

THE INGED NEWSLETTER

NEWS ON-LINE

Together we stand!



Detail from a Konya Kilim

Issue 1
March 2013

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From the President

Dear colleagues,

We are together again with another issue. In this column, I want to share with you an article I have read recently. This article was written by a colleague from Uruguay, *Gabriel Díaz-Maggioli* and it is entitled "Options for Teacher Professional Development". Those who would like to read the whole article, which I strongly suggest, can find it at <http://exchanges.state.gov/forum/vols/vol41/no2/p02.htm>

Recently, the teacher and his/her teaching methods have gained importance again as the society has started calling for improved teacher development as a means of improving student learning. This renewed interest in the improvement of teaching seems to stem from the long overdue realization that, given good teaching, chances are learners will learn more. New research and observation have revealed that teaching quality is not a minor variable at all, and that the better the teaching, the more likely quality learning will occur (see: Marzano, R. J., D. J. Pickering, and J. E. Pollock. 2001. *Classroom instruction that works: Research-based strategies for increasing student achievement*. Alexandria, VA: Association for Supervision and Curriculum Development. and, Walberg, H. and S. Paik. 2000. *Effective educational practices*. Geneva: IBE/UNESCO.) as opposed to the Coleman report (see: Coleman, J. S., E. Campbell, C. Hobson, J. McPartland, A. Mood, F. Weinfeld, and R. York. 1966. *Equality of educational opportunity*. Washington, D.C.: U.S. Government Printing Office). This report, the product of an extensive statistical research project, claimed that the greatest factors impacting a learner's learning are those over which the institution has no control, such as family, economic status, and social relations. The same report mentioned the role of teaching claiming that, given the research results, the impact of teaching on learning was so low that it was not a variable worth considering.

In order for any teacher development program to be effective it should cover certain principles: **Voluntary participation:** Adults will learn better in situations where they themselves choose to get involved. When decisions are made by others, ownership of the process is lost, and results can be dismal. **Mutual respect:** For adults to progress in their learning, they need

to feel they are valued and respected. **Collaboration:** Adults learn best in situations where they can share and learn from other adults. **Action and reflection (praxis):** To be effective, professional development opportunities have to be rooted in practices that give adults the chance to reflect on what they do and then modify their actions, if they deem it necessary. **Organizational setting:** Professional development programs need the support of the institution, not only with funding but, more importantly, with a commitment to helping develop and sustain programs for teachers. **Choice and change:** Adults learn best when given the chance to make their own choices and to change them if they are not successful. **Motivation:** Adults engage in learning when they see that a specific learning opportunity can help them cope better with their everyday lives. Motivation to engage in professional development will depend mostly on the perceived benefits it offers. **Self-direction:** A one-size-fits-all approach to professional development can result in teacher frustration, but when teachers are given the chance to actively participate in the planning and implementation of the programs, the results can be impressive.

The six models of teacher development that appear below are focused on the enhancement of teachers' personal and professional situations. In all cases, interventions and collaborations are intended to be nonjudgmental, and the agenda is decided by the participants. Teacher evaluation is not—and cannot be—an integral component of these models. Evaluation establishes a hierarchy of power and is a separate process. The models that Maggioli covers are non-evaluative forms of teacher development.

Option 1: Conference Plan

Many teaching professionals attend conferences, seminars, or courses as a part of their teacher development. Before the conference starts, teachers should set personal goals about what they expect to gain from the event. These goals should be set individually or in consultation with peer coaches or administrators, and their aim should be to aid reflection on the reasons for attending the event. Teachers should build their individual agendas for the event and follow them during attendance. Upon completion of the event, teachers can implement actions in the classroom, reflect upon these, and finally share them with other colleagues.

Option 2: Peer Coaching

Peer coaching can be defined as a voluntary process of observing teaching

then sharing perspectives and advice based on that observation. In order to become involved in this process, participants need adequate training in coaching and the skills necessary to help establish confidentiality and trust. The three phases in peer coaching can be summarized as:

a) *Pre-conference*: This conference is carried out before the class observation. Its purpose is to clarify goals and specify success indicators and processes for self-assessment. The teacher, who controls the agenda, will specify for the coach a clear focus for observation, that is, what and how to observe.

b) *Observation*: While the teacher teaches the lesson, the coach will collect data to be analyzed later. It is fundamental that the coach collect only the data that the teacher has requested and use only the data collection instruments agreed upon in the pre-conference. Coaches should sit where they can get a good view of the students and the teacher.

c) *Post-conference*: After some time has passed, teacher and coach get together to analyze the data collected during observation.

Option 3: Action Research

Action research is a powerful development tool for professionals who are exploring their role and their effectiveness. Given the contextual nature of action research, the results will not be readily generalizable, but they can help teachers understand what impact their actions have on learners and can renew their interest in the profession.

When engaging in action research, teachers formally ask questions about issues that concern them, refine those questions in light of the contextual constraints in their teaching situation, develop an action plan to answer those questions, implement the plan, and reflect on the results. The basic questions are:

1. What am I doing?
2. Why am I doing it in this way?
3. What impact is it having on learners?
4. How might I do things differently?
5. If I did things differently, what impact might it have on learners?

Option 4: Collaborative Study Groups

Collaborative study groups are small groups (not more than 10 participants) of colleagues who get together on a regular, long-term basis (at least once

a month for an academic year) to explore issues of teaching and learning. In so doing, they support each other at the personal and professional levels and create new learning opportunities from within the profession.

Option 5: Individual Development Plan

An individual development plan is a structured series of actions aimed at enhancing teacher performance. It should include clear goals and objectives, a schedule of activities for the academic term, a budget if necessary, specification of learning outcomes, and an evaluation.

Option 6: Dialog Journals

Dialog journals offer teachers who cannot join more collegial activities because of constraints of time or distance the chance to keep growing professionally. Dialogue journals are reflective tools that teachers use to chart their actions in the classroom and then exchange with a colleague. The colleague responds in writing to the concerns and questions raised by the teacher, thereby engaging in a pedagogical dialogue with the teacher. Journal entries usually cover specific classroom teaching topics and include analyses of experiences and reactions to classroom events.

In all these six options for teacher development, we, language teachers, are opening up our practice for scrutiny, either by us or by others. This opening up of practice is certainly powerful and potentially beneficial to all involved in teaching and learning. We can learn from each other and by the help of each other. Remember TOGETHER WE STAND.

Prof. Dr. Aydan Ersöz
President
March 2013



From the Editor

Dear Colleagues,

As you know, with Issue 1 each year I have introduced a general topic and pursued it through the four issues of that year. Here are these themes from the first online issue in 2006 upto the present:

2006: The seasons and trees (Trees symbolizing our motto: Together we stand!)

2007: Penguins as they swim and stand together

2008: Bridges as they connect people

2009: The seasons and plants

2010: Topics that teachers can use in their classes (Recycling, Copy-Pasting, Cartoons, Wall displays)

2011: Reusing activities that appeared in the paper-based issues of *News In-Brief*

2012: Facts about migrating animals; i.e., animals that stand together

The idea behind these themes is to encourage teachers to further exploit these topics with their students and to offer topics that may motivate some learners.

This year, the theme will be Anatolia. There are a huge number of topics such as music and art in which the spirit of the Anatolian people can be felt but sometimes not noticed because some of the myths and lores are slowly forgotten or simply overlooked. As an avid fan of Anatolian culture, I would like to start with the meaning of the motifs that we see in our kilims. What do the various patterns and motifs in Anatolian kilims depict? I hope that after reading these pages you and your students will be able to notice and understand the patterns that women, often young girls waiting to be married, weave into the kilims so skillfully.

In this issue, you will also find details about the upcoming INGED Conference to take place in Izmir, hosted by 9 Eylül University. The Call for Papers and Registration Forms are available on the website. We invite teachers especially from the Ministry of Education Public Schools to read the Call for Papers carefully because we would like to give first-time

presenters an opportunity to share their ideas with the INGED members at the conference.

The INGED SpellEvent will also be on its way at the beginning of April. The Rules for this event are on the website and also available in this issue. We are very excited about this event and are looking forward to 6 April!

We all wish you a happy and successful new term and hope to hear from you.

Warm regards,

A. Suzan Öniz
INGED Newsletter Editor

**HAVE YOU BEEN TO A WORKSHOP OR
CONFERENCE LATELY?**

**PLEASE SEND US YOUR REFLECTIONS SO THAT
ALL MEMBERS CAN READ ABOUT THIS EVENT
AND YOUR IMPRESSIONS.**

WHAT IS THE DIFFERENCE ???

AN INGED AFTERNOON AND AN INGED EVENT



INGED Afternoons

WHEN?	As frequently as there is a guest speaker available
HOW LONG?	Approximately two-hour meetings
HOW MANY PRESENTERS?	Only one guest speaker
TOPIC?	A practical session on a topic relevant to English language teachers.
FOR WHOM?	Open to all audiences whether they are INGED members or not.

INGED Events

WHEN?	As frequently as there are several guest speakers available on the same day
HOW LONG?	Approximately three to four hours
HOW MANY PRESENTERS?	More than two guest speakers
TOPIC?	One general topic or several separate topics relevant to English language teachers
FOR WHOM?	Mainly for INGED members
REQUIREMENTS?	Advance registration
FEE?	A reduced fee for INGED members
CERTIFICATE?	A Certificate of Attendance for INGED members

FOR PROSPECTIVE CONTRIBUTORS

The INGED Newsletter *News On-Line* appears during the first week of March, June, October, and December. The deadline for sending in your contributions via email is the end of the month preceding the deadline.

NOTES FROM A CONFERENCE

Please state the title of the conference or event you are going to describe; your full name, title and affiliation; your brief description. The body of your description tells the readers the aims of the conference or seminar that you intend to report on and summarizes one or two of the sessions that you attended in such a way that readers feel that they were present at the session being described. Please include details so that your summaries have a practical function. You may include a brief section on how many people attended the meeting, where it was held and who the main presenters were but the focal point of the report is the summary of the sessions that you wish to share with the readers.

TECHNOLOGY IN TEACHING

Please state the title of the ideas that you are going to describe; your full name, title and affiliation; your step-by-step description, bearing in mind that some readers may be totally unfamiliar with the ideas that you are describing. Please specify the technical requirements and make sure that the websites that you mention are active at the date of submission. The technology that you choose to describe may be a tool that teachers can use directly in class with their students or it may be a helpful means for you as a teacher-researcher.

YOUR PAPERS

Please send us your papers relating to pre-school through adult English learning and teaching. The accepted papers will be written in formal register with references and a following bibliography. Please make sure to spell check the document and proof read the final copy for accurate language use.

THE VOICE OF INGED MEMBERS

This is *YOUR* page! Please send us news about your pupils and students, the latest developments in your teaching environment, teaching tips you would like to share with your colleagues, and comments.



**Please send us your manuscript
AS A WORD FILE
& WITHOUT ANY FORMATTING.**

inged



**The 16th International
INGED ELT Conference**
by **Dokuz Eylül University**
The School of Foreign Languages

**By
WORD
of MOUTH**
Embracing Inspiring Practices

4 - 6 October, 2013

DESEM, Presidency of Dokuz Eylül University
Alsancak - İzmir, Turkey

<http://inged.org.tr>

**The 16th International
INGED ELT Conference:
"By Word of Mouth"**

4 - 6 October 2013

**Hosted by 9 Eylül University,
School of Foreign Languages,
Izmir, Turkey.**

**The Call for Papers, Registration Form and other details
are available at:
inged.org.tr**

IMPORTANT DATES

Deadline for proposals:	26 April 2013
Response to proposals via e-mail:	21 June 2013
Registration deadline for presenters:	6 July 2013
Registration for ELT students:	2 August 2013
Registration deadline for participants:	6 September 2013

THE PLENARY SPEAKERS

Prof Dr. Aydan Ersöz
Prof Dr. Simon Borg
Prof Dr. Gül Durmuşođlu Köse
Jim Scrivener
Jeremy Harmer

THE INGED ESSAY COMPETITION

Write an essay explaining the following in no more than 400 words:

**WHY IS IT IMPORTANT
FOR ENGLISH LANGUAGE TEACHERS
TO CONTINUE TO IMPROVE THEMSELVES?**

Deadline: 7 June 2013

The Winner will be announced in July & will receive an invitation to attend the 16th International INGED ELT Conference for free.

Send your essays to:
M. Akin Güngör: mustafaakingungor@hotmail.com

The 5th INGED SpellEvent

The 5th INGED SpellEvent

Saturday, 6 April 2013

at

Nesibe Aydın Schools, İncek, Ankara

Participating Schools:

Başkent Üniversitesi Özel Ayşeabla Okulları

Çakabey Okulları

Gazi Üniversitesi Vakfı Özel Okulu

Gelişim Koleji

Nesibe Aydın Okulları

ODTÜ Geliştirme Vakfı Okulları-Ankara

ODTÜ Geliştirme Vakfı Okulları - Kayseri

ODTÜ Geliştirme Vakfı Özel Denizli İlköğretim Okulu

Yüce Okulları

INGED SpellEvent Instructions

1. The aim of the INGED SpellEvent is to help students enjoy English.
2. The festival is held every spring on a date suitable according to the academic calendar.
3. The festival is hosted by a different school each year.
4. INGED will choose the participating schools. The schools may be private or public. Schools must NOT
 - be a dual language school
 - be an English-medium school
 - teach more than 2 classes in English (in addition to an English language class)

(If the school is later found to be ineligible, they will be disqualified)
5. Every school can be represented by four students in the SpellEvent. Two more students will act as substitutes in case of problems with those four students.
6. The participating students must NOT:
 - a. have reached his or her 15th birthday as of December 31, 2012 (i.e., the participant must not have been born before January 1, 1998).
 - b. be a native speaker of English.
 - c. have any parent or legal guardian who is a native speaker of English.
 - d. be a citizen of, or have dual-citizenship with, Australia, Canada, India, Ireland, New Zealand, Pakistan, the Philippines, South Africa, the United States, the United Kingdom, or any country where English is an official language.
 - e. have attended school in any English-speaking country for more than one academic semester.
 - f. attend an English-medium instruction school or have attended such a school for more than one academic semester.
 - g. have more than two classes (outside of the language class) be in English.
 - h. be a first or second place winner of a previous SpellEvent.
(If the student is later found to be ineligible, s/he will be disqualified)

7. Before the event, the schools must submit a participation form signed by the participating teacher and by the principal of the participant's school that affirms the school and the students are eligible to participate. No registration forms will be accepted on-site at the competition.

8. Word Source: All Spelling words for the event will come from Merriam-Webster's Advanced Learner's English Dictionary. INGED will provide official word lists to the pronouncer and judges at the start of the event.

NOTE: The practice words will be used in the event during the first three rounds, including the practice round. Beyond those rounds words not listed in the practice word list may be used.

9. Organization of Rounds: Up to 100 registered participants may participate at the local event. Each local event will begin with a practice round providing each participant a chance to spell a practice word. This round will not count as a competition round, but will give each participant the opportunity to review the procedure and understand the flow of the event. There are no eliminations in the practice round.

In Round 1, each participant will have a chance to spell a word that is read to him or her by the pronouncer. If the participant spells the word incorrectly, he or she will be eliminated from further rounds in the event. Each participant who correctly spells a word will return to his or her seat and will continue in the next round.

Each round is completed when all participants have had a word to spell.

In Round 2 and succeeding rounds, each remaining participant will have a chance to spell a word. These rounds will continue until there are four competitors remaining. The final four will then move into the championship rounds.

During the championship rounds, **when more than one participant is eliminated at the same time,** there will be a "spell off" in order to determine their ranking prior to moving on to the next round. When two participants are remaining, if the first participant spells his or her word incorrectly, the second participant must spell his or her word correctly in order to be declared the champion of the event. If the word is not spelled correctly, then both participants return to the stage and the round is continued until one participant remains.

Each participant who participates in a championship round will receive a ranking from first to fourth place in the event.

