
partake v.i. (-took; -taken) take share (*in, of, with*); eat or drink some *of*; have some (*of* quality, etc.).

The dictionary does not include obvious and regularly formed deviations such as the **-er** for agent nouns, for example **singer**, or the **-ly** for adverbs such as **bravely**.

On the whole this little dictionary is thus very useful for looking up spelling or basic meanings, but it can naturally never fulfil the function of the larger, more comprehensive dictionaries.

Reference

Hornby, A.S. *Oxford Advanced Learner's Dictionary of Current English*. London: Oxford University Press, 1986.

Landau, S.I. *Dictionaries. The art and craft of lexicography*. New York: The Scribner Press, 1984.

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Maley, Alan; Duff, Alan and Grellet, Françoise. *The Mind's Eye: Using Pictures Creatively in Language Learning*. Cambridge: Cambridge University Press, 1980. Paperbacks. *Teacher's Book*: 42 pp. *Student's Book*: 96 pp.

The *Student's Edition* of this publication consists of a wide variety of photographs, illustrations, art works and ink blots which have been selected for use in the ESL classroom. The visual material is classified into fifteen sections ranging from 'portraits' to 'illusions'. To give an indication of the diversity and evocative power of these pictures a brief comment on some of the more original

material seems apposite. The category, *A Different View*, presents an ordinary subject from an unusual perspective. Under *Surrealism* unexpected juxtapositions invite imaginative and thought provoking responses. In *Sequences* pictures are scrambled and students challenged to form a logical order and to invent plausible narratives. Under the title *Minimal Differences* the teacher learns how pictures which have slight discrepancies between them can be used to improve a student's descriptive powers. The pictures have been selected with a view to encouraging detailed observation as well as the ability to read 'beyond the frame' and to formulate an interpretation of visual material in words.

The *Teacher's Volume* contains nineteen different techniques which can be used to stimulate active participation in the classroom. It includes practical instructions on how to apply each method. The requirements for the choice of suitable visual material, which are clearly set out in this section, should help ESL teachers to make their own selections to be used in conjunction with this publication. The assignments based on the visual material are both varied and demanding. Students are required to write short poems, invent titles for newspaper articles and interview characters using only the visual clues given in portraits. The tasks are ambitious and work from the assumption that creative visual material allows ESL students to break down affective barriers to foreign language acquisition and gives them the impetus to attempt tasks which would often be regarded as being too demanding for the ESL classroom.

The merit of utilising visual material lies in the paradox that a wordless picture 'invites words' (p. 1). Through pictures ESL students are stimulated to practise a foreign language and so enhance their language skills. Unlike the written word which has to be carefully selected in accordance with the students' linguistic abilities, with illustrations 'the level is determined by the *user*, not by the material' (p. 1).

I recommend this imaginative and practical resource book for ESL teachers who would like to introduce a new dimension to their teaching.

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Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold, 1985. 387 pp.

Although it bills itself as an introduction, this comprehensive attempt to present a functional account of English grammar is not for the faint-hearted.

The blurb on the back cover explains that *An Introduction to Functional Grammar* (IFG) 'is called a functional grammar because it is designed to account for how the language is used - how and why an individual makes choices from the syntactic structures and vocabulary available, according to the meaning being conveyed'. This description could also be applied to works such as Geoffrey Leech and Jan Svartvik's *A Communicative Grammar of English* (Longman 1975) and various English Second Language grammars in the functional-notional mould. IFG is, however, a rather different proposition to such reference and pedagogical grammars. Where these are eclectic and clear in their organisation, IFG is something of a *tour de force* of Hallidayan systemic-functional grammar and, as such, it is not particularly user friendly.

As far as organisation is concerned, the most serious weakness is the absence of an index. In such a wide-ranging, terminology-dense work this omission is unforgivable: it will frustrate those who are already initiated into Hallidayan grammar and will drive novices to despair. On the positive side, the table of contents pro-