

account learners' local needs. An important theme for other extracts in this section is that learner-oriented factors, such as attitudinal and social considerations, are as valid as purely linguistic ones.

The two sections read well and should be accessible to everyone. The next two, relating a) linguistic theories and b) phonological description to pronunciation teaching will perhaps appear more daunting to the uninitiated reader, but the contributors all write clearly and succinctly and there is much to be gleaned from this very rich bank of phonetic information.

There is a lively article by David Faber challenging the popularly-held view of English as a stress-timed language which deserves close attention; and many teachers will agree with him when he talks of the 'mutual weariness' of native and non-native speakers trying to make sense of 'prominence' put where it is not intended; and omitted when it should be there!

The last section - on 'Pronunciation teaching in the classroom' - contains much to confirm what teachers are doing in the 90s. There is the rightful place for communicative strategies in pronunciation work, and good emphasis placed on the importance of perception tasks before performance tasks.

It should be a useful resource book for Diploma train-

Practise Advanced Writing (Analysis and practice for CAE and Proficiency) Mary Stephens Longman 1992 £5.25

Writing is the global test for all learners beyond the FC/intermediate plateau. So, as a teacher, why go through all the rigmarole of testing with discrete items when a straightforward composition will do the job! And it will cut down the preparation and correcting time! Sounds tempting, doesn't it?

But what about the real preparation? What about the hours of classroom teaching that need to come before the composition writing?

This deceptively thin book offers plenty of authentic texts with good reading skill activities which should ensure careful study by the learners. The text topics are predictable - though this time it is Phil Collins and not Sting who is featured. But the texts are not as dry as those in some earlier books of this type.

This reading material provides the frame for end-of-unit controlled and freer writing practice. Inside the units, specific awareness activities deal with topics such as connectors, style, register and text structure, through slot-filling or multiple choice formats. Re-ordering the text exercises appear with a "You may like to copy and cut..." note which indicates the publishers' intention that it should be used for self-study. However, this is not clearly stated anywhere, and there is no Teacher's Book or Key. All the activities are reasonably interesting, and clearly presented in the main, al-

Bryan Robinson

though sometimes cost-cutting makes the all black-and-white pages look overcrowded. For in-class work I like the Analysis discussion activities which ask learners to draw their own conclusions about rules of usage.

But, how do you fit a book like this into your x hours a week of teaching? And how do you integrate it into a learner-centred approach?

Most of us find we have to teach writing piecemeal because of the systems we teach in. However, as soon as we start to break writing down into skills and sub-skills, we face the question: Writing as a product, or writing as a process? The product approach is filled with biblical statements: "Thou shalt (not) ...", and "rules" are laid out for learners to follow. It provides exposure to texts deemed to be examples of good writing. By contrast, the process approach, which personally I prefer, is packed with learner-centred activities which focus on individ-

ual skills, providing practice but without stating what is right or what is wrong. The problem I have with my "right-thinking" approach comes when the exams get close, and the borderliners get more desperate. Then I have to fall back on model products to try and get them through. Don't you?

So, what does *Practise Advanced Writing* provide me with? It provides good, if somewhat predictable source material for learners who need copious practice. It integrates reading and writing skills well, and involves interactive skills too, though rather less well. Its product-based approach is compensated by the volume of self-study practice which some learners need.

What is missing in practice is the humour and sparkle of fully process-based work, but despite this, I will be recommending it to some of my students next academic year. How will I get all the correcting done?

Bryan Robinson teaches at the School of Translators and Interpreters, University of Granada, Spain.

Good product

6. *Essential in Use*
7. *Intermediate Matters*
8. *Practical Usage*
9. *New Cambridge English CUP* (1)
10. *Blueprint for Learning English*
11. *New Cambridge English CUP* (-)
12. *Blueprint for Learning English*
13. *Focus on Grammar*
14. *Successful Certificate*
15. *Longman Study 1*
16. *Vista Higher English*
17. *Cambridge Advanced English CUP* (1)
18. *OK 4 O*
19. *Blueprint for Learning English*
20. *Way with English CUP* (1)

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