10. Participants are not allowed to have any writing implements or materials during the event.

11. At the beginning of each participant's turn, the pronouncer will say the spelling word out loud. The participant must repeat the word back to the pronouncer. If the pronouncer feels the participant has not understood the word, he or she may repeat the word, or ask the participant to repeat it until the pronouncer feels satisfied that the participant has understood the word.

12. If a judge feels that the pronouncer has given an incorrect pronunciation of a word, the judges will confer to reach a decision. The judges have the authority to throw a mispronounced word out, if necessary. The 2-minute clock will not start until the judges have agreed and the pronouncer has clarified the pronunciation for the participant.

13. At this point the pronouncer will start the 2-minute clock; the participant must give an answer within this time limit. The participant may ask the pronouncer to provide the following information for the word: 1) alternate pronunciation, if any, 2) the first dictionary definition, including part of speech, and 3) an example sentence. This information will be part of the word lists provided by INGED.

14. If the participant has not begun spelling his or her word when there are approximately 30 seconds remaining of his or her 2-minute period, the pronouncer should remind the participant of the time and instruct him or her to spell the word.

15. Once the word has been spelled, the pronouncer will confer with the judges and inform the participant whether the spelling was correct or incorrect. If the judges do not feel they heard the spelling correctly, they may ask the participant to repeat it. The participant may not, at this point, change his or her original spelling of the word. The 2-minute time clock no longer applies during such a request. If the spelling was incorrect, a judge will ring the bell and the pronouncer will provide the correct spelling of the word.

16. The main criteria for the judges will be whether or not the participant has correctly spelled the word within the 2-minute time limit. For example, though it is customary for a participant to pronounce the word before and after spelling it, failure to do so would not be grounds for elimination; if the spelling word was "contest" and the participant said, "contest, c-o-n-t-e-s-t," that would be judged correct, even though he or she did not repeat the word after giving the spelling.

17. The judges will eliminate a participant who starts spelling a word, then starts over and changes the original spelling given. However, the participant may retrace his or her spelling by starting over without changing the original spelling given. The following are examples of what is and is not allowed, using "contest" as the spelling word:

Not allowed: "c-o-m...(pause)...c-o-n-t-e-s-t"

Allowed (retracing): "c-o-n...(pause)...c-o-n-t-e-s-t"

18. Persons acting as jury members may not have any relationship with the participating schools.

19. The participating schools will be held responsible for the behavior and manners of the parents.

20. The participating schools which disrupt the festival or do not abide by these terms may be disqualified from future events or organizations for a duration to be determined by INGED.

21. By participating, all participating schools accept these terms and conditions.

2013 INGED Spell Event

School Participation Form

INGED is organizing a local spelling competition for students who are learners of English. The 2013 INGED Spell Event will be held at Ankara Nesibe Aydın Schools on 6 April 2013. The champion at the Local Spell Event will receive a surprise gift. Schools should receive and review a copy of the event rules before signing this form. Please read these rules at: <inged.org.tr>

By signing this form, you verify that

_____ Name of School

is not an English medium school or dual language school, nor does the school teach more than 2 classes, in addition to an English language class, in English.

***ADDRESS OF SCHOOL**

SIGNATURES

_____ Signature of Principal

_____ Printed Name of Principal

_____ Signature of Participating Teacher

_____ Printed Name of Participating Teacher

THE 4th
ENGLISH
STORY WRITING
CONTEST



Nuance Publishing and Yabancı Dil Kitap in co-operation with INGED will organize the **4th Story Writing Contest**, the first of which took place in 2010 and which has now become an annual event.

Details of the 2012 Story Writing Contest can be found at:

<http://www.yabancidilkitap.com/index.php?do=dynamic/view&pid=110>

**Deadline for sending in your stories:
10 May 2013**

AGE CATEGORIES IN 2013

1. Primary School Age: Juniors
2. High School Age: Seniors
3. Adults

PRIZES

Primary School Age: Juniors

1. A two-week language course in Malta at "Chamber College."
2. 20 Nuance readers & accompanying CDs
3. 10 Nuance readers & accompanying CDs

High School Age: Seniors

1. A two-week language course in Britain at the "London School of Business and Finance"
2. 20 Nuance readers & accompanying CDs
3. 10 Nuance readers & accompanying CDs

Adults

1. 30 Nuance readers & accompanying CDs
2. 20 Nuance readers & accompanying CDs
3. 10 Nuance readers & accompanying CDs

THE JURY

Prof. Dr. Aydan ERSÖZ: INGED President

A. Suzan ÖNİZ: INGED Vice President and Editor

Defne Akıncı Midas INGED Treasurer

Busra Delen: INGED Board Member

Michael BAYLIS: English teacher

Arzu Sunu GÖK: English teacher and Happy English with ASG administrator

Mehmet ALTUNBAŞ: English teacher

Başak ELMAS: English teacher

Glen ÇAVULDAR: English teacher

SPONSORS

Main Sponsors

NÜANS Publishing: <http://www.nuanskitabevi.com>

Yabancidilkitap : www.yabancidilkitap.com

EğitimAL: <http://www.egitimal.com>

Sponsors

INGED - İngilizce Eğitimi Derneği: <http://inged.org.tr>

Happy English with ASG: <http://www.happyenglishwithasg.com>

SEETA

SOUTH EASTERN EUROPE TEACHERS ASSOCIATION

<http://seeta.eu/>

SEETA
South Eastern Europe Teachers Associations

[Getting Started](#) | [SEETA Volunteers](#) | [Netiquette](#) | [SEETA World](#) | [Calendar](#) | [Contact](#)

Getting Started
Getting Active

Do you want to find out more about the SEETA Community? Do you want to know how you can contribute and be more active? Do you need help and advice about using the site? Click [HERE](#) to access this area.

- Navigation**
- Home
 - Site news
 - Webchat & Teachers' Lounge
 - TAs' Fundraising Projects
 - Write On
 - My Working Week: Agneta Papachatzki
 - TPR Frenzy!
 - E-Safety
 - Visit all of SEETA World
 - Courses

SEETA is:-

- English Language Teachers Association
- BETA (AEPFL affiliate)
- TESOL (Macedonia - Thrace)
- Etai
- National Association of Teachers of English
- ENGLISH LANGUAGE TEACHERS ASSOCIATION
- later! Slovenia
- inged
- CyTEA

SEETA Members

An area for the membership of Teachers' Associations in SEETA. You need an enrolment key from your TA. Click [HERE](#) to access this area.



Coming Soon!

Our regular monthly guest blog

25 - 29 March 2013
Nicoleta Nechita
My Working Week - Active methods applied on Artistic minds

Follow the blog and read a chapter in Nicoleta's working life. Join her as she shares her insights, thoughts and reflections.

Hosted Discussion

18-22 March 2013
Carol Rainbow
Cyber bullying

Cyber bullying is a very modern problem but what is it, how widespread is it and can we do something about it? During this week, we'll share our experiences, we'll look into real life stories and listen to teens commenting on cyber bullying. We'll also look into teacher harassment and other forms of adult harassment. Above all, we'll see what we can do to help students cope and strategies to avoid it.

Forum

29-30 March 2013
SEETA Week against bullying

Discussion forums run by different organisations such as Smile of a Child, British Council, GALE, TP-Theatre and Asociatia Direct investigating different forms of bullying.

Join the forums and share your experiences.

Happening Now!

Webchat & Teacher's Lounge

Anastasia Loukeri, Ljubica Ruzinska, Nora Touparlaki & Sandra Vida

3rd SEETA Webchat : March 18th 21:00 GMT

Topic :Teacher Burnout

Join our monthly chat on a wide selection of ELT topics and drop by the Teacher's Lounge for a cup of coffee and to share ideas

[Webchat & Teachers' Lounge](#)

Teachers' Associations Fundraising Projects

On-going and developing

22 TEACHERS' ASSOCIATIONS

Join the Teachers'Associations as they are developing their fundraising projects which they started in a fundraising seminar in Serbia , March 2013. The teams are supported by George Pickering.

[TAs' Fundraising Projects](#)

Login

Username

Password

Remember username

[Create new account](#)
[Lost password?](#)

Online users
(last 5 minutes)
None

Future on-line events

March 2013 : Events against bullying

18 - 22 March 2013
Carol Rainbow
Cyberbullying

26-27-28 March 2013
The Smile of the Child
European Anti-bullying Initiatives

Future Guest Bloggers

25 - 29 March 2013
Nicoleta Nechita
Active methods applied on Artistic minds

[Twitter](#) [Facebook](#)

Latest news

Anna Parisi 15 Mar, 08:49
March 2013 on SEETA

Anna Parisi 18 Feb, 20:00
SEETA Blog and SEETA webchat

Anna Parisi 12 Feb, 21:10
TPR Frenzy!

[Older topics ...](#)

Calendar

March 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
						31



**THE 15TH INGED
DRAMA FESTIVAL
IN ANKARA**

**18 May 2013
MEV Koleji, Private Schools**



inged

**The 15th INGED
Drama Festival**

Date : 18 May 2013
Venue : MEV Koleji Özel Ankara Okulları

Contact Persons
M. Alan Güngör
Büyra Delen

ingeddrama2013@gmail.com

<http://inged.org.tr>

**INGED - MARMARA SCHOOLS
15th DRAMA FESTIVAL
in 2013**



Thursday, 30 May 2013

Marmara Private Primary School

ISTANBUL

TECHNOLOGY IN TEACHING:

SAFETY TIPS FOR FACEBOOK



by
A. Suzan Öñiz

Source:

<https://www.facebook.com/safety/tools/>

Tools

Update Your Account Information

If you need to change your username, update your email or password, or adjust any of your account information, click Account at the top of any page and select Account Settings in the dropdown menu that appears.

[Manage your Account Settings](#)

Protect Your Account

As always, we recommend that you change your password periodically to stay safe online. If you think your account has been compromised or if someone else has access to it, we recommend resetting your password. To reset your password:

- Click Account at the top of any Facebook page.
- In the dropdown menu that appears, select [Account Settings](#).
- Scroll down to Password, click the "change" link, and follow the instructions.

[Read more about creating a strong password.](#)

Control Who Sees Your Information

Use your privacy settings to control who gets to see your posts and timeline. You can also specify privacy for a specific message or post, and control how much information you share with applications (such as games and quizzes). To get to your privacy settings, click Account at the top of any page and select Privacy Settings in the dropdown menu that appears. Visit our [Privacy](#)

[Tutorial](#) for more information.

[Learn more about using applications safely.](#)

[Manage your Privacy Settings](#)

Unfriending Someone

You can remove a connection to a friend that you are no longer comfortable sharing with. If you'd like to remove a friend, navigate to the person's timeline and click the gear icon on the right side of their timeline and select "Unfriend." If you decide later that you'd like to be friends later, you can send them a friend request.

Blocking Someone

If you are being harassed by someone or if you just don't want be visible to them on Facebook, you can block them from your timeline. When you block someone, it breaks all ties you have with them (friendship connections, friend details, etc.). The two of you will no longer be able to see each other's timelines or find each other in search results. To block someone, go to the block list in your [Privacy Settings](#), use the "Report/Block" option under the gear icon on the right side of their timeline, or use the Report link associated with the message in your inbox (or found on any content they post).

Report Abusive or Offensive Content

Tell us about any content that violates the [Facebook Terms](#). The most efficient way to report abuse is to do it right where it occurs on Facebook, using the "Report" link near the post, timeline or Page.

If you receive a harassing message from one of your Facebook friends, you can click the "Report" link next to the sender's name on the message, and remove the person as a friend. Reporting the message as harassing will automatically add the person to your block list. You can also use the "Report/Block" option that appears under the gear icon on the top right of every person's timeline.

Reports are confidential. People you report won't know that they've been reported. After you submit a report, we'll investigate the issue and determine whether or not the content should be removed based on the [Facebook Terms](#). We research each report to decide the appropriate course of action.

Social Reporting

Social Reporting is a feature of the reporting tool that helps you resolve issues with posts, timelines or other content on the site. If you are reporting content you don't like, but that doesn't violate the [Facebook Terms](#), we make it easy for you to communicate with the person who posted it. For example, if you are reporting a photo of yourself, you can easily send the person who posted it a message letting them know you don't like it. In most cases, they will take the photo down if you ask.

In cases of bullying or harassment, where you don't feel comfortable reaching out to the person directly, you can use social reporting to get help from a parent, teacher or trusted friend. You can share that piece of content and a message about the situation with someone you trust. You also have the option to block the person who posted the content and report it to Facebook so we can take action, if appropriate.

Advanced Security Features

We offer a number of security features that help keep your personal information private, including remote logout, secure browsing, one-time password and more. Find all of these feature on your Account Settings page, in the [Account Security](#) section.

- **Remote Logout**

Use remote logout to close any Facebook session that you may have left active on any computer or device, such as one at a cafe or your friend's house.

- **Secure Browsing**

If you frequently use Facebook from unsecured public networks such as those in airports or cafes, consider enabling Facebook secure browsing, or HTTPS. This optional setting encrypts the information you send and receive. [Read more about Facebook HTTPS.](#)

- **One-Time Passwords**

One-time passwords also make it safer to use computers at schools, libraries and other public places. Rather than use your regular Facebook password, we can text you a one-time password to use instead. To get one, text "otp" to 32665 on your mobile phone (U.S. only), and you'll receive a password that

expires in 20 minutes, and you can only use once. (In order to access this feature, you'll need a mobile phone number in your account.)*

To learn more about all of these options, watch the [Using Advanced Security Features](#) video.

More on Facebook Security

The [Facebook Security page](#) provides information and updates on what we're doing to help you protect your account, as well as tips and advice on how to avoid threats like viruses, spam, phishing and malware. You can 'like' the [Facebook Security page](#) and make security a regular part of your Facebook experience.

Two pieces of advice from

<http://www.turleylawfirm.com/library/10-facebook-safety-tips-how-to-protect-yourself.cfm>:

Be sure to watch what you place on your Wall. The Wall is exactly that, a wall such as the bulletin board at work or in school. When you make postings to your wall, the post is placed prominently on your Facebook site and also copied to all your friends and family as an update of what you are doing. It is the equivalent of hitting the Reply All in an email. Do not place postings regarding your late night out or your latest fling unless you want your friends, coworkers, and family to know of your escapades. If you really need to detail your latest rant against your boss or how you acted during the football game last week, do it in a private email outside of Facebook. There are now Web sites designed to post embarrassing Wall postings. Do not be the person that millions of Internet users are now laughing at.

Do not leave your computer on with your Facebook account open. Leaving access to your Facebook account is the equivalent of leaving your wallet or cell phone in public on the picnic table. Anyone can sit down and start making posts to your Wall, redesigning your site, or even entice friends to play the greatest prank on you in your life. Be sure to sign out.

* In Turkey, this works for Vodafone users: Text OTP and send it to 3223.

ANATOLIA

The Meaning of Kilim Motifs

With this issue we will start to look at symbols and beliefs that have originated or are common in Anatolia. The first topic we will cover is the meaning of motifs in Anatolian kilims. We see these motifs in rugs and kilims, on textiles and wallpapers but do we actually know what they mean? Some of the motifs have been covered below. The sources that explain kilim motifs have been given so that you and your students can further investigate anything that seems interesting. Enjoy your brief trip through the imagination, hopes and fears of Anatolian people as they have been depicted in their kilims.

A Brief Vocabulary of Kilim Motifs

Source:

http://www.copperwiki.org/index.php?title=Symbolism_of_Kilim_Motifs

There are many symbols in the vocabulary of the Kilim weaver, and many stylizations of each symbol. The meaning of different symbols can change depending on the symbols it is paired with. For example, the hand motif in Kilims represents the Prophet's sister's hand and usually denotes fertility. However when an evil eye symbol is made inside the hand, the combined motif could denote good luck and protection from evil.

Camel: Wealth and Fortune

Dog: Protector of house; will ward of thieves, illness and evil spirits

Dove: Peace and good omens

Donkey: Hard work

Dragon: Fortune

Fish: Happiness

Horse: Freedom

Peacock: A scared bird; Divinity protection

Tarantula: By weaving this motif, weaver will succeed in keeping tarantula away from his (her) house.

