

(*gambling*) *odds*, there is usually no distinction made between singular and plural.

(p. 149)

I am not sure what this means but suspect that 'The news *are* ...' may be lobbying for approval.

'The Importance of Writing in Language' is the mystifying heading that illustrates the problem of this book:

A study was once made in which children were instructed to select words from a long list that went well together.

(p. 68)

We usually get more meaning from seeing the performance of a play than we do from reading the script.

(p. 225)

Much of this book is a disappointment, especially because it has some interesting ideas: the chapter on Advertising language, for example, is one that South African teachers may find useful. The use of objectives to open each chapter ('From this chapter you should learn:') complements the three categories of exercises at the end: Observation-Collection, Analysis and Creativity-Production. In general, however, the book covers too wide a field too superficially.

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A.C. Gimson. *An Introduction to the Pronunciation of English*. London: Edward Arnold, 1980. xvi + 352 pp. Paperback, £5,75.

Professor Gimson's introduction to phonetics has justifiably achieved widespread recognition and has proved invaluable to many students of RP. For the Third Edition, he has appended a chapter on the problems of teaching the pronunciation of English to foreign learners. This is a welcome addition as it reflects both the importance of phonetics to foreign-language learning and the increasing interest in TEFL.

This chapter begins with a discussion of 'The Place of Pronunciation', in which Professor Gimson makes the point that 'high adequacy in lexis and grammar can be negated by incompetence in the signalling phase, when the prime medium is speech' (p. 299). The numerous models of pronunciation are adequately handled and

the chapter then proceeds with some extremely useful advice to teachers of EFL, under these headings: 'Performance Targets, Priorities, RP High Acceptability, Minimum General Intelligibility and Teaching Methods'.

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Graham Bushnell and Fiona Morel. *Think Aloud*. London: Evans Brothers Limited, 1980. Student's Book: 88 pp., £1,90; Teacher's Book: xxiii + 88 pp., £4,00; Cassette: £5,50.

David Cotton. *International Business Topics*. London. Evans Brothers Limited, 1980. 174 pp.

Mark Fletcher and Roger Hargreaves. *Activating Vocabulary*. London: Evans Brothers Limited, 1980. 93 pp., £1,90.

It has long been a sorry axiom — especially for the idealistic teacher — that interesting and effective learning techniques take up a great deal of time. This is especially so in respect of dialogues as they apply to foreign and second language students of English. In many cases the teacher, faced with large classes and a full programme of lessons, has of necessity to fall back on improvisations which turn out to be little more than memory tests — with teacher performing and student supposedly learning. The end result is an exhausted (and frustrated) teacher and a group of puzzled students who, with all the will in the world, are unable really to ascertain what is expected of them.

This need no longer be so. Graham Bushnell and Fiona Morel, realizing that there is often 'no formalized link-up between the stimulus ... and the student's version', have come up with a series of programmes that allow the teacher to control student response. In answer to three important questions — *What is the language item?*, *What does the student want to say?* and *How much is he going to say?* — they have devised a new approach. The theory behind this English workshop is based on three ideas, all fundamental to the workings of the programme:

The teacher

For the teacher, a 'script' is not enough. Even if it is selected from a course book that the teacher is currently using and therefore relevant to the particular teaching programme, a script standing on its own without a *strict*