do not take *-ly*: *fast* and *hard*. Most adverbs have comparative forms: *soon*—*sooner*, *often*—*more often*, *reckless*—*more reckless*.

**adverb of frequency** These adverbs and adverbial phrases answer the question *How often?* Examples: *frequently*, *often*, *seldom*, *sometimes*, *usually*, *every day*.

**emphasising adverb** For example *precisely*, *just*, *exactly*: *That's just/precisely/exactly what I want*.

**adverbial adjunct** This qualifies a verb, adjective or adverb. *The dog barked furiously* (verb); *The idea sounds all right* (adj); *He plays really well* (adv).

## adverbial clause

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**adverbial clause** A subordinate clause functioning as an adverb. This may therefore be a clause of time, place, cause, reason, purpose, result, condition, concession, manner or comparison.

**adverbial particle** Many prepositions are used adverbially in English.

(prep) *He looked / up the chimney* (didn't look down it).

(adv) *He looked up / the word* (looked for it in a dictionary).

**adverbial phrase** A phrase functioning as an adverb.

**affective goal** Instructional aims relating to student attitudes, feelings, and values to be developed during a course of study.

**affective taxonomy** A hierarchical system of classifying student behaviour related to their attitudes, feelings, and values. It consists of five stages: receptivity, responsiveness, appreciation, internalisation, and characterisation.

**affirmative** See under **emphatic affirmative**.

**affix** If a word can be segmented into more than one **morpheme**, of which one is a **root**, any morpheme which is not a root is an affix. They are classified as prefixes, infixes and suffixes, according to their position in the word (at the beginning, middle or end).

**affricate** The manner of articulation of an affricate consonant starts with a complete stricture, like a **plosive**, but continues with a comparatively gradual release with friction. This explains the choice of two amalgamated symbols for each of the two English affricates: /tʃ/ and /dʒ/. Unlike plosives, the release stage of affricates can never be omitted, eg *which chairs* contains no unexploded allophone as does *bad dog*.

**agreement** Also **concord**. A grammatical term which refers to the fact that certain words must agree in gender, number, case or person.

**agglutinatives** These are languages in which simple words and elements can be combined to express compound ideas. In Swahili, for example, the word *alikuona*, meaning *He saw you*, is composed of four parts *a*, *li* (past tense), *ku* (you) and *ona* (see).

### aids to teaching

#### mechanical

slides  
overhead projector  
film  
film strips  
cineloops  
episcope or epidiascope  
record-player  
TV (broadcast or closed-circuit)  
radio

audio-visual  
VTR video tape-recorder  
VCR video cassette recorder  
tape-recorder  
cassette recorder  
spirit duplicator  
photocopier  
typewriter  
thermal copier

#### non-mechanical

blackboard or chalkboard  
whiteboard or dryboard  
flannelboard  
magnet board

flipcharts  
picture dictionaries or stories  
realia  
wallcharts



plastiboard	newspaper items
maps and plans	cardboard clocks
model theatre	drawings and photographs
glove puppets	diagrams
models	Blu-Tack
small toys	

**aitch** The letter *h*. To *drop one's aitches* is to fail to pronounce the /h/ at the beginning or end of a word by saying, for instance, 'am instead of ham. This is characteristic of a Cockney accent. Thus *I have* /ai hæv/ would become /ɔi æv/ or possibly /ɔi jæv/. Some foreign learners also have trouble with their aitches. O'Connor (1972) gives useful hints on how to overcome the particular difficulties of foreign learners.

**alexandrine** In prosody, this is an iambic line of six feet or twelve syllables. Alexander the Great was the subject of a poem in this metre which was written in Old French.

**alexia** A disease in which cerebral lesions cause an inability to read, popularly called 'word-blindness'. Also known as **dyslexia**.

**allegory** A narrative description of a subject under the guise of another suggestively similar subject; a simile extended into a story; a sustained metaphor.

**alliteration** The repetition of a consonantal sound, usually at the beginning of words, although medial and final alliteration are common, eg *After life's fitful fever*. Used in poetry. It is a particular feature of Anglo-Saxon poetry.