Fruit: Fertility

Rose: Love

"S" motif: Light, divinity and wisdom

"Z" motif: Light

Zigzag: Water and eternity

Octagon: All of the world

Eight-pointed star: Divinity

Hand: Prophet's sister

Marriage, Birth, and Fertility

Source: <http://www.noahsarkcarpetskilims.com/motifs/>

- Hands on Hips - Based on the Mother Goddess. This motif is usually used only when the weaver has given birth to a boy to express the pride of the mother.
- Ram's Horn - Expresses fertility, heroism and power.
- Fertility - These are often stylized versions of wheat and pomegranate, which symbolizes fertility.
- Hair Band - Expresses the yearning of a young woman to get married. Young village girls typically keep their hair long until marriage.
- Earrings - Because it is a traditional marriage present, this motif represents a girl's desire to get married.
- Chest - Representing the dowry chest, this motif expresses a girl's yearning to get married.
- Ying & Yang - Expresses love and unity.
- Star - Represents happiness.

Protection of life, land, and possessions

- Burdock - This motif is based on a plant with burrs, which is believed to ward away evil. At our wedding, my mother and aunts kept this plant burning throughout the ceremony.
- Comb - Represents the weaver's desire to get married, as well as the wish to keep evil away from marriage and birth.
- Amulet - Many people wear amulets with small scrolls of paper inside them to ward away evil.
- Eye/Evil Eye - This motif is believed to keep away the Evil Eye.
- Cross - The cross is believed to keep away evil by splitting it into four and reduce its power.
- Hook
- Wolf's mouth: Protection from wolves or wild animals.

Immortality

- Tree of Life

Strength and Power/Longevity

- Birds of Prey

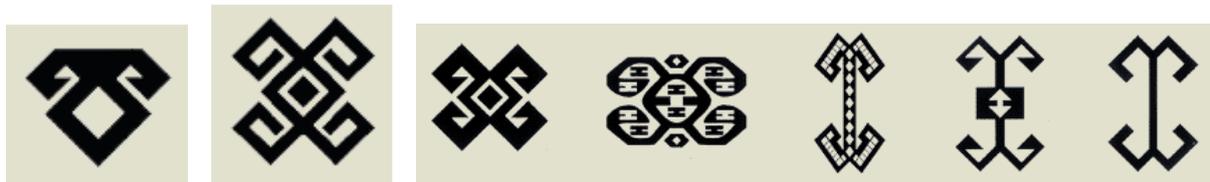
Some basic motifs:

Sources: http://www.kilim.com/about_kilims/lang_of_kilims.asp

Hands on the waist



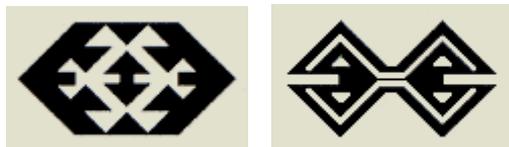
Ram's Horns



Bird



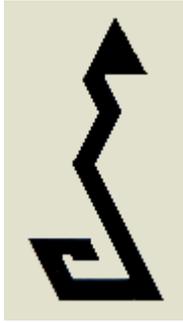
Wolf's mouth



Scorpion



Snake



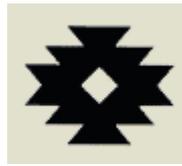
Comb



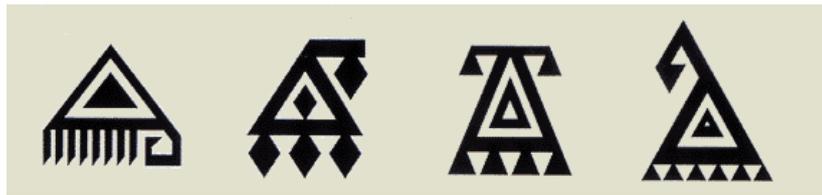
Fertility



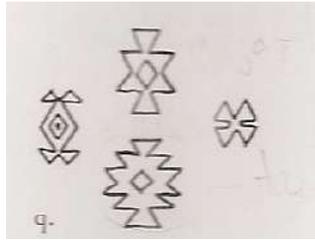
Star



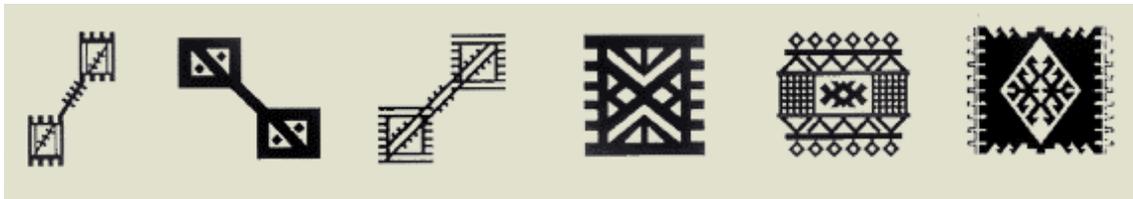
Scorpion



Eye



Chest



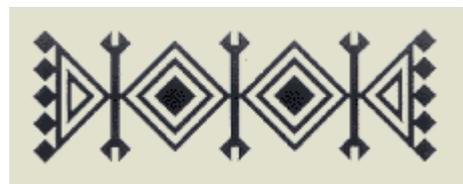
Dragon



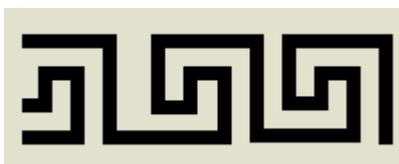
Amulet (muska)



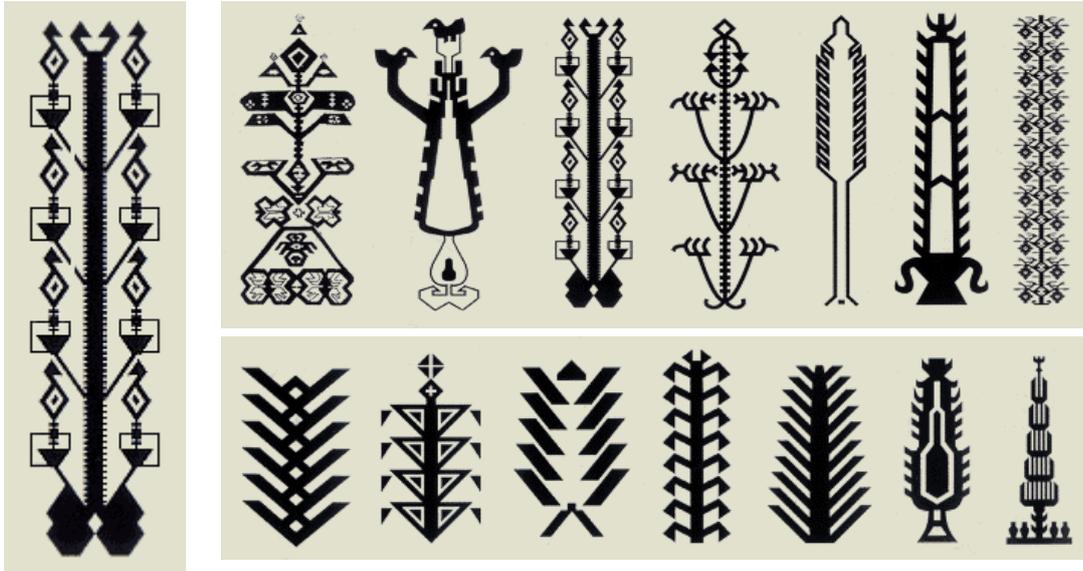
Hair band



Running Water



Tree of Life



Source: <http://nomadicsonblog.wordpress.com/2011/12/15/kilim-motifs-and-what-they-mean-part-1/>

QUIZ:

Can you tell which motif each of the following pieces is? Can you also tell what they mean?

1.



2.



3.



4.



5.



6.



Source of the above kilim:

http://www.turkotek.com/misc_00131/prayer_kilims.htm

FIND OUT:

1. What do the following mean in an Anatolian kilim? What motifs do weavers use for these?

The scorpion

A bird in flight

An ear of grain

2. Have you heard of Yağcı Bedir rugs? Who are the Yağcı Bedir people? (A helpful site: http://www.anatolia-carpet.com/history/yagci_rugs.html) Once you have seen one of these rugs, you can easily distinguish them from others. What are the distinctive features of Yağcı Bedir rugs? What do the motifs in Yağcı Bedir rugs mean?

Three sites that have good explanations of the motifs in these rugs are:

<http://www.serdivanhali.com/>

<http://www.jozan.net/2004/Yagcibedir.htm> and

<http://karakushalicilik.blogspot.com/2012/09/yagcibedir.html>

ANSWER KEY

1. Ram's Horns
Signifies fertility, heroism and power.
2. Chest
Signifies a girl's yearning to get married.
3. Hands on her waist
This motif is usually used only when the weaver has given birth to a boy to express the pride of the mother.
4. Nazar/Evil Eye
Keeps away the Evil Eye.
5. Wolf's Mouth
Signifies protection from wolves or wild animals.
6. Tree of Life
Signifies eternity and immortality.

PLEASE CHECK OUT OUR 'USEFUL LINKS' PAGE...

**AND IF YOU HAVE ANY LINKS TO SITES USEFUL
FOR ENGLISH LANGUAGE TEACHERS
DO LET US KNOW.**

SELECTED FOR YOU

In this issue of our newsletter, you will find articles on how to deliver better lessons, formative assessment, and tips on how to overcome test anxiety.

Source:

<http://www.guardian.co.uk/teacher-network/teacher-blog/2013/feb/14/teaching-english-creatively-outstanding-results>



10 Creative Ways to Teach English that Deliver Outstanding Results By Anna Warren

As an English teacher at an outstanding primary, Anna Warren is often asked for inspiration. Here she shares her favourite approaches for creative English lessons.

As a creative school, with a track record in fantastic English results, we are often asked what our specific approach is: how do we teach through the arts yet manage to maintain such high expectations from all our pupils? I'd like to share some of these approaches with you:

Immersion activities

How can children access stories, poems and other texts if their minds and imaginations not fully engaged? We have found that immersing children in a range of creative activities before reading the text means that they are fully prepared, and excited, about the reading journey ahead of them. Through painting, music composition, a film project, in role drama or sculpture, the kids have had a chance to share vocabulary, ideas and concepts which gives their reading fresh meaning and purpose.

Clear purpose

What's the point of reading and writing anything if you don't know why

you're doing it? We aim to provide children with a clear purpose to all reading, and especially writing tasks. Whether it's an invitation to the headteacher to attend a class assembly, an email to an author or an article for a school newspaper, our children know why the quality of their writing matters: because there will be a real audience for their published work.

Professional publishing

One effective way of valuing children's work as well as providing a real incentive, is to plan for a range of ways to publish their writing. Recent examples include a whole school bookmaking project. Following a whole school Inset on bookbinding techniques, every class published their own shared book; one example being an anthology of short spooky stories composed by year 6. Their stories were mounted on handmade paper, accompanied with each child's art work (lino cut style prints on metallic paper) with a dramatic paper cut out front cover. The effort the children put into their work was immense, and the results were stunning as a result. The anthology has been enjoyed by parents and other pupils and the children's pride in their work is clear to see.

Meaningful planning

Where possible, learning in English is linked with subjects within the creative curriculum we follow: the international primary curriculum (IPC). Well in advance of teaching, teachers collaborate and share their ideas for planning through a mind mapping process. Meaningful, creative activities are planned for, ensuring that all staff members know exactly what the children will be learning and why.

Focused on strategies

The teaching of reading is not easy. As children's fluency in reading increases, it's hard to know what reading skills need to be taught, and when. We ensure that specific reading strategies are modelled explicitly to the class; this provides children with a holistic bank of skills to draw upon. This could include scanning a text, making an inference, predicting or creating a mental image. Our teachers use 'think aloud' statements to model to the children how these skills are used, and how they can help them become better readers. These strategies are then shared as a class, and then assessed in follow up guided reading activities.

Inspirational learning environment

Take a trip to our school and you'll find classroom environments that inspire adults and children alike. Not only is the children's work displayed creatively, but there is a range of learning prompts to inspire and support all pupils. We want to encourage our children to discover new texts, genres and authors, so our reading areas are inviting, well resourced and highly organised. Pupils can choose from an exciting array of reading material: newspapers, classic texts, reference books as well as the children's own published stories are just some examples of what book corners might offer.

Drama to engage and inspire

The use of drama is such a powerful tool. Taking the lead from our drama specialist, all teaching staff use a range of techniques to promote the exploration of characters, situations and historical events. This process expands the pupils' imaginations, and provides them with the ideas they need to give their writing that extra spark and flair.

Rigorous teaching of spelling and phonics

In the infants, phonics is streamed, so all children can benefit from tailored teaching, making maximum progress as a result. All phonics and spelling activities are fun, multi sensory and as physical possible, the aim being to meet all learning styles in the class. In the juniors, we try to make homework lists as personalised to the child as possible to ensure that the spelling patterns stick in a meaningful way.

Grammar concepts taught creatively

Grammar cannot be taught as a stand alone activity. What's the point of that? Children begin to understand grammar concepts, and start to apply them in their own writing, when they start to read with a writer's mind. Punctuation rules and techniques are drawn from shared texts; texts which the children have already been immersed in and have a good understanding of. Exploring these, and embedding them creatively is how the learning takes place.

Peer and self assessment

What child doesn't love marking somebody else's work? With a clear marking key, success criteria and purpose in mind, children set about assessing either their own, or a partner's piece of writing. Modelled through the teacher's own formative marking, pupils know what the

expectations are. They are well trained in searching for successful examples of the learning intention, articulating their responses to the work, checking the writing matches any targets and giving constructive feedback. Seeing the children learn from each other in this way is hugely positive; you know you've done your job well.

Anna Warren is the English subject leader and the Year 6 teacher at Holy Trinity and St Silas School, London.

Source:

<http://thejournal.com/articles/2012/11/14/formative-assessment-is-foundational-to-blended-learning.aspx>



Formative Assessment is Foundational to Blended Learning **By Michael Horn, Heather Staker**

In the eighth installment of their monthly column, blended learning experts Michael B. Horn and Heather Staker cite innovative examples of schools utilizing formative assessment software in blended learning programs to develop a personalized experience for students.

Formative assessment began long before blended learning. Teachers have used formative assessment for decades as a method to get feedback about how students are progressing in their learning (see education.com). But formative assessment is particularly in the spotlight now because it features so prominently in emerging blended learning programs. In fact, it's hard to imagine effective blended learning without strong formative assessment at its foundation.

What is 'Formative Assessment?'

In contrast to summative assessment, which occurs at the end of a learning unit to determine what students have attained, formative assessment takes place throughout the learning process to fine-tune instruction and spot deficiencies. In addition, teachers have used it to help shape lesson plans, although the monolithic structure of the traditional classroom ties teachers' hands from being able to offer much by way of differentiated, personalized lessons in response to formative assessment results.

Blended learning, however, changes the equation. Now teachers can use software to offer countless different learning pathways to students in response to daily (even minute-by-minute) formative assessment. Stefanie Blouin of the Academy 21 blended learning prototype school in St. Albans, VT said that blended learning brings about an important shift. It used to be that both the *what* (the competencies) and the *how* (the pathways) of education were fixed. Blended learning makes the pathways flexible, however. That flexibility escalates the need for formative assessment, which can gauge student progress and then inform the choice of pathway forward.

Built-in Formative Assessment in Online Courses

In some cases, blended learning programs are using all-in-one software for formative assessment and for delivering adaptive content. Ephraim Weisstein, founder of Schools for the Future (SFF), writes that SFF-Detroit is using developmental reading (Achieve 3000) and developmental math (Think Through Math) software that has built-in formative assessment. Most of the largest online course providers, including Apex Learning, Aventa Learning (owned by K12 Inc.), and K12 Inc., integrate formative assessment into their online courses.

One important caution that Brian Bridges, the director of the California Learning Resource Network, has pointed out is that a surprising number of online courses do not try a different approach or even take students back to review when they perform poorly on a formative assessment. Those courses seem deficient in a fundamental way.

In contrast, Lexia Learning, an online reading program, integrates constant, ongoing assessment into its product in real time, which allows it to predict with nearly 90 percent accuracy a student's likelihood of reaching grade-

level reading benchmarks within a student's first month on the product, which in turn allows it to prescribe an approach for a student so that he or she can course correct.

Third-party Formative Assessment

In other cases, blended learning programs are using third-party formative assessment. In "12 blended learning—The rise of K" (p. 164), we list the most common assessment providers from among 40 blended learning operators nationwide. NWEA MAP assessments top the list, followed by a range of others, including Acuity and Pearson. One of the blended schools, Carpe Diem in Yuma, AZ, uses e2020's built-in assessments as well as Acuity's independent assessments to double check the effectiveness of e2020.

Regardless of whether it is built-in or third party, formative assessment software appears to work best in blended learning environments if it helps students direct their own learning. Tom Arnett from Amistad Academy Elementary School argued that the software ought to give students immediate, clear feedback via prominent display on the student-facing side of the software. The feedback needs to be quantitative so students can articulate personal learning goals.

As formative assessment providers develop such software, their efforts will be foundational to making blended learning a personalized experience for students.

Source: <http://blogs.kqed.org/mindshift/2013/02/anxious-about-tests-tips-to-ease-angst/>



Anxious About Tests? Tips to Ease Angst By Annie Murphy Paul

As any parent or teacher knows, tests can create crippling anxiety in students-and anxious kids can perform below their true abilities. But

new research in cognitive science and psychology is giving us a clearer understanding of the link between stress and performance, and allowing experts to develop specific strategies for helping kids manage their fears. These potential solutions are reasonably simple, inexpensive and, as recent studies show, effective. Some work for a broad range of students, while others target specific groups. Yet they're unfamiliar to many teachers and parents, who remain unaware that test anxiety can be so easily relieved. Here, three such approaches:

1. UNLOAD ON PAPER.

When students feel nervous, their capacity to think clearly and solve problems accurately is reduced, says Sian Beilock, a cognitive scientist at the University of Chicago. Students taking an exam must draw on their working memory, the mental holding space where we manipulate facts and ideas. "When students are anxious, their worries use up some of their working memory, leaving fewer cognitive resources to devote to the test," Beilock explains. One method recently tested successfully by Beilock and a colleague, Gerardo Ramirez, had students spend ten minutes writing about their thoughts and feelings immediately before taking a test. The practice, called "expressive writing," is used by psychologists to reduce negative thoughts in people with depression. They tried the intervention on college students placed in a testing situation in Beilock's lab, and in an actual Chicago school, where ninth-grade students engaged in the writing exercise before their first high school final. In both cases, students' test scores "significantly improved," according to an article they published last year in the journal *Science*.

While one might imagine writing about a looming exam would only heighten students' anxiety, Beilock says the opposite was the case. "Writing about their worries had the effect of 'offloading' them onto the page, so that the students had more cognitive horsepower available to apply to solving problems on the test," she explains. For both groups, Beilock and Ramirez reported in *Science*, "one short writing intervention that brings testing pressures to the forefront enhances the likelihood of excelling, rather than failing, under pressure."

2. AFFIRM YOUR VALUES.

Apprehension over tests can be especially common among minority and female students. That's because the prospect of evaluation poses for them

what psychologists call “stereotype threat”—the possibility that a poor performance will confirm negative assumptions about the group to which they belong (among the specious, anxiety-inducing tropes: girls can't excel in math and science; blacks and Latinos aren't college material). This additional layer of anxiety can lead such students to perform below the level they are capable of. “Girls, and black and Latino students, are often dealing with a double dose of test anxiety,” says Stanford University psychologist Gregory Walton. “The nervousness everyone feels when they're being evaluated, plus the worry—conscious or not—that a poor performance will prove that the negative assumption about their group is correct.”

Walton's colleague at Stanford, psychology professor Geoffrey Cohen, devised an intervention aimed at reducing stereotype threat. Like the exercise designed by Beilock and Ramirez, it asks students to write briefly, but in this case participants are instructed to choose something they value and write about why it matters to them. “Music is important to me because it gives me a way to express myself when I'm mad, happy, or sad,” one participant wrote. In one study, this “values affirmation” exercise was shown to shrink the performance gap between white and black students by 40 percent. In another, it erased the gap in test scores between women and men enrolled in a challenging college physics course, raising the women's average grade from a C to a B (higher than the average male student's grade).

3. ENGAGE IN RELAXATION EXERCISE.

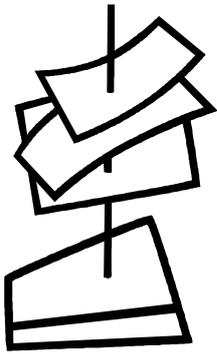
Younger kids aren't immune from test anxiety. As early as first and second grade, researchers see evidence of anxiety about testing. Their worries tend to manifest in non-verbal signs that adults may miss, says psychologist Heidi Larson: stomachaches, difficulty sleeping, and a persistent urge to leave the classroom to go to the bathroom. “I had one mother tell me that her son had no problem with tests,” recalls Larson, a professor of counseling and student development at Eastern Illinois University. “Then a week later she came back and said that her son had burst into tears the night before the big end-of-year exam, saying that he was afraid he wouldn't be promoted to the next grade.”

Larson designed an intervention especially for younger students, involving breathing and relaxation exercises, and examined its effectiveness on a group of third-graders. “We had students lie on mats on the floor of their classrooms. They closed their eyes and we asked them to focus on their

breathing, then on tensing and relaxing groups of muscles in their legs, arms, stomachs and so on," Larson recounts. "Some of the kids became so relaxed they fell asleep!" A control group of students at another school received no such training. The study, which was published in the Journal of School Counseling in 2010, reported that the relaxation intervention had "a significant effect in reducing test anxiety."

**The lighter side:
"Why parents shouldn't text"**





REFLECTIONS FROM THE 1ST ATA MEETING IN ANKARA



Teachers' Associates Meeting
7 - 8 December 2012
Limak Hotel, Ankara, Turkey.



1st ATA MEETING

Summarized by
Nazlı Demirbaş & A. Suzan Öñiz

TA (Teachers' Association) Day at the IATEFL Conference in Glasgow showed us that there is a growing need to share and meet the challenges, opportunities and future planning between associates which bring ELT colleagues, teachers and learners together from different parts of the world. As I was making my closing speech at TA Day in Glasgow, I advised associate representatives to come together and do something internationally. Then, I thought about what else we as INGED could do to help and share, to collaborate and meet as associations. Fortunately, with the help of British Council Turkey, we came up with the idea that we could organize a meeting with neighbourhood associates. During the preparation process, British Council Turkey helped us with a lot of things ranging from items related to logistics such as travel and accommodation arrangements to points regarding the content of the meeting. We invited 8 neighbourhood associate representatives:

AZETA - Ragsana Mammadova
BETA - Sylvia Velikova
ELTA - Sphresa Delija
ELTAM - Elizabeta Iceva Hristovska
IATEFL HUNGARY - Frank Presscott
IATEFL UKRAINE - Svitlana Andryeyanova
IATEFL POLAND - Marta Bujakowska
RATE - Ovidiu Aniculaese
TESOL GREECE - Dimitris Primalis



They all agreed to attend this meeting and contributed tremendously during the discussions and decisions to be taken. 7 - 8 December 2012 was the date of our two-day meeting, during which very useful and fruitful discussions went on.

On the first day of the meeting, the opening remarks were made by INGED president Prof. Dr. Aydan ERSÖZ and British Council Turkey English Language Programme Manager Jason Price. Later on, representatives briefly introduced their own associates by emphasizing aims, activities, membership status and organizations. Our presentation was made by Akin Güngör (INGED co-treasurer) and me (secretary and IATEFL contact) on behalf of INGED. Representatives mentioned various successful and motivating events conducted by their association. We were surprised to see the number of similarities we pinpointed during these presentations. These were mostly common problems such as finding funds, membership issues, lack of interest and motivation among ELT teachers to participate in the

conferences and events.



Afterwards, we arranged a SWOT (strengths, weaknesses, opportunities and threats) analysis. First of all, the strengths of the associates were brainstormed and discussed in groups for 5-10 minutes. While Defne Akinci (treasurer) was leading the participants with her questions, Suzan Öviz



(INGED editor) outlined and wrote up the ideas gathered on the flipcharts during the session. The resulting findings that apply to most of the affiliates are as follows:

STRENGTHS

- ✓ Good relationships,
- ✓ Good communication with members,

- ✓ Open to change,
- ✓ Equal opportunities (to attend events, being awarded a scholarship, etc.) for all members,
- ✓ Using up-to-date communications (e.g. e-lists and e-groups to be joined by invitation) at a low cost,
- ✓ Low membership fees,
- ✓ A respected brand name,
- ✓ Issuing recognized certificates,
- ✓ Accredited proceedings,
- ✓ Staying neutral,
- ✓ Being in the capital city,
- ✓ Big motivation of board members to work,
- ✓ Offering events, conferences, festivals for teachers, learners and trainers,
- ✓ Low membership fees,
- ✓ International cooperation, affiliation with TESOL and association with IATEFL thus reduced IATEFL and TESOL membership fees,
- ✓ International partnership agreements,
- ✓ Providing members with job opportunities and professional development; e.g. giving teachers opportunities to get published and present their ideas,
- ✓ Good organization of events,
- ✓ Diverse English language teachers as members,
- ✓ Publicity through media and the internet,
- ✓ Opportunities for sharing ideas and sessions,
- ✓ Being a non-partisan organization,
- ✓ Being the only TA in the country,

WEAKNESSES

- ✓ Financial Issues
- ✓ No funds for scholarships, travel grants, teacher training, (annual) conferences, an office, a professional accountant or secretary, inter-branch activities, website maintenance
- ✓ Difficulty in finding (wealthy and willing) sponsors
- ✓ Lack of marketing skills
- ✓ Change in board members leading to loss of some links, relationships, or projects
- ✓ Unwillingness of members to join the board,
- ✓ Heavy responsibilities for board members - board members' limited free

time for TA due to overload with full-time job and home life,

- ✓ No Plan B
- ✓ No specific offices,
- ✓ Lack of coordination, self-assertiveness,
- ✓ Bureaucracy,
- ✓ Dependant on volunteers (for board members and help during activities),
- ✓ Difficulty in keeping members and SIGs active,
- ✓ Members' expectancy of free activities, events, etc.
- ✓ Well-known speakers charging fees to present at conferences and events.

OPPORTUNITIES (International mutual projects)

- ✓ Exchange of articles to be published in each other's news-on-line,
- ✓ Offer discounts for partner TA's members,
- ✓ Establish new partnership agreements,
- ✓ Organize study tours,
- ✓ Form an umbrella organization to include all TAs at this meeting: ATA (Alliance of Teaching Associations) & stay active,
- ✓ Offer online courses or conferences with password restriction,
- ✓ Join SEETA <www.seeta.eu> & take part in their online activities,
- ✓ Organize a face-to-face meeting in Serbia in March 2013 and have TAs not present at the Serbia meeting joining on a virtual platform (skype, etc...)



- ✓ Make this meeting regular (possibly at conferences) via self-funding of each TA

Due to the time limitation, we planned to think about threats the next day. Then, we skipped to the third session led by Büşra Delen (INGED board member) about membership issues. Suggestions included ways to raise membership, to keep members active, to offer them virtual and face-to-face opportunities, professional development courses, training and scholarships. Frankly, none of the associates have the budget to meet these needs; therefore, it turned out that funding by international organizations and publishers was of great help. Surprisingly, members of different associations donate, join ELT events in other countries and volunteer to give sessions at events. These are worthwhile efforts of members to support their associations.



The next day started with the summary of the previous day. Then, suggestions for cooperation and collaboration were discussed.

COOPERATION & COLLABORATION POSSIBILITIES

1. Partnership agreements: Bilateral agreements were revised between associations and necessary changes were made. Those who had not made bilateral agreements had the chance to sign partnership agreements. These agreements encompass the following:

- Exchange of articles in publications,
- In partner TA's newsletter: a section for partner TA news,
- On the web: a link to partner TA's website,
- Send conference details and Call for Papers to partner TA,
- At the annual conference:
 - 1 representative from partner TA's board to be invited to the annual conference with no conference fee to be charged,
 - visiting member/s from partner TA to pay regular member's conference fee,
 - host TA provides free space/stand for promotional materials,
 - host TA introduces partner TA's representative to the host TA board,
- TAs pledge to recommend speakers; host TA may recommend presentation topic,
- Promotion of partner TA's events, website and publications,
- Provide mutual counselling on managerial issues.

2. International joint projects: The following ideas were proposed:

- An online student writing contest,
- An online teacher writing contest (e.g. diaries)
- Exchange of teacher trainers (as long as TAs did not make a profit from the sessions),
- EU funded projects (e.g. study tours).

3. An on-line alliance: In order to meet online and to stay together, it was decided to form an alliance called ATA (the Alliance of Teachers' Associations). An e-mail group will then be formed to enable speedy and efficient exchange of ideas.

The closing speech was delivered by Jason Price on behalf of British Council Turkey. He touched on webinar opportunities to ease associates' meetings or events and on new certificate programmes. Finally, Aydan Ersöz handed out Certificates of Appreciation to participants. In a nutshell, this meeting was a sign for us to see how many similarities and

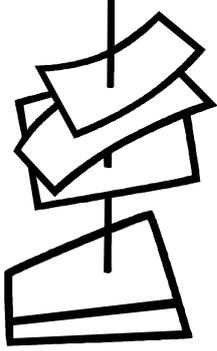
opportunities we have to motivate, change and develop. Other associates can initiate such regional meetings and share their results with us as well.



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OUR NEXT CONFERENCE IN IZMIR.**

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COLLEAGUES AT YOUR SCHOOL.**



REFLECTIONS FROM THE INGED-BC-KAPADOKYA VOCATIONAL COLLEGE EVENT

19 January 2013

Summarized by
A. Suzan Öñiz

This event took place in Mustafapaşa in Ürgüp at the Kapadokya Vocational



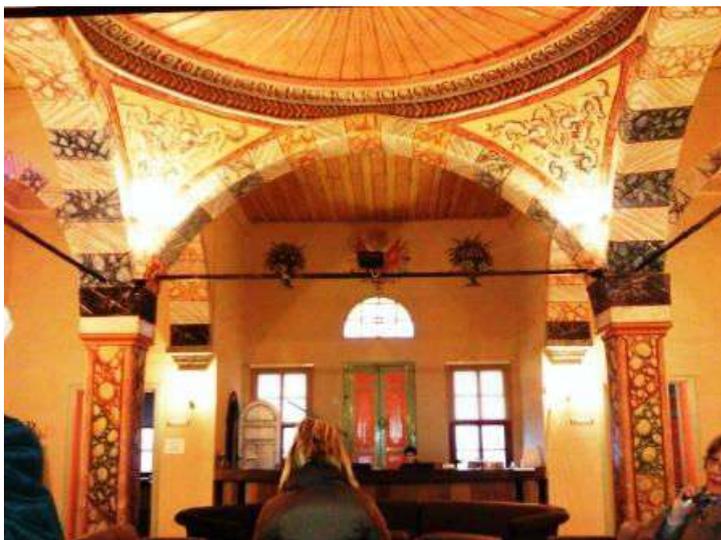
Our wonderful Host Füsun Hepding
on the far right

College in a building full of history and art; stone masonry and stone carving at its finest. The inner walls of the beautiful administrative building were decorated with colorful paintings depicting various scenes and so we all wondered around looking up at the ceilings and at the paintings... It was a great pleasure to see such a historical site restored and kept in good condition.

Kapadokya Vocational College was a wonderful surprise because I had no idea about this institution and its departments. They aim to train young people for the jobs available mainly in the Kapadokya region. Some departments run two-year courses, some four. They include very attractive areas of study such as Culinary Arts, Civil Aviation Management (Turkish and English), Horse Training, Architectural Restoration among others. In fact the delicious lunch that the College was kind enough to offer was prepared and served by their very own cooks and waiting people. If you wish to explore

this college further, go to:

<http://www.kapadokya.edu.tr/en/content.asp?s=detail&ALTMENU=43>



During this one-day event, English teachers from various cities in Turkey but mainly from the College followed the presentations with interest. The program was as follows:

PROGRAM

- 9:00 - 9:50 Registration
- 10:00 - 10:50 "Teachers as Leaders" by Hilal Onat (INGED)
- 10:50 - 11:20 Break
- 11:20 - 12:10 "Strings, Cards, Pictures: Ideas for Pairing & Grouping Learners" by A. Suzan Öniz, PhD (INGED)
- 12:10 - 13:40 Lunch
- 13:50 - 14:40 "Putting Words to Work: Some Activities for Recycling Lexis" by Jason Price (British Council)
- 14:40 - 15:10 Break
- 15:10 - 16:00 "Technology in the Classroom" Jason Price (British Council)
- 16:00 Raffle (INGED members only), Certificate distribution & Farewell



Your Editor doing her workshop

Here is a brief summary of the first presentation made by Jason Price.

"Putting Words to Work" by Jason Price

In this workshop, Jason Price presented short but effective activities to get the audience to get a feeling for what it is like to be a student who has to learn a lot of words each day and how our memories work. First he gave us a sheet with color pictures of unusual wild animals and asked if we knew what they were. Very few of us did (as expected). He then gave us their names (e.g. bongo, genet, tarsiers...) and briefly discussed how many we would remember the next day. Answer: Probably only one because we tend to forget 80%! The next issue was how to get information in the short

term memory into the long term memory. According to the literature in this field, a minimum of 5-16 repetitions are needed; students need to meet the same word in different contexts.

Retrieval can be made possible in the following ways:

1. **Examples:** by asking for example sentences
2. **Spacing:** spreading the teaching of new words over time and testing them in between, then in 10 days, then in a month
3. **Pacing:** Some students are faster than others who may need more time to learn so the teaching should take this into account by, for instance, getting students to put the words in notebooks, on cards, and so forth.
4. **Using:** Use it or lose it! Therefore, provide opportunities for the use of the new words.
5. **Cognitive depth:** The more mental effort the students make, the better the new info stays with them.
6. **Personalization:** One way is to give and ask for example sentences that show the speaker's use of the new word.
7. **Imaging:** Get students to associate a word or phrase with an image. Jason gave an interesting example for this: New phrase: 'crow-bar' 'kīro bar'
8. **Attention:** When students pay attention as when the word has a strong emotional trigger, then they learn that word better.

In the next stage of the workshop, the presenter talked about types of activities. He divided these into shallower and deeper types of activities.

1. **Shallower Activities:** Listing, drawing, labeling.

Sample listing activity 1: The teacher asks the class to list 5 body words; time limit: 20 seconds. The teacher then elicits from a student and compares the items with those on his own list. The student with the most words also on the teacher's list is the winner.

Sample listing activity 2: Students stand in a circle. The teacher calls out 'carrots' and each student has to name an item from the same category. If anyone calls out 'lemon' they are out because lemons are in the fruit category!

Sample listing activity 3: Show the class two pictures quickly. Give the instructions later! Students have to list what items they saw in both pictures and which ones they saw in only one of the pictures.

Sample drawing activity 1: Draw any fruits or vegetables you can think of.

Exchange pictures and name them.

Sample drawing activity 2: Write down 4 body parts. Group yourselves into fours. Draw a monster with the total number of body parts that this group listed. If three people have 'eye' on their list, this group's monster will have three eyes.

2. Deeper Activities: Completion tasks, definition, personalization, sorting, ranking, collocations

Sample completion activity: Student 1 writes a sentence that describes a situation, a feeling, and so on. Student 2 completes this sentence.

Student 1: She always pays for her friend's meals.

She's _____.

Student 2: Completes the second part.

Sample definition activities: Hot seat; Bingo: The teacher elicits 10 clothing items and asks each student to choose 5 of these and write them down. Then the teacher reads out definitions of clothing items; when students hear a definition of a word on their lists, they cross them out. The first student to cross out all shouts Bingo and wins.

Sample personalization activity: Surveys: For instance adjectives describing a person can be practiced by asking students to mingle and ask: What is your horoscope? Are you a typical ...?

Sample sorting and ranking activity: Show pictures of animals. Ask students to sort them into carnivores and herbivores (encourage guessing). Then compare answers by saying "I (don't) think the is a meat-eater. Now ask students to group the names of the animals into the ones they like and don't like the sounds of or into animal names with phonetic spelling and not. Finally the teacher asks students to order the animals according to which one they would like to have as a pet or according to tastiness! With this ranking stage, students will be better able to remember the new words, the names of the animals in the example.

Sample collocation activities (for higher level students):

Find words that collocate with

e.g. 'crime': cyber/transnational/organized/to fight/ violent CRIME

Do a word search of a new word: e.g. 'cause.' Then place these:
annoying _____ disastrous

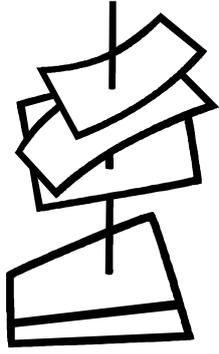
Ask students to find collocations for a word and then ask them to write a

poem including all of these.

Ask students to look up extreme adjectives (e.g. awful, terrible) in Google Fight at < <http://www.googlefight.com/>>

I did a google fight and this is what the result looks like for terrible-awful:





REFLECTIONS ON THE "TEACHING TURKISH INTEGRATEDLY AS A FOREIGN LANGUAGE" SESSION AT TÖMER, HACETTEPE UNIVERSITY

January 2013

by
Prof. Dr. Aydan Ersöz

Turkic languages date back more than 2,000 years. These languages are spoken by some 180 million people as a native language and the total number of Turkic language speakers is over 200 million including speakers as a second language. The Turkish language spoken today in Republic of Turkey was modernized during the Turkish independence movement of the first half of the twentieth century. The idea of learning Turkish as a foreign language is new to many foreigners. With the increasing global importance of Turkey in the last couple of decades and as a result of rapidly growing number of foreigners working in or with Turkey, more and more foreigners are interested in learning Turkish.

TÖMER (Türkçe Öğretim Merkezi) of Hacettepe University held a two-week in-service teacher training program between 7-11 January and 21-25 January, 2013. There were about 18-20 Turkish instructors as participants. They had sessions on topics such as teacher proficiencies, materials development, designing lessons, evaluation and assessment.

I was invited to run a session on teaching Turkish integratedly. I had my

session on 22 January between 13.30 and 17.00. First we talked about the pitfalls of the traditional methods and problems caused by teaching Turkish using a purely grammar-based approach. Then we discussed why languages should be taught integratedly. As the last part of the session we did one sample lesson which covered all language skills (listening, speaking, writing and reading) and sub-skills (grammar, vocabulary, pronunciation, etc.).



The recognition that the main goal in language teaching is the act of communication necessitates the use of communicative approach. Communication is not the simple exchange of messages but a complex process of interaction, involving far more than easily identifiable linguistic forms. Gordon Wells, et al (1981:29) in their book *Learning through Interaction: Study of Language Development* defined interaction as a "collaborative activity" involving the "establishment of a triangular relationship between the sender, the receiver, and the context of situation." The context of situation is the most important element of the interaction as it can modify or even determine the precise nature of the interaction between the sender and the receiver. We cannot simply use the correct form of words in their correct order to obtain the desired result unless we consider how those words will be conceptually received by the receiver and how they can gain different meanings in different contexts.

Grammar-based structural activities should be only of limited utility because they neglect the two very important angles in this triangular relationship: the receiver and the context.

Both research and observation show that we, humans, learn as a result of our own initiative; not because someone else wants us to learn. We are NOT passive recipients of knowledge or information. Genuine learning cannot occur simply by instruction, without acts of thinking and understanding. The acts of thinking and understanding involve discovery by our minds. The human mind makes sense of new information by connecting it to the existing mental structures of what one already knows, and understands it in terms of these. However, "schemata" is a living entity; with every new learning experience it is modified and reorganized. Recent research and approaches reveal that:

- 1) Learning is an active process.
- 2) Learning is a social activity; hence, learners learn best when they cooperate and collaborate.
- 3) Learner autonomy is crucial.
- 4) The focus is on learning rather than teaching.
- 5) The focus is on the learner rather than the teacher.
- 6) Learning will occur as long as the brain is not prohibited from fulfilling its normal processes. Traditional schooling, however, often inhibits learning by discouraging, ignoring, or punishing the brain's natural learning processes.
- 7) Learning involves analysis, synthesis, and evaluation of the concepts.
- 8) Learning is enhanced by challenge and inhibited by threat.
- 9) Learning takes time. It requires reflection and maturing. It is a long and slow process.
- 10) Learning takes place both holistically and as a result of focused attention.

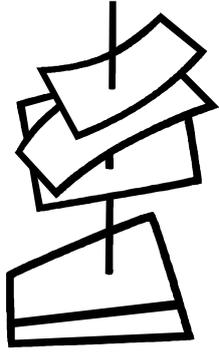
Integrated language teaching is an inductive approach by nature. Students induce the rules and meaning from exposure to the language in use which involves the discovery technique.

Inductive approaches are also known as discovery or inquiry learning approaches. Teachers supply learners with carefully selected intelligible linguistic data in context, usually in the form of a text illustrating the use of the particular grammatical structure. In 'guided discovery', the role of

the teacher is to provide the language within a context of any content (subject matter). Then the teacher guides them in discovery by asking questions to elicit information from them, and then to provide more opportunities to practice. 'Free discovery' is usually only for advanced learners as it requires a higher level of learner autonomy.

The learners' mission in this guided discovery technique with properly devised questions is to try, on the basis of the *model*, to arrive at some generalization that accounts for the underlying regularities in the data and to formulate their own explanation of the rules governing the material presented. The elicited students' rules will then, if necessary, be amended and corrected by the teacher, and the language structure practiced. Students are 'led' to the grammar rule or vocabulary item through a series of steps. Students induce the rules and meaning from exposure to the language in use.

Most of the teachers teaching Turkish as a foreign language find it hard to favor the inductive method where learners are expected to make generalizations that are inferred or induced from the examples as a result of focused attention. They have been using deductive approaches for a very long time; and, change is always very hard. Change makes, in a lot of ways, "current value" (or what people have been doing for a long time) questionable. Having such sessions hopefully will help teachers feel that they are also actively participating in 'the change' by covering certain blind spots.



REFLECTIONS ON THE "IN-SERVICE TEACHER TRAINING SEMINAR OF METU DEVELOPMENT FOUNDATION SCHOOLS" HELD IN KONYA

January 2013

by
Prof. Dr. Aydan Ersöz

The first of METU Development Foundation Schools, the primary school in Ankara, opened in 1989 on the Middle East Technical University campus. Today METU DF Schools, with the help of over 400 teachers and 250 support staff, educates approximately 4,000 students in different cities in Turkey:

- Ankara: METU DF Private Primary and Middle Schools: K-8 (1989)
METU DF Private High School: Prep/9-12 (1994)
- Mersin: METU DF Mersin Private Primary and Middle Schools:K-8 (1997)
- Denizli: METU DF Denizli Private Primary and Middle Schools K-8 (1998)
- Kayseri: METU DF Erkilet Private Primary and Middle Schools: K-8 (1999)

Furthermore, METU DF Schools provides consultancy services to the following schools:

- Niğde: METU DF Niğde Private Primary and Middle Schools:K-8 (1998)
- Kocaeli: METU DF KYÖD Private Primary and Middle Schools: K-8 (1999)
- Manisa: Manisa Ülkem Private Primary and Middle Schools: K-8 (2003)
- Konya: Konya Alp Private Primary and Middle Schools: K-8 (2011)

During each semester break since 2001, Professional Development Seminars for Educators have been held in or nearby one of the cities where METU schools are located. The seminars and workshops are conducted by experts in the field of education and at the seminars the teachers have the opportunity to exchange ideas and expose themselves to new approaches and practices.

This year the seminar was between 28 and 30 January. I was invited to run the sessions for the English teachers. Together with ELT coordinators, we designed a two-day training program and kept the first day for the teachers for their sharing and exchanging sessions. The sessions covered several topics, and you can find the summary of one of the sessions below.





Alternative Assessment Techniques by Prof. Dr. Aydan Ersöz

Alternative assessment, unlike traditional testing, employs activities that reveal what students can do with language, emphasizing their strengths instead of their weaknesses. Alternative assessment instruments are process-oriented and flexible both in design/structure and in grading/scoring.

Alternative assessment methods work well in learner and learning-centered classrooms because they are based on the idea that students can evaluate their own learning and learn from the evaluation process. They are diagnostic and reflective.

a) Portfolio Assessment

This is a collection of sample of work, produced by a child over a period of time. The collection can include samples of written work, projects, drawings, record of books read, a record of child/teacher interviews and self-assessment records. The child has some choice in what forms part of the assessment based on criteria agreed by the children and teacher in the class. It provides a clear record for teachers, future teachers and parents of what a child is able to do, and a global view of how much progress has been made. Usually portfolios are kept in the classroom by the student, where they can be kept safe and the children can have free access to them. If storage is a problem, the children could keep them at home and bring them into school once a week; or if necessary equipment is available, e-portfolios can be an option.

Although the teacher may make some of the decisions as to what goes into the portfolio, it is essential that the children themselves are involved in choosing what goes in as well. At first the teacher could choose with the student, modelling reasons for the choice, then later the teacher can work with the students to come up with criteria for choosing what goes in. Each student should have a copy of these criteria, pasted into their portfolio. Criteria can be reviewed and updated as necessary.

An example list of criteria could be:
I enjoyed doing this.
It looks nice.

My teacher suggested it.
It shows my English is getting better.
I don't have anything else like it in my portfolio.

The contents of the portfolio should be private and confidential. If anyone else wants to view the portfolio, they should request permission. Ideally the owner of the portfolio should be present when others are viewing it.

The use of portfolios forces children to think about criteria and make decisions about what to include and what not. They have to reflect on their work. This should help the children take more responsibility for their own learning. Portfolios can be reviewed and updated regularly, although they should show a range of work and reflect progress. This can help the children appreciate the progress they have made. Children can decide to reject and remove items if they have valid reasons for this, though it should be done under the teacher's guidance.

b) Projects

These are particularly suitable for assessing mixed ability groups as particular tasks can be designed according to a child's ability. They allow for the integration of language skills and creativity, but can prove demanding in terms of organisation and assessment as they involve both individual and group work. They not only help promote learner autonomy and independence but also develop interpersonal relations due to the cooperative and collaborative work they require. They can be included as part of portfolio assessment, and are a good way of integrated other subjects, such as science, with English. Projects increase motivation due to personal involvement, a chance to do something different - a break from routine, a chance to be creative and have fun. It can involve parents in a positive way in their child's learning.

c) Observation

This involves watching the children during lessons and making notes on their performance either during or soon after the class. A checklist could be used to help with this. The notes need to be filed carefully. Observations become assessment when they are recorded systematically: mental notes are not enough. Observation checklists and record sheets can be externally designed, but are usually designed by the teacher according to the course objectives or the objectives of the unit being taught, and can relate to any

aspect of language learning e.g. word recognition, oral ability etc. For this kind of assessment to be effective it is essential that the teacher keeps accurate records; therefore the reporting system must be clear and easy to use. Observation records should be filled in during class or as soon as possible afterwards and the record sheets need to be clearly legible be filed safely. The scoring method by which the criteria or descriptors are evaluated depends again on the teacher and may be summative - stating whether or not the child has achieved the required standard in each criterion, or formative - with comments or a profile rating. It is important for the teacher to regularly evaluate the criteria used, so s/he can be sure that s/he is getting enough clear data on each child. Below is an observation sheet example.

Name: Term: Theme: My favourite animal			
	Yes/No	Comments (When, Where? How well?)	Teaching points for follow up.
<ul style="list-style-type: none"> • Can name their favourite animal. • Can label the parts of the animal. • Can describe the colours and shapes of the animal. • Can ask someone else about their favourite animal. • Can tell a story about their animal, with the help of a plasticine model and/or pictures. 			

d) Conferencing

This involves having an informal and friendly chat with the children, which can take place on a one-to-one basis or in a small group of 3 or 4. It is useful for assessing attitudes, learning styles and speaking skills. Ideally teachers should be able to have the conferencing sessions in another room, but if the teacher does not have a choice, it can be done in class time while the other children are busy with other tasks. Conferences can focus on the general or the specific depending on the teacher's aims. It may be useful to give the children some questions to think about beforehand so they can focus and get the most out of the conferencing session. Conferencing should be done at regular points throughout the course.

e) Learner-developed assessment tasks

Children make materials which can be used to assess their peers. This encourages responsibility and maturity because the children have to think about what they are supposed to know. Giving students a chance to choose tasks has lots of benefits, but teachers need to make sure that opportunities for choice do not get in the way of what they are trying to assess. Allowing students to choose subjects, resources, methods, and whether to work alone or in groups increases learner autonomy as well. Furthermore, trying to design an assessment tool will surely develop the learners' higher thinking skills such as critical thinking, ability to analyze and synthesize information, problem solving, assessing and giving feedback, making value judgments and reflection.

f) Self-assessment

This form of assessment can include questionnaires, portfolios and conferencing. It means that the children have a say in their own assessment and helps them to reflect on their progress. Children need some kind of self-assessment sheet with clear criteria to help them work through the process. The end result should be that they become more conscious of the quality of their work and their progress and hopefully this should eventually lead to them taking more responsibility for their learning. Children can fill in charts about their performance and discuss it with the teacher. Below is an example for self-assessment forms.

Name:	Date:		
For this topic.....			
■ I know all the vocabulary	YES	NO	
■ I know all the songs and chants	YES	NO	
■ I like.....			
■ I have to revise			
■ I can talk about			
■ My work is:	OK!	Good!	Great! Brilliant!

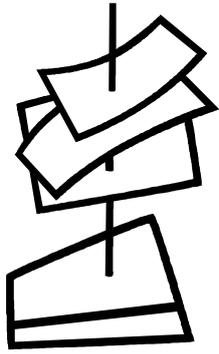
g) Peer assessment

This form of assessment needs to be very carefully set up. The students do need a sufficient level of maturity to participate effectively. It can positively influence the classroom atmosphere by fostering a sense of community if done well. It needs to be carried out based on clear criteria. The children need to learn to follow the criteria, say positive things first and not laugh or make fun of their peers in any way. This obviously requires sensitive handling on the part of the teacher. Peer assessment is best used for formative purposes - it provides an opportunity for the children to learn how to help and learn from each other. Below is an example for peer assessment forms.

I can.... <ul style="list-style-type: none">• Talk about what food is healthy and what is unhealthy.• Describe my favourite food.• Find out what foods my friends like by asking questions.• Design a menu	Checked by my classmate. Name:	Checked by my teacher
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Some scholars assert that it is very difficult to establish validity and reliability in alternative assessment tools. An assessment tool is valid if it measures accurately what it intends to measure (validity). An assessment tool is reliable if the scores on a particular occasion are likely to be very similar to those obtained if it was to be administered to a similar group of students at a different time (reliability).

Linn et al. (Linn, R. L., Baker, E., & Dunbar, S. (1991). Complex, performance-based assessment: Expectations and validation criteria. *Educational Researcher*, 20 (8), 15-21.) claim that alternative assessment tools are valid in terms of consequence, impartiality, transference, content coverage, cognitive complexity, significance, judgment, cost, and efficiency; however, reliability understood as the stability of the results, is difficult to obtain. It may be possible to increase the validity and reliability of alternative assessment tools by using rubrics, rating scales, checklists, forms, etc. Yet another solution can be the inclusion of one or two standardized test scores in the assessment.



REFLECTIONS FROM AN INGED - BC EVENT

4 February 2013

Venue:

Limak, Ambassadors Hotel, Ankara.

INGED held a joint event with the British Council in Ankara on 4 February 2013 on the theme of using stories in the classroom. The following are two enthusiastic reflections on Alec Williams' presentation on Storytelling.

PROGRAM

10.00-11.00	"Storytelling" Alec Williams
11.00-11.15	Coffee Break
11.15-12.15	"Using storytelling with teenagers" Alec Williams
12.15-13.30	Lunch break
13.30-15.00	"Miming, Dialoging and Role-playing" Bena Gül Peker
15.00-15.15	Coffee Break
15.15-16.15	"Act & Learn: Teaching English Through Drama Activities" Cem Balçıklı

Alec Williams "Storytelling" Summarized by Büşra Delen

Facts about Alec Williams that I clearly remember:

- ✓ He 's not an ELT person. He is originally a librarian. His son is an English teacher, though.
- ✓ He has a list of excuses to come handy whenever he needs one.
- ✓ He does not need technology; without a single slide in sight, he held a great session.
- ✓ He has an amazing voice. You can not only hear but also see, really see, a lot of characters with that voice. Simply incredible!

Well, it seems like I told you the whole thing in four sentences. But, no. You would be mistaken because the things you read above are just the appetizers. So, it is time to move on to the main course. 😊

I mentioned that Alec Williams had a list of excuses. He also had some "for not coming to Turkey in the first place". Oh, yes, he was obviously joking and it became crystal clear at some point throughout the session.

The title of the session might sound too general for us teachers like me who like being specific. But I have to say Mr. Williams had a point, which he started to make by reminding us of the role of stories in ELT. Then, he provided us with a solid, concrete example of it; not some digital stuff, no, but Picture books! When I come to think of it, they are simply there for us



to use them. Maybe we focus only on the next new thing that comes our way and we forget the beauty of the simple? Alec Williams emphasized the same fact stating picture books are great if you are not familiar with storytelling. Their simplicity will definitely help you throughout the process and they are fun, which is perhaps one of the most important criteria in storytelling whatever your target age group is. He showcased the points he made by telling us a story with a picture book. ...and what a story it was!

It was a simple the-bigger-animal-eats-the-smaller-one story. However, he masterfully led us-the big humans-with a variety of questions through the story as well as with the amazing changes he made in his voice tonality. The lesson we were taught was that "kids are often visually sharp" and that "they have an eye for detail" making it much easier for them to come up with the

answers the storyteller expects.

After we got our share of stories for a while, Alec Williams asked us about the first time we listened to stories in our lives. However, he chose the question to roll in our minds while he touched on the reasons why stories should be used in ELT. According to Mr. Williams, stories are great tools for teaching English because they have rhythm, repetition and rhyme, qualities which English has in spades. In addition, stories provide children with idioms and colloquial expressions in their authenticity. Then it was time for him to collect our answers about our first experience of listening to a story.



It was time for another bout of story for us, so we got introduced to a new type of story: Draw & Tell stories. As the name does not imply, but clearly shows, the storyteller draws a picture while telling his story and guess what? The drawing is actually the answer to the question the hero keeps asking himself at the end of the story. The result was lovely for

adults; I can only imagine how much kids would like that.

Alec Williams also reminded us of the fact that we always tell stories in our daily lives. For instance, making excuses is nothing but telling stories to those around us. (Remember his excuses for not coming to Turkey? Bits and pieces of stories.) So, if they are that common in our lives, why not ask our students to make their own stories?

Mr. Williams ended his presentation with a couple of quick reminders regarding storytelling:

- ✚ You have to keep the story going, meaning you should not divide it into parts with Q & A sessions in between.
- ✚ When you read a story from a book in the classroom, leave the book in the classroom during the break. Seeing the book, students reread the

story or replay it in their minds.

- ✚ Gestures are crucial for storytelling. They help students to make a direct connection between a written word and a picture, which is useful for their language and literacy development as well as for the improvement of their pre-reading skills.

It was a delightful one and half an hour we spent with Alec Williams. I remembered, learned, and made mental notes to do things better. Isn't it how events like this should make us feel after all? ☺



Dear INGED members,



This is the second part of Alec Williams' session titled as 'using storytelling with teenagers'. He is originally a librarian so he is very careful at choosing the appropriate story and tone of voice in accordance with children's level, age and characteristics. He has a wide variety of cultural background and folk tales. Upon years of experiences on storytelling in the UK, he enlightened us by dramatizing and giving tips for storytelling with teenagers. As shown in many stories, storytellers like to use informal language, colloquial language, idioms and proverbs.

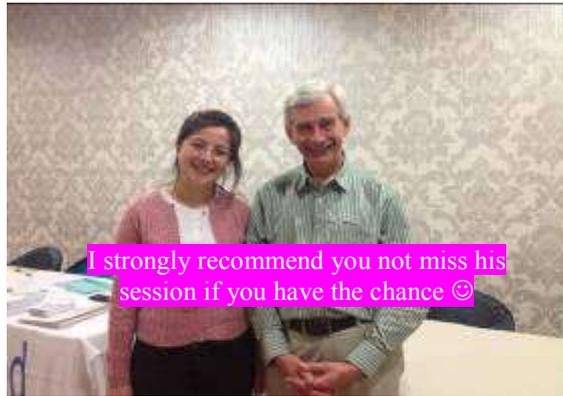
This guides children and teenagers to discover the wonders of the literature of the target language. Each storyteller may reflect his own cultural background by referring to these genres of language. For instance, Turkey has wonderful stories from different parts of Anatolia. Some of them are known by the world just like stories by other countries. As we can easily remember from our childhood years, our parents used to tell stories by supplying the interaction between us. Likewise, there should be the electricity in the audience, which helps to motivate children. This is the first tip of successful storytelling. Storytelling is a wonderful source to develop one's speaking, listening, reading and writing skills. Children gather invaluable input of the target language subliminally. This may be

achieved via digital storytelling nowadays thanks to technology. Digital storytelling assists children to use a video camera and to film their story themselves. This can be enlarged as a class competition or storytelling club activity in the classroom. Children can tell their own stories in this way. He gave some examples of digital storytelling and urban legends (friend of a friend...), which you can reach at British Council's website

<http://www.britishcouncil.org/tr/turkey-english-teach-english-dynamic-resources.htm>

As part of a storytelling, storytellers may use riddles as well. They make children think and enjoy the story. They may be used as a pre or post storytelling activity to raise children's curiosity and keep their attention. What's more, song lyrics, legends and myths can be used as a part of storytelling. This is the second tip of successful storytelling. He claims that he likes to get feedback at the end of his storytelling session from the audience. However, he advises us not to ask children whether they enjoyed the story or not. Instead, he says, it is a good idea to ask them to write a letter to you. He showed some examples of children's feedback written to him at the end of his storytelling session, which made the audience there laugh and learn a lot. At the end of his session, time was allocated for questions and answers. There were some noteworthy points among these questions. To illustrate, it is wondered how much time teachers should allocate for storytelling in their classes. He recommended to start the story short and to build up by using the aforementioned tips to capture their attention. This is of course dependent on the teacher's extra work and children's span of attention. He added that if you saw them get bored, then stop the session and do something else. Another question was about the ways to maintain children's attention. He strongly emphasized that teachers should use children's names. They will come back to you when you mention their names during the story, he puts forth. Also, teachers may use pictures and poetry by varying the programme with riddles and myths. The storytelling session may be built up to half and an hour if the curriculum allows. Teachers may accessorize the stories with jokes, which make children enjoy and think at the same time. No doubt, extra materials like puppets will make your session more enjoyable and colourful. You can change your voice by using these materials. In this way, children will believe you and buy that idea quickly. As an audience, I strongly recommend you not to miss his session if you have the chance ☺

Warm Regards...



P.S. There is little time for IATEFL. Have you renewed your membership? Or, haven't you become an IATEFL member yet? Then, contact M. Nazli Demirbas at nazlidemirbas_06@hotmail.com. Become an IATEFL member via our association and make use of the advantages.

Together We Stand!

Here are photos from the other presentations:





“Miming, Dialoging and Role Playing”
Assoc. Prof. Dr. Benâ Gül Peker, Gazi University



- **Drama as Process**

Drama is not the performance of the teacher or the students preparing for an end-of-term play. Drama is about process and not product. Dramatic activity is direct experience (Phillips, 2000; Wessels, 1987).

- **A Wide Variety of Drama Activities**

Depending on the age and level of the target group, drama input can range from songs, rhymes and chants, and miming to role-play and improvisation. With younger learners, songs, rhymes and chants are simple and undemanding. With the help of rhythm and melody, children can learn new language and become better at recall of the language learned. A major benefit of these activities is that they lend themselves to more real-life acting with more established characters in real-life contexts in higher grades (Phillips, 2000).

Drama activities

- can be short or long; non-verbal or verbal
- can be adapted to any level
- can be done at any age level, and language proficiency,
- Can be done at any stage of learning (to teach grammar, receptive & productive skills)
- enrich learners' experience of language



- **Low risk and high risk Activities**

- Teachers need not start with drama activities that require a lot of preparation like simulation. A good beginning with learners who are not familiar with drama would be with "low-risk" drama activities. As learners gain more experience with dramatic activity, they can be guided towards "high-risk" drama activities. A list of low-risk and high-risk activities scanned from the existing literature can be seen in the following table:

Low-risk Drama activities	High-risk Drama Activities
Songs, chants and rhymes	Role play
Pantomime (Mime)	
Mimed scenes	
Introductory warm-up activities	Improvisation
Dramatization	
Trust, sensitivity, concentration and creation activities	
Drama games	

Table 1.

Low-risk and high-risk drama activities (Adapted from Dougill, 1994)

In each of the above drama activities, learners can be "active participants, using their imagination and interacting with each other" and since they are active participants, they are "almost consciously they are acquiring communication" in the target language (Wessels, 1993, p. 9). The teacher can start with tightly controlled activities which may be verbal or non-verbal like introductory warm-up activities. This kind of progression, from controlled to freer activities, will be less threatening (Dougill, 1994).

- **Miming**

Pantomime or mime is the "non-verbal representation of an idea or story through gesture, bodily movement and expression" (Dougill, 1994, p.13). A major benefit of using mime in the young learners' classroom is that it is a low risk activity. That is to say, it is a safe activity as it does not require language (Isabell & Raines, 2003). For this reason, it provides an excellent means of enabling the child to delve into the world of drama. For learners of grades 4-6, simple activities would be miming animals, objects or seasons. With older learners, grades 6-8, these can be exchanged with mimed scenes for example, an incident at the bus stop, a family picnic, making a snowman or a ride on a crowded bus. Students can brainstorm about the details of the mimed scene that they will create in advance in small groups. Each group can then act out while their peers try to guess what scene is being mimed (Dougill, 1994; Wessels, 1987).

Miming Activities

Short drama activities like miming activities can be used as **introductory warm-up activities** or as cool-down at the end of a lesson.

Aim: To break down barriers; To enable the expression of emotions; To introduce the topic; To consolidate meaning

3 types of miming activities are particularly fun and motivating:

- Simple mimes
- Mimed scenes
- Becoming an object

- **Simple Mimes:**

Some of the following examples are great fun to do in the classroom.

You are doing simple actions:

- stroking a cat.
- trying to keep awake during a boring lecture
- watching a tennis match.

- having coffee when a fly lands in it.
- reading a newspaper in the wind.
- in a crowded bus, trying to read someone else's newspaper
- vacuuming the living room but there's something wrong with the machine.
- trying to eat spaghetti with your left hand because there is a problem with your right hand (broken, bruised etc.)
- trying to get back to your seat (in the middle of the row) after the film has already begun
- eating with Chinese chopsticks for the first time



You are a (famous) character

- a private detective, leaning against a lamp-post watching
- a clumsy waiter carrying a tray full of drinks at a crowded party
- a 15-year-old girl trying to carry a mattress upstairs by yourself
- an elderly lady trying to thread a needle while sitting in the train
- a gypsy violonist, playing in a Hungarian restaurant
- King Arthur having dinner with Lady Guinevere
- the Mona Lisa, sitting for her portrait
- Michelangelo, painting the roof of the Sistine Chapel
- Ben Hur, trying to win the chariot race
- a champion golfer, making a long shot

• Mimed Scenes

Some examples:

- Love at first sight
- A burglary that goes wrong
- Family on vacation; everyone wants to do something different
- The strange doctor and patient
- An argument/incident at the bus-stop/ the cinema
- Young couple in a small flat; she wants to keep a dog, he wants to a cat
- Waiting outside a phone-box for someone to finish a long-conversation
- A talkative neighbor drops in when everyone else is tired
- People trapped in a lift; someone smells gas
- King Arthur, Lady Guinevere having dinner (servant attending)
- For younger learners: creating contexts by means of cute, funny pictures

• The Duck Family Procedure

1. Write different feelings on the board. E.g. happy, anxious, angry, upset, frustrated etc.
2. Ask the students to observe each character in the picture (mother duck and 5 siblings).
3. Ask students to identify one character and one feeling state that this character may be in. Ask them to imagine being there from the eyes of that character.
4. As a group, mime the duck family, using gestures and mimics. (They can use "Quack" to reflect their feelings).
5. Do a demo with 5 students, with the teacher miming the mother duck.
6. Make groups of 6 students and have them prepare for a few minutes.
7. Have all the groups mime a short walk in the class.

• Becoming:

Students can, either individually, in pairs or groups "become" one of the following. Each member of the group is a functioning part of the machine/thing/place or object demonstrating the sounds also.

- A musical instrument
- A machine
- A machine that is not yet known on earth
- A place

- A thing
- An object

As preparation for the activity, the whole class together can try out certain machine movements; e.g. a vertical movement (a pump); horizontal movement (a conveyer belt, a photocopy tray); spiral movement (an oil drill); circular movement (a washing machine).

This is a non-verbal miming activity but a dialog and characters can also be added.

Think about the different topics that the above miming situations can be integrated with at different stages of the lesson e.g. pre-reading or listening; speaking and writing.

• Using Props

The use of props can also contribute to the success of role play activities as it enhanced the visual element of role playing. Whilst improvisation is similar to role play, it is less guided. The characters and the situations that these characters are in are defined with the rest left to the creativity and imagination of the learners. The teacher can provide the initial guidance; however, it is up to the learners to continue the situation by improvisation. The technique of improvisation may be more challenging than a role play as learners would have to be creative and use language spontaneously at the same time (Dougill, 1994).

• Dialoging:

It seems that mime and role play activities can be found in most text-books. These, however, need to be approached with great caution because the context of the drama is mistaken for the situation presented in dialogs. As Maley and Duff (1996) argue, the situations presented in text-books "tend to take into account of only one aspect of context—the physical setting" (p. 9). As a result, such role-play activities are rather static in terms of action (Dougill, 1994).

Moreover, we see that in these static text-book role-plays, there is an absence of "tension", created by some kind of a "*conflict*", the essential element at the root of all kinds of dramatic activity (ibid, p.17). Central to the idea of tension or conflict is that of *unpredictability* which closely matches the aim of communicative language teaching. In most text-book

dialogs, learners who are acting out know what the other will say, hence no unpredictability. In any text-book dialog, if the speakers do not know what the other will say, then there will be a "*genuine need for communication*" (Wessels, 1987, p. 11). For this reason, the learners will be involved while acting out.

- Three types of dialogs that are enjoyable are: **one-word dialogs**; **expanded dialogs** and **internal dialog**.

- **Role-play and improvisation**

Role-play and improvisation are two tools that are borrowed from the world of theater. The essential element of role-play is "assuming a role" much like the roles that children take in the games they play, for example, doctor-patient or mother-daughter (Dougill, 1994, p.16). The range of role-play activities is quite wide, ranging from the simple to the complex or from the tightly structured to the unstructured.

- **A Common procedure for drama work**

There are many different ways of going about drama work. It would be neither fair nor appropriate to claim that there is one right model as procedure for drama work (Neelands, 2002). There are, however, three major stages that any drama activity can go through as follows:

i. Preparation for the Activity; ii. Activity and iii. Feedback

In preparing learners for the drama activity, the teacher will need to create a context and the right mood for that context. The teacher will follow a planned procedure in order to implement the activity. Finally, the teacher should end by doing a feedback session which is as important as the first two stages. The teacher can make good use of the feedback session for reflection on insights gained through the drama work by means of discussion or writing (Adomat, 2009). This feedback session can also give the teacher different and more creative ideas in terms of what to do in the activities that she may design for the future.

As each activity will be contextually meaningful and different in design and delivery, it may be useful to consider one's own involvement with the drama activities. Some of the questions that one may ask oneself are as follows:

- How could the learners be motivated more differently?
- Is there anything I could do differently?

- How could the teacher-as-leader initiate the activities?
- Would any of the steps need to be modified?

In any type of dramatic activity, the teacher can also be an active participant. As Heathcote & Bolton (1995) argue, teacher-in-role can also create greater motivation. This will give the teacher a chance to guide the (young) learners to a deeper understanding of the context by participating along with them; that is to say, by being an insider. The teacher-in-role technique can also give the teacher a chance to initiate and monitor the language content to be learned.

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"Act & Learn: Teaching English Through Drama Activities"
By
Cem Balçıklanl



WHY DRAMA

- Lots of language in real life contexts
- Group work
- Atmosphere
- Fun
- Body language & voice

TYPES OF DRAMA ACTIVITIES

- Type A Drama games, which include ice-breakers, energisers, brain-teasers, etc.
- Type B Conversational activities, in which students authentically use their language skills to communicate.
- Type C Simulations and role play, in which students are expected to take on a personal attitude/opinion/role of someone else in a set context.
- Type D Skits and plays, which can be of various lengths and purposes, include any activity from acting out a scene in a storybook to presenting a full theatrical production

MUSTS FOR EFFECTIVE DRAMA ACTIVITIES

Event

Setting

Characters

The EVENT should be ...

- easily understood by the learners.
- interesting and preferably, entertaining.
- able to give some opportunities for improvisation.
- short and simple.
- able to include interesting characters.
- culturally appropriate for the learners.
- able to repeat a lexical item or structure.
- easy to conduct and control.

The SETTING (including accessories)

- Teachers do not need a great setting.
- Probes and accessories are very important.
- Learners should be free.

CHARACTERIZATION

- Use role cards.
- Try to create opposite characters.
- Try to fit in "personal language" for each character.
- Names of the characters are a must.

HOW TO APPLY A DRAMA ACTIVITY?

DOs

- Lead the class.
- Use role cards to set the procedures, characters, and story.
- Use a narrator to make things easier.
- Use accessories.
- Give learners adequate time for preparation.
- Never interrupt a drama activity.
- Use fun elements to increase participation and - hopefully- learning.
- Make it as kinesthetic as possible.

DON'T ...

- give feedback to each group if necessary.
- interrupt the activity; give delayed feedback.
- force students to participate; keep students who don't want to take part busy.
- focus on small mistakes & don't personalize the mistakes.
- finish the activity without any feedback.

HANDS ON:

"The [Unfortunate Destiny of Whiskas Catmund](#)" (see attached handout)

- Work in pairs and do the tasks given at the end of the lesson plan.

Write the name of the legend you know.
Pick the best choice.

The legend I know is _____ the legend of King Arthur.
 a. similar to
 b. different from

B. WHILE YOU READ

1 Reading for Gist



Genel Okuma (Genel Tahmini Kontrol)

- ✓ Metni hızlıca okuyoruz.
- ✓ Bilmediğimiz kelimeleri atlıyoruz.
- ✓ Genel okuma yapıyoruz.
- ✓ Okumadan önceki tahminimiz doğru mu diye kontrol ediyoruz.



Read the text for the first time and check your prediction.

King Arthur and the Knights of the Round Table



Once upon a time, there was a brave and honest man. His name was Arthur. He lived in a big castle in Camelot. There were beautiful mountains, rivers, trees, and plants in Camelot.

There was a magical sword in a rock. Merlin, the magician of Camelot, said to himself, "Someone will pull this sword out of the rock. Only a true king can do this. He will be King."

Many knights tried to pull the sword out of the rock but the sword did not come out.

Arthur pulled the sword and it came out of the rock.



The sword, Excalibur, was a magical sword. It became Arthur's sword.

Arthur became King.

King Arthur got married.

Who did he marry? He married Guinevere, a beautiful lady. She became the Queen of Camelot. She was kind and generous. Everyone loved her.

Guinevere's father gave Arthur a wedding gift. It was a round table.

King Arthur and his knights gathered around this table everyday. Arthur said, "We are all equal". There were no leaders. King Arthur and the knights of the round table were kind, generous and brave men.

King Arthur and the knights of the round table fought many battles. They protected Camelot against enemies. Arthur fought with his magical sword, Excalibur.



Genel Okuma (Genel Tahmini Kontrol)

Metni hızlıca okuyoruz.

2 Reading for Details



Detay Okuma (Detayları Öğrenme)

- ✓ Sözcüklerin metnin konusuna biliyoruz.
- ✓ İkinci okumaya geçelim.
- ✓ Arthur'un hikayesine biraz daha detay ekleyelim.



Procedure for the Role Play

- Decide on the setting, characters and conflict.
- Do an introductory warm-up activity/mime or one-word dialog to prepare learners for the role play.
- Do input.
 - Let's remember what we know (mind map)
 - Put up a Useful Language poster.
- Provide role-cards (with info gap) and give learners time to prepare (pairwork or groupwork) and monitor their work.
- Learners can then act out with props.

=====

ACTIVITY: HAPPENING

ROLE CARD 1:

You will create a moment of a story. Then some students will enter your frozen story and interview with you.

STORY: You are on a battle field and about to lose the fight. One of you, wounded and try to carry your flag. Another soldier is fighting with an enemy, and they are about to kill each other. Another soldier who is rather young seems scared and tries to escape from the fight. You have a brave and strong captain who tries to keep people together and pushes people to keep fighting. He is wounded but still fights. Another brave soldier is trying to carry his wounded friend. **YOU MAY ADD EXTRA INFO AND CHARACTERS**

Keep in mind that

- During your performance, you will not move unless you are answering a question.
- You are frozen and keep you mimics exactly the same until the end of the drama.

ACTIVITY: HAPPENING

ROLE CARD 2:

You will create a moment of a story. Then some students will enter your frozen story and interview with you.

STORY: You are kidnapped and locked into a dark room. You are not tied so you are trying to escape from the room. You are kidnapped because you are very rich and you have many enemies. Your family is asked to pay a million dollars to save you. But you don't want to pay this great amount of money. One of you, a lady perhaps, is about to faint because of fear and worry. Another person is trying to open the door and really forces himself to do so. He looks extremely angry. Two of them are trying to open a small mirror, and one is supporting the other to reach the window which is rather hard to reach. A man is laughing and mocking from others as he is extremely nervous. **YOU MAY ADD EXTRA INFO AND CHARACTERS**

Keep in mind that

- During your performance, you will not move unless you are answering a question.
- You are frozen and keep you mimics exactly the same until the end of the drama.

ACTIVITY: HAPPENING

ROLE CARD 3:

You will create a moment of a story. Then some students will enter your frozen story and interview with you.

You are in a "kız isteme" setting. But there is a problem...Fathers and Mothers of bride and bridegroom candidate did not get on well. The reason of this conflict is that two different families are the fanatic supporters of different football teams. Also the chocolate brought by the bridegroom's family was rather cheap. There is a great tense atmosphere in the room. The bride candidate is serving "türk kahvesi" The bridegroom looks surprised and annoyed, but he is trying to be seem OK and smile around with a stupid face. **YOU MAY ADD EXTRA INFO AND CHARACTERS**

Keep in mind that

- During your performance, you will not move unless you are answering a question.
- You are frozen and keep you mimics exactly the same until the end of the drama.

ACTIVITY: HAPPENING**ROLE CARD 4:**

You will create a moment of a story. Then some students will enter your frozen story and interview with you.

You all are in a garden and you are staring at the sky a bit shocked and surprised because there is a UFO wandering just top of you. You were gathered in this garden for a routine weekly dinner of a crowded family. Ladies seem scared, and meanwhile they are trying to calm their children down. Two men are showing the objects to each other and look rather astonished. A man seems very happy as if he were expecting the visit of the aliens to our world. A very old woman has closed her eyes and seems like saying prayers. A little boy holds a stone, and he is about to throw it to the UFO. One man looks extremely scared and tries to run into the house. YOU MAY ADD EXTRA INFO AND CHARACTERS

Keep in mind that

- During your performance, you will not move unless you are answering a question.
- You are frozen and keep you mimics exactly the same until the end of the drama.

A Sample of Integrated Drama Lesson Plan**DRAMA ACTIVITY:****After the murder of Mr. Whiskas Catmund**

Level: Pre - Intermediate to Advanced

Age : Adolescent/Adult

Skills: Integrated Skills

Materials: Some accessories for actors and actresses, Pictures of a cat, (1) National Anthem, (2) Oath in the court, (3) Top secret letters, (4) Life saver notes

Story:

Democratic Dictator General Atkitson's dearest cat Mr. Whiskas Catmund was murdered. While General was having milk bath with his brave soldiers between 09:00 and 10:00 in the morning, those who intended to hurt General ate Mr. Whiskas Catmund. However, "No crime shall be tolerated!" said General. Having identified some miserable suspects, he immediately established an independent military court and devoted his precious

time to uncover the masks of evil criminals. Only then, perhaps, Mr. Whiskas could rest in peace.

Procedure:

Military court has started questioning the suspects immediately after the murder. Now, suspects are in front of the jury, trying to answer the questions of General and the jurors.

Steps:

The teacher will act out General Atkitson so that s/he can conduct the drama activity effectively. The role cards will lead students to know their part and act accordingly in the activity. Before the drama activity, the students are introduced to the story of the activity, and also they will be briefly introduced to the utterances to be utilized by the suspects.

1. Character & Story intro: General Atkitson enters. Trial begins with the National Anthem* (See Materials) National Anthem is repeated (at least **3 times**) until General Atkitson is satisfied.
2. General summarizes the situation and gives top-secret letters*(Role cards. See materials) to the citizens who has a duty in the trial.
3. Welcoming suspects to the front.
4. Suspects vows (Vows are Repeated by the class also, at least **3 times**) with the help of the jurors and General.
5. Trial Begins. General, Advocates and jurors ask questions.
6. Finding the murderer.

Language & Skills involved:

- Certain utterances are used in the drama activity in a controlled sense, mainly by focusing on pronunciation and speaking skills.
- Productional / Free speaking activity mainly aiming at revising "Past Progressive Tense"
- Can be used as PRE or POST of a lesson plan.
- The level of the activity can be adapted at any language learning level.
- The aim of this revision activity can be adjusted by the teacher: any kind of Past tense, Past modals can be revised.

MATERIALS (Role cards, Flash cards, some probes)

1. National Anthem

I don't like to know
I don't like to hear
I don't like to see

This the way we're happy

General Atkitson is the key
He can make us free
Living in this country
is our lovely destiny!

2. Oath in the Court

Here to I swear my service to General
In peace or war
In living or dying
I'll be living with this code
Until our General releases me
Or death takes me

3. Top-secret letters

3.1. Letters for Jurors

You are chosen as a jury member. No! Do not cry until you finish your holly task. Your duty is to observe the suspects carefully and guess the murderer. Do not forget! Somebody has eaten Mr. Whiskas Catmund.

3.2

You're a suspect! Somebody saw you playing with Mr. Whiskas Catmund between 09:00 and 11:00. You used to have a cat but it deserted you, so you hate cats.

3.3

You are a suspect. Somebody saw you playing with Mr. Whiskas Catmund between 09:00 and 11:00. You love cats so much, but you are allergic to them. Between 09:00 and 11:00, you were having brunch with your friends.

3.3

You are the murderer. You were enjoying your mangal. Suddenly, Mr. Whiskas Catmund fell over it from a tree. Its death was just an accident. You can ask for mercy from general Atkitson.

LIFE SAVER NOTES

These utterances are given to the each suspect student to provide them with the necessary prefabricated utterances which they will probably need

during the trial. Teacher, acting the General Atkinson, will try to ask such questions as that the students will inevitably utilize these utterances to give a sound answer to the teacher (General in the drama activity). During the drama activity, the teacher will ask the same question repeatedly to the suspects so that the suspects will be able to both use the same utterance many times and observe the others using the same utterance different times, which may help them develop a pragmatic awareness on the target utterance taught.

When you want to defend yourself, you may say:

1. I have never ever done such a horrible thing in my life before!
2. Believe me, I am innocent!
3. You are making a great mistake!
4. I am a respected citizen and I do not deserve all those humiliation!

When you want to show that you are surprised and annoyed with a crime, you may say:

1. My goodness! That's horrible!
2. Who can do such an evil thing!
3. I can't believe it! This is really crazy!

When you want to show a reaction against a nonsense attitude or an idea, you may say:

1. It doesn't really make any sense to me!
2. I bet you do not know what you are talking about
3. No offence but, this sound stupid to me.

When you want to interrupt someone and take turn in a conversation, you may say:

1. Sorry for interrupting but...
2. Excuse me, I need to say something.
3. I am extremely sorry but I need to...

When you want to agree with someone, you may say:

1. I strongly agree with you!
2. Yes! You can say that again!
3. Exactly, this is what I was trying to tell you (all).



And here are the impressions of an ELT student
of the second half of the day...

THE MOST ENJOYABLE TEACHING TECHNIQUE EVER: DRAMA

By Emine Pehlivan

Gazi University, ELT Department, 3rd year student

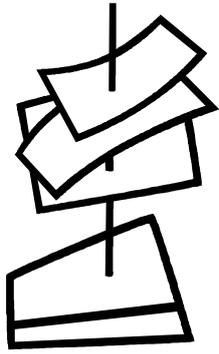
I attended the INGED and British Council Co-Event on Monday February 4, 2013. Mostly, presentations about drama in teaching took my fancy. Bena Gül Peker and Cem Balçıkanlı brought us a new perspective of ELT; drama. Drama in teaching involves using body language, various props, role-playing, real life dialogues and all of these enable a relaxing atmosphere. In this way, learners can act naturally. They feel free to do what they think at that moment and fun is inevitable.

I would like to start by briefly mentioning Bena Gül Peker's presentation "Drama in the Classroom." Does drama in the classroom really make sense? What is/is not drama? The presenter told us that drama helps learners suffer from language while smelling a real life situation. Students get involved in the learning process actively and positively. During her presentation, she not only told us the advantages of drama in the classroom but also let us practice. We acted out a bored king's life, a dialogue in different moods and we formed machines; we acted out a slice of daily life and the others tried to guess. We attendants, first saw the general picture of it and then lived it. In this presentation, the drama concept was introduced and we also got the chance to practise it at the same time. All of the claims fell into places. It was awesome!

After the introduction of drama in the classroom, Cem Balçıkanlı enlightened us a little more. He mentioned the significance of fun in learning process. If there is laughter in class, there is still hope for learning. To make learning permanent, learners should live the language, be self confident. These things do not occur by asking learners to be creative, self confident etc. For this very reason, teachers can make use of to drama activities. Drama triggers nonverbal communication, empathy, self confidence and fosters motivation. This is an effective way that can help learners be creative. Later, he gave us details about preparing role cards. He pointed out that role cards should include information about the characteristics of the people (to create conflict, there should be opposite

characters but students should not know each others' roles) but the role-play should be shaped by learners. Moreover, drama doesn't prevent learners from making mistakes. In this case, teachers should not interrupt learners while they are acting out a role. Teachers should take notes about learners' personal mistakes and give feedback later so that students can develop.

In conclusion, drama is a very colorful, enjoyable and effective way in ELT. Learners internalise the new information while acting out a real life event. There might be a lot of vocabulary and expressions that we have to teach students but we should always keep in mind that "If there is fun, there is learning".



REFLECTIONS FROM AN INGED AFTERNOON AT ÇANKAYA UNIVERSITY

6 February 2013

Summarized by
A. Suzan Öñiz, INGED

INGED held an INGED Afternoon at Çankaya University Main Campus on 6 February 2013. I represented INGED at this gathering of teachers mainly from their Preparatory School. Esen Metin Olmuşçelik also made a presentation on the topic of "TQM: The Quest for Continuous Improvement." Here is the summary of the workshop on listening skills:

TEACHING, NOT TESTING LISTENING

A Workshop by
A. Suzan Öñiz, PhD

Many listening lessons are spent *testing* students' listening rather than *showing them how* to listen for gist or detail. Many times, the teacher prepares students for the content and some of the vocabulary and then plays the tape or CD for students to do the related exercises. Then the answers are checked and maybe the text is replayed. There is very little 'teaching' going on despite the good will to do so. This workshop focused on some practical ideas that the presenter has been using with her students in her listening lessons. The presenter shared the concepts that she considers important while planning the steps in her lesson plan. The session comprised three parts. Part I was about the teacher's preparation; i.e., tips for planning a listening lesson that will teach rather than test listening. Part II covered a technique to help students focus their listening: Active Listening. Part III was a brief hands-on listening activity after which the audience was asked to discuss issues from a teacher's and also from a student's point of view.

Teacher Preparation

While preparing a listening lesson, teachers need to remember that the contents of the listening text are like an unclear picture for students in the sense that students listen to every word and sentence with equal attention because to they are unable to tell the significant from the insignificant in the text. They are often too busy worrying about each word and what it means and in the process, loose the thread of the text. They decode the language without being able to focus their attention on the information that they need; they are in a blur.

One reason why learners listen to everything indiscriminately is their low level of language proficiency. They are afraid to listen selectively for fear that they may disregard a part that may actually be important. Another reason why students hang onto every word is that they often feel insecure during listening tasks. Therefore, they take the secure way, which for them is to pay attention to each word. Still another reason why students are not selective in their listening is that they lack training in concentrating on the purpose for listening and what to do in order to 'catch' the answer to the questions among the hazy flow of all the words. This is where teachers can make a real difference in their students' listening abilities.

Teachers can help their students by preparing the listening lesson carefully at home. A good starting point is the task or the questions. Teachers can show their class how to analyze each question and isolate the key words in the question. These key words will later serve as the students' filter for listening. Then teachers can elicit from students what possible forms the answer to each question may take in the listening text. In other words, the teacher encourages the class to guess what the answer will sound like and how many different types of forms it may take. By focusing on the key words in the question and anticipating answers, students become ready and can now better tune their ears to only specific types of information disregarding all else that is said in the listening text. Students need help so that they know **WHAT** to focus on and can actually **UNDERSTAND** what they hear. This means selective listening or taking a step away from the text. Learners can achieve this by using the key words in the questions as guides for ignoring those parts of the text that do not form the answer to the question. With this type of listening, students can concentrate on only the parts that are related to the key words. In brief, students learn not to listen to everything!

What can teachers do while preparing a listening lesson? Here are the steps that I follow when preparing to teach a listening text:

Listen to the text carefully and do the task.

Note the points where the answer occurs and decide if students can catch it.

Make sure that the part where the answer occurs is clear for learners to actually hear.

Decide if there is new vocabulary crucial to the 'catching' of the answer and so decide if any lexis need to be pre-taught.

Decide how to set the stage in class.

In class: Active Listening

In order for the class to be able to follow the ideas in the listening text effectively, the students need to be ready for the topic. To awaken their schemata concerning the topic of the listening text, teachers could review some of the vocabulary in the text asking for synonyms and antonyms together with collocations and other forms of the words. Recycling vocabulary helps immerse learners in the topic that they will soon hear and gives the teacher the chance to introduce several of the new lexical items. The teacher can also briefly ask concept questions in order to determine what the students already know about the topic as well as recycle some lexis. By asking students about certain details and leaving the answers vague gives learners a reason for listening carefully to the text to prove or disprove the vague answers. After this brief preparation of the students, the teacher can move onto Active Listening.

Students need to be trained in doing Active Listening, which needs to be practised and used continuously for learners to become proficient in it. The steps of Active Listening consist of the following cycle:

Pre-listening

discussion of topic via vocabulary recycling and/or teaching,
discussion of answers to content questions with answers left hanging in the air,
going over the comprehension task/questions to decide on key words to listen for,



Listening

Summarizing what was heard,
Deciding if this info is important (guided by the key words of the task or questions),
Note taking for later,
Anticipating what will come next,



Listening to confirm, reject or rephrase anticipation and getting new information,
Summarizing... etc.

Hands-On

In the last part of the workshop, participants were invited to experience the above steps and were asked to take on students' roles. The text that they were going to listen to was on the two sides of the brain so the 'students' were asked to share what they already knew about the brain, which they did and so several major listening points were thus covered. The other content questions included:

If you are left-brain dominant, what does that mean?

Aim: to revise/teach the new vocabulary item 'dominant,' its collocations and other forms by asking: "a dominant ...?" expecting: a dominant father/gene/the dominant side of the brain

Do you know the functions of each side?

What are some synonyms for 'using your logic & thinking'?

Aim: to see if they already knew 'your reasoning skills;' if not, then to teach this new item with collocations

When you see an old friend who looks different but you know it's her ...?

Aim: to see if they already knew 'to recognize a classmate;' to revise the noun form 'recognition' because these will occur in the listening text and are important for comprehension and answering the questions

What's another word for 'characteristics'?

Aim: to see if they already knew 'features' or not and to revise/teach this word and its collocations

What other adjective do you know for this: 'the entire class/film/house'

Aim: to elicit 'whole' and revise its use.

The very first time when doing this type of listening, I usually try to show my class that there are large portions in the text that they can skip over without expending much listening energy. I play an imaginary violin during these parts and make a bored face to show them that there is NOTHING to pay attention to here. I then stop the CD after a short while and ask the class to tell me what it was about. Then I ask them what they expect to hear next. I play the CD, stop it again and ask them if they were right, and so forth. I go through this procedure the next few listening lessons until I feel that they can do it without my interference. I do interfere from time to time just to ensure they are actually doing what they are supposed to be doing and to hear their short summaries of selected parts. During the checking of the answers to the comprehension questions, if there are problems, I ask them if they remember where in the text the answer was and replay that part. While preparing the lesson, I mark the exact location of the answers on the CD so that I can find this place for replaying when needed. The 'students' then were asked to compare each other's answers.

The workshop ended with a brief summary:

Prepare students for the listening text.

Go over the concepts.

Go over the vocabulary.

Encourage inner conversations (summarizing what they heard)

Get students to focus on the key words of the questions.

Get students to anticipate!

A Paper from a colleague

What is the Academic Word List (AWL)?

by

Gerry Luton

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<http://www.englishvocabularyexercises.com/AWL/#what>

The AWL is a list of words which appear with high frequency in English-language academic texts. The list was compiled by Averil Coxhead at Massey University, New Zealand. The AWL was created to allow ESL/EFL instructors and learners to focus on the vocabulary needed to study at English-language post-secondary institutions.

The list contains 570 word families and is divided into 10 sublists. Sublist 1 consists of the 60 most common words in the AWL. Sublist 2 contains the next most frequently used words and so on. Each sublist contains 60 word families, except for sublist 10, which contains 30.

To find these words, an analysis was done of academic journals, textbooks, course workbooks, lab manuals, and course notes. The AWL was compiled following an analysis of over 3,500,000 words of text.

The words selected for the AWL are words which occur frequently in a range of academic subjects, including the Arts (including history, psychology, sociology, etc.), Commerce (including economics, marketing management, etc.), Law, and the Sciences (including biology, computer science, mathematics, etc.). The AWL does not, however, include technical words which are specific to a given field. Nor does it contain words which are of general use and very high frequency.

Why Should I Teach the AWL to My Students?

Research has shown the following important result: If students know the General Service List, or *GSL*, (*see Links below*) which is considered to contain the 2,000 most important words in basic English, and then learn the AWL, their understanding of the vocabulary found in academic texts will increase by 10%. This is important, because research shows that "If, instead of learning the Academic Word List, the learner had moved on to

the third 1,000 most frequent words, instead of an additional 10% coverage there would only have been 4.3% coverage." Nation, P. (2001).

Thus, understanding of the vocabulary contained within the AWL is considered essential for all second-language learners who wish to study in an English-speaking institution, no matter what their field of study. In fact, because many of these words are quite common, learning the AWL can even be useful to those who do *not* plan to go on to post-secondary study in English. Students will encounter many of these words in newspapers, magazines, and novels, and may hear them on television, in movies or in conversation. Examples of words which appear in the AWL are as follows: *energy function capacity vary albeit intrinsic qualitative hierarchy*. One can see that the words range from very common everyday language to more specialized academic vocabulary.

How Can I Help My Students Learn the AWL?

In any instruction of vocabulary, emphasis should be placed on exposing students to multiple examples of vocabulary in context to introduce students to the broad range of meanings and the various aspects of knowing a word and its derivations.

Multiple Contexts - Range of Usage & Various Aspects of Knowing a Word

Schmitt and Carter (2000) have noted that "Learners need to meet words in a wide variety of contexts in order to gain an appreciation of the true range of a word's usage." Paul Nation writes that exposing students to multiple contexts also provides "rich information on a variety of aspects of knowing a word including collocates, grammatical patterns, word family members, related meanings, and homonyms." (Nation 2001). Multiple contexts help to illustrate and reinforce information such as whether a verb is transitive or intransitive, and whether it is followed by a gerund or infinitive. Multiple contexts reveal whether a noun is count or non-count, what prepositions generally accompany the word, etc.

Vocabulary Exercises for the Academic Word List

www.academicvocabularyexercises.com

A number of years ago, I created a website which allows students to work through the AWL on a self-study basis or under the direction of an instructor. The site contains gap-fill exercises to review and recycle the

general word families contained within the AWL. For simplicity, I divided each of the ten sublists of the AWL into groups of 10 words each. Students read a gap-fill sentence in context and must choose from a list of words to fill the gap. The online format of the exercises allows students to get immediate feedback for their answers. Students can work through three different exercises for each word family in the AWL, within a total of 171 exercises. Many of these exercises include different derivations (parts of speech) for the given word. Students are encouraged to complete the exercises for a given level before proceeding to the next level.

Summary

Students who wish to pursue academic post-secondary studies in English must learn the vocabulary contained within the Academic Word List in order to comprehend academic texts. In fact, students who do not have academic goals in English can also benefit from learning this vocabulary because of the high frequency of many of the words included in the list. Teachers are encouraged to give students the opportunity to see the vocabulary in multiple contexts as part of the learning process. Multiple contexts in the form of gap-fill exercises can provide information on range of meaning as well grammatical patterns, etc. The website noted above can play an important part in the acquisition of this vocabulary by allowing students to work independently or under the supervision of their instructor within a format that allows for immediate feedback.

References

- Nation, P. (2001). *Learning Vocabulary in Another Language*. Cambridge: Cambridge University Press.
- Schmitt, N. & Carter, R. The Lexical Advantages of Narrow Reading for Second Language Learners. *TESOL Journal* Vol 9 No 1 Spr 2000, pp. 4-9.

Links to Relevant Websites

Vocabulary Exercises for the Academic Word List

This site contains 171 exercises to learn and review the AWL through sentences in context: <http://web.uvic.ca/~gluton/awl/index.htm>

The Academic Word List

Author of the AWL, Averil Coxhead's website at Massey University: <http://www.victoria.ac.nz/lals/staff/averil-coxhead/awl/>

The General Service List

The General Service List is a list of 2,000 words chosen to be of the greatest use to learners of English: <http://jbauman.com/gsl.html>

Gerry's Vocabulary Teacher

All the exercises within the website Vocabulary Exercises for the Academic Word List were created using the software program Gerry's Vocabulary Teacher, co-authored by Gerry Luton and Martin Holmes. The program consists of a vast collection of sentences in context which teachers can use to simply and quickly produce gap-fill exercises for reviewing, reinforcing and testing vocabulary. A free demo can be downloaded or the program can be purchased from the site.

<http://www.cpr4esl.com>

Gerry Luton has been teaching ESL at the University of Victoria for over 20 years and has a particular interest in vocabulary acquisition. He regularly presents on various topics, including *Recycling Vocabulary in the Classroom* and has presented at TESOL in San Antonio, Texas, Tampa, Florida, Seattle, Washington and