**allograph** A variation of a **grapheme**. For example, the printed *g* and the hand-written *g*; the capital or the lower case; the two hand-written forms of the letter *r*.

**allomorph** A variant of a **morpheme**; for example, the past tense endings *-t*, *-d* and *-ed*.

**allophone** One of the several possible renderings of the same **phoneme**. The particular phoneme used generally depends on the surrounding sounds or the position of the sound in a word. For example, the aspirated allophone of /p/ occurs in *pie* and the unaspirated in *spy*. Another example is the three allophones of /l/: clear, dark and devoiced respectively in *little place*. Furthermore, points out O'Connor (1973 p.123), because languages have 'different numbers of phonemes, and different allophones representing them, it follows that in a foreign language we do not hear the sounds in the same way as a native speaker does. ... Differences which in our language are significant may only be allophonic in the foreign language. ... In Spanish /d/ and /t/ are allophones of the same phoneme, yet because in English these sounds represent different phonemes, we hear the differences in Spanish quite clearly, whereas a Spaniard does not.'

**allude to** (v) To refer to. To *mention* is now more usual than to *allude to*: *He alluded to a rather delicate matter.*

**allusion** (n) An indirect reference: *It is unkind to make allusions to a person's physical defects.*

## almanac

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**almanac** An annual book or calendar of months and days, with information about the sun, moon, stars, tides, anniversaries, etc. The best-known in the UK is *Old Moore's Almanac*.

**alphabet** A series of graphic symbols in which a language is written.

**logographic alphabet** This represents the words or **morphemes** of a language.

**phonemic alphabet** A system of symbols which consistently represent each **phoneme** of a language with the same symbol.

**phonetic alphabet** A system that represents speech sounds on the basis of their articulation without regard to their **phonemic** status.

**syllabic alphabet** A system that represents the syllables of a language.

**allernant** Term used by Bloomfield (1933) meaning **allomorph** or **morph**.

**alveolar ridge** The part of the gums immediately behind the upper front teeth.

**American English** See under **English language**.

**ampersand** The sign & which stands for *and*.

**anagram** A word or phrase formed by the transposition of letters, eg *plum* -- *lump*.

**analogue** (n) A parallel word or thing.

**analogous** (adj)

**analogy** A similarity in two things which are different in other ways; in teaching, the creation of a word or grammatical construction on the pattern of another.

Teacher *Where is the book? Pencil.*

Student *Where is the pencil?*

**analysis** See under **lesson analysis**. Separation into parts. The **grammar translation method** of teaching languages is based largely on finding out how a language works and analysing its structure.

**anapaest** (US **anapest**) In prosody, a foot consisting of two unaccented syllables followed by one accented syllable: *I am 'mon/arch of' all! I sur'vey.*

**anaphora** The device of syntactical cross-reference through pronouns, auxiliary verbs, etc; referring to something mentioned before.

**anaphoric 'one'** When *one* refers to something already mentioned: *The year had been one of great political unrest.*

**anaphoric 'to'** Verbs, nouns and adjectives that may take an infinitive with *to* may be followed by *to* without an infinitive to refer to a preceding verb or verbal group: *Don't go unless you want to* (Zandvoort 1957).

**anecdote** A short, usually amusing story about a person or event.

**anglicise** To make something English; translate into English.

**anglicism** An idiom that is particularly English in character.

**Anglo-** A combination form meaning *English*, as in *Anglo-French*, *Anglo-Indian*, *Anglo-Saxon* (see under **English language**; Old English).

**annotate** (v) Make a remark, note or commentary in the margin of a book to explain the meaning of a passage.

**annotation** (n)

**anomalous** Different in some way; irregular, as in *anomalous finites*, which are

verbs that form their interrogative and negative without an auxiliary, eg *I am not; need you?* Normal verbs, of course, use the auxiliary or helping verb *do*: *I run---I do not run.*

**antecedent** A word grammatically related to a word that follows it, especially the noun or pronoun to which a relative pronoun is related. The word *book* in *The book that he gave me* is the antecedent of *that*.

**anthology** A collection of poems or prose extracts by different authors.

**antithesis** Contrast of ideas vividly expressed: *Give me liberty or give me death!*

**antonym** (n) A word that is opposite in meaning to another: *large - small*. The opposite is **synonym**.

**antonymous** (adj)

**antonymy** or **antonimity** (generic n)

**anxiety** See **linguistic anxiety**.

**aphaeresis** (or **apheresis**) The removal of the first letter or syllable(s) of a word, as in *plane* (from *aeroplane*).

**aphasia** A total or partial loss of the power of speech or of understanding words.

**aphorism** Also **apophthegm**. A short statement giving a general truth or maxim: *Tomorrow is another day; all's well that ends well.*

**apophthegm** (or **apothegm**) Also **aphorism**. A short, pointed or forceful saying; maxim: *Still waters run deep.*

**aposiopesis** A sudden lapsing into silence because the speaker is unable or unwilling to complete the sentence: *Had you been there—but what good would that have done?*

**apostrophe** /ə'pɒstrəfi/ The sign ('), to show the omission of letter(s) or number(s), as in *won't, '83*; for the possessive, *boy's, boys'*; for plurals of letters: *There are two l's in the word traveller in English, but only one in American (traveler).*

**appendix** (pl **appendices**) Something which has been added, especially at the end of a book, eg bibliography, list of references.

**apposed clause** See under **clause**.

**apposition** In grammar, putting a noun or noun equivalent beside another for the purpose of a more complete explanation or description, eg in *The news that he had won surprised Tom, a young lad of eight* the clause *that he had won* is in apposition to the noun *news* and the phrase *a young lad of eight* is in apposition to the noun *Tom*.

**appositional subject** See under **clause**: apposed subject clause.

**approval** A form of secondary reinforcement, such as praise from the teacher.

**archaism** A word, phrase, spelling or construction that has become out of date: *quoth he, peradventure, burthen (burden), etc.*

**archaic** No longer used except for special purposes.

**areal** (adj) /'ɛəriəl/ A kind of classification of language according to geographical location, as opposed to a structural or genetic classification.

## article

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**article** A monosyllable which may precede a noun.

**definite article** This is written *the* and pronounced /ði:/ before vowel sounds and /ðə/ in rapid speech. Its use in English is more restricted than in some other languages.

**indefinite article** This is written *an* and pronounced /ən/ before vowel sounds; *a* pronounced /ə/ in other cases. There are also stressed forms, /æn/ and /ei/, used when the word is emphasised or used by itself when the speaker is casting about for a substantive. Its use in English is less restricted than in some other languages (Zandvoort 1957).

**articulacy** The measure of a person's total control over his native language.

**articulation** The positioning of the speech organs; the physical activity involved in making speech sounds; the production of sounds through the use of the vocal organs.

**artificial language** See under **language**.

**aspect** A verb form which relates activity to its inception, duration and completion.

1 Perfective aspect: *He has gone* (present); *He had gone* (past).

2 Progressive or continuous aspect: *He is going* (present); *He was going* (past).

**aspiration** A small puff of air often occurs in the release of voiceless plosives /p, t, k/. Aspiration is strongest at the beginning of a stressed syllable: *port, tiger, incur*, but there is no aspiration if the syllable begins with /s/: *sport, sty, scarf*.

**assessor** An examiner.

**assign** In psychology, words learned through **glosses** or native language equivalents come under Osgood's heading 'assigns' (Osgood 1953). Assigns acquire their meaning through association with other signs or words and so are more complicated than signs, which derive their meaning from the direct experience of the individual (Rivers 1964). See **kinesics**.

**assignment**

1 A term used by Mary Finocchiaro, which she defines as the natural outgrowth of a lesson. This, she says, is the last stage or achievement of a lesson, beginning with the preparation and introduction of the lesson, through the stages of presentation, repetition and summary. If the teaching item has been demonstrably proved to have been learnt, it can be said that the assignment has been achieved.

2 Also **homework**. To ensure continuity, homework should be given after each lesson. Homework should be differentiated according to the learners' ability. It should all be corrected, either in the classroom or, preferably, individually by the teacher (Finocchiaro 1968).

**assimilation** (n)

1 A term used to describe how one **phoneme** (which would be present in the word in isolation) is replaced by another under the influence of the surrounding sounds. One sound may yield to another in different ways. It may lead to the complete disappearance of a consonant, as in *castle* /'kɑ:sl/ or a partial trans-

formation as in *irresistible*, originally *in-resistible*. Consonants are more likely to be affected than vowels. Some examples of assimilation:

with regard to voice: *news* /nju:z/, *newspaper* /nju:s,peɪpə\*/

with regard to manner of articulation: *come in* /'kʌm'in/, *income* /'ɪŋkəm/.

However, as this is an automatic process, there is no need to teach how to assimilate. It is unrealistic, if as a teacher, one insists on two *t*'s in *the best time*. Such pedantry can only inhibit speech flow (Haycraft 1971).

2 Foreign words may be assimilated into another language: for example, the French word *rôle* into English or the English word *weekend* into French: *The leading rôle in the film is played by Richard Burton; On a passé un très bon weekend à Cannes.*

**Association of Recognised English Language Schools (ARELS)** The professional organisation which brings together recognised schools with the common aim of improving and maintaining the standards of English language teaching. The Association also acts as an information centre for all aspects of teaching in the member schools. It is also interested in the welfare of foreign students in Britain.

**associative shifting** See under **learning**.

**assonance** This occurs when two words have the same vowel sounds in conjunction with different consonantal sounds: *A stitch in time saves nine.*

**asterisk** The star-shaped symbol (\*) used to mark words, etc for reference or distinction.

**attention pointer** A term used by Lado (1964) to mean a phrase which directs the attention of the students to a particular problem, eg *Note the position of the adverb.*

**attitude** The feeling or sentiment of the speaker about his situation. The speaker expresses this by intonation rather than by words.

**attribution and independent possessives** See under **pronoun: possessive pronoun**

**attributive** See under **adjunct: attributive adjunct**. Descriptive of a word or phrase used as an adjective before a noun, eg in *a red rose*, *red* is attributive; in *the rose is red* it is not.

**audio-lingual** See also under **method**. Listening and speaking: Lado (1964) explains that this approach to language teaching considers listening and speaking the first task in language learning, followed by the mastering of the reading and writing skills.

**audio-tutorial laboratory** See under **language laboratory**.

**audio-visual** Listening and seeing; the audio-visual approach to teaching a foreign language concentrates on what the student may hear or see, usually with the use of gestures, slides, film strips, flashcards, blackboard drawings and so on. In the teaching of meaning, visual aids or 'visuals' help to avoid the use of the mother tongue. According to Lee & Coppen (1964), audio-visual aids have several advantages.

## audio-visual

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- 1 They can brighten up the classroom and bring variety and interest into the lessons.
- 2 They can help to provide the situations (contexts) which may be used to illustrate linguistic items.
- 3 Aural aids can give the students the opportunity of listening to and imitating native speakers.
- 4 They can stimulate both children and adults to speak the language, not only to read and write it.
- 5 Aural aids can help the teacher to improve his grasp of the language he is teaching.
- 6 They can also impart information about the country or countries concerned.

The section on teaching aids and resources by Brian Hill and Edith Baer provides useful comments. Some are included below. Resource-based learning, they say, provides no magic solutions and the teacher's rôle in selecting material and controlling the learning process is crucial to success. When these aids are properly integrated into the course work they give a unique dimension to teaching. For the average mixed adult class, where understanding and responding in basic linguistic situations is likely to be a primary aim, they provide a realistic stimulus for oral and aural activities.

**blackboard** This has been termed the most versatile visual aid. It is standard equipment in every classroom. Some hints on blackboard use:

- (a) Begin with a clean board.
- (b) Effective use can be made of coloured chalk.
- (c) Be tidy.
- (d) Write clearly and large enough for all students to be able to read your writing.
- (e) Sometimes invite a student to write on the blackboard, eg to write out a dictation you have just given.
- (f) Be sure you have means of cleaning the blackboard: a duster or an eraser.

**cassette recorder** See **tape-recorder**.

**episcope** Also **epidiascope**, **opaque projector (OP)**. This works on a mirror projection system, more effective in blackout conditions. Useful to project news items, photos, diagrams, etc and avoids the need for photocopying. Difficult to achieve magnification, ie to enlarge newsprint (but this can be done on the **overhead projector**).

**experience chart** This is a series of sentences or utterances in the student's own words about any experiences in which he may have engaged; useful for reading for beginners (Finocchiaro 1968).

**facial diagram** Section of face, showing the position of the organs of speech. This kind of diagram is effective in showing the articulation of vowels and consonants (Lado 1964).

**film** Film combines pictures with movement, colour and sound. Theoretically one can have the best materials taught by the best teachers, but although a number of films have been made, and probably will continue to be made, they

have not had the success that was expected of them in the fifties. They have a number of disadvantages:

- (a) The cost of production — few colleges can afford to make them.
- (b) Films date quickly.
- (c) The classroom teacher has no control over the content of the filmed lesson (or broadcast TV films).
- (d) Should the class teacher disagree, at least in part, with the way the film teaches something, the film may be seen once and then abandoned.
- (e) It is necessary to buy costly projection equipment.

However, film may be useful in teaching cultural aspects of a language, or in teaching English for Special Purposes (ESP). Mary Finocchiaro (1968) believes sound films have disadvantages at the early stages of learning. It is difficult to stop the film, and the language used may not be simple enough.

Silent film may be used more effectively. However, if a 16 mm projector is available, use it. Sound quality is important and so is the competent projection of the film itself. There are three kinds of film: documentary film designed for language teaching; general film for entertainment; and documentaries.

**film loop** Also **cineloop**. This is a length of film with ends spliced together to permit continuous repetition.

**film strip and slide projector** Relatively inexpensive, easy to operate, and needs little servicing (but keep spare lamp handy). More effective if blackout available. Don't wave a finger in front of the screen—use a pencil and be precise. Several courses link film strips and slides to the tape-recorder.

Film strips and slides can be used to great effect. They help take students out of the confines of the classroom, while affording them the opportunity to practise pronunciation, grammar, structure and vocabulary. Film strips can be stopped at each frame and a slide can be held as long as necessary in the machine, enabling the teacher and students to make statements and ask questions in as much time as is needed. The fact that there is no sound track makes it possible to practise language at the students' level (Finocchiaro 1968).

**flannelboard** An effective device for helping students to visualise concepts, story sequences and grammatical changes. It can be constructed easily and cheaply by tacking a square of white or green flannel to a board 24 ins by 24 ins (60 cm by 60 cm). A one-inch (2.5 cm) square of sandpaper (rough side out) or of flannel glued to the corners of the picture or of the cutouts to be displayed is sufficient to keep the picture on the board.

**flashcard** This is a strip or square of cardboard which is held up momentarily in front of the class by the teacher or fixed to the wall or blackboard in order to teach a linguistic item. The cards may have a word or words, phrases, drawings or photographs on them. They are a considerable aid in presenting a situation and in eliciting oral responses from the class. Some hints on their use:

- (a) Make sure your flashcards clearly bring out the point you want to teach, ie are uncomplicated.
- (b) Don't try to teach more than two linguistic items at the same time, eg the

## audio-visual

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present continuous tense plus vocabulary concerned with the post office would be enough for one period.

(c) Make sure the cards are large enough for students at the back of the class to see and understand.

(d) Don't wave the cards about; hold the card steadily in front of the class long enough for the students to grasp what situation you are trying to present.

(e) Be sure students on your right and on your left as well as those in front of you have a good chance to see the flashcard and understand it.

(f) Hold the card at about the same level as your shoulder, ie above the heads of the first row of students.

(g) While showing the card to the class, talk the situation through. (See also Lado 1964 and Lee & Coppen 1964.)

**gramophone** See **record-player**.

**headcard** A picture card giving the general situation for structural practice accompanied by other picture cards giving more detailed examples.

**objects Ostensive** procedures include the use of objects (and actions and situations). Objects, or models of them, may be used to teach not only vocabulary but structure as well. The easier these objects can be seen and felt, the easier it is to get the meaning across:

(a) Names of things like pencils, tables and books may be taught by a pointing-naming technique, the success of which depends on making clear what is being pointed out.

(b) Quality words have meanings which may be effectively presented in contrast to their opposites by means of objects which best bring out their opposing qualities. For example, *long* is clearer when contrasted with *short*.

(c) Certain abstract words, like *food*, *metal* and *beauty* may be taught by grouping together a number of objects, models or samples belonging to the same class.

(d) Structure words which indicate relationship—words like *on*, *in* and *under*—may first be presented through objects which illustrate their particular type of relationship (Mackey 1965).

**opaque projector (OP)** See under **episcope**.

**overhead projector (OHP)** Easily maintained, simple to operate, does not need blackout. The teacher can remain facing the class, so it is easier for him to maintain attention. Transparencies can be revealed as the lesson progresses, thus focusing attention on the teaching point and also creating a sense of anticipation of what will be revealed next, ie helps to keep up interest. By using overlays, one can build up a picture stage by stage. Make full use of colour.

**photocopy** Do not present your students with a poorly produced, almost unreadable photocopy. If the teacher does not take the trouble to present his class with reprographic material of an acceptably high standard, his students will be unlikely to take the trouble to try to read and understand it. This negative and careless attitude on the part of the teacher can only help to stimulate a negative response among his students. It is also a waste of time.



resources and money to produce such material. And remember, if the photocopy is difficult for a native reader to read it must be even more difficult for a foreigner. Furthermore, the teacher should not forget to relate his photocopied material to an item or items which have been, are being or will be referred to during the lesson. Not doing so will also create negative results.

**picture series** This is a series of related pictures—six to eight of them—on a chart. They may illustrate contrasting sounds (minimal pairs), countable objects, uncountable objects, activities and so on.

**pocket chart** This is made simply by stapling four or five strips of cardboard or similar material to a larger sheet to form pockets. Clearly tabulated folders or envelopes containing cards with the words necessary to form language patterns centred around one cultural or language feature are attached to the bottom of the chart as needed. Useful for practising language items. Probably more suitable for use with children.

**radio** This is an excellent aid to teaching. The radio is widely available—there are few households that don't have one; it is inexpensive, compared with other mechanical or electronic equipment, and it is an endless source of material on every possible topic. Radios today seldom need repairing or the attention of a technician; they do not need accessories which can be expensive and can get lost or damaged. It is also relatively easy for anyone to record programmes, especially if one owns a music centre or a combined radio/cassette recorder. There are, however, regulations concerning the copyright and performing rights of programmes. The radio does also have its disadvantages. It can be fairly expensive, since sound reproduction must be very good, and it should also have a facility for making recordings. So a cheap transistor would not be suitable. Putting a microphone in front of the loudspeaker is not good enough. Radio material should be recorded before use in the classroom. This means owning the necessary equipment or having free access to it. Recording means buying magnetic tape or cassettes on which to record the broadcast material. All the electronic equipment used should be of as high a standard as possible since the poorer the recording, the less useful it is as a classroom aid to teaching. It is also important that the teacher is quite familiar with the electronic equipment he is using in order to get the best results from his efforts. Good sound quality and definition are essential. The radio could be brought into the classroom and a 'live' broadcast used, which would give it topicality and make a real life situation, but this is not recommended. In such a situation the teacher cannot choose when to use the programme, and unless it is a rebroadcast, he will only have a very general idea of what the programme will be about or what its language content will be (vocabulary, grammar, structures, level of difficulty, appropriateness, etc). He will not be able to edit it or to introduce pauses to allow for comprehension; nor will he have been able to prepare practice exercises (oral or written) based on the broadcast. And of course he won't be able to use it again, which he might regret. The radio provides a wide variety of voices (gets away from the overfamiliar teacher's voice) and is suitable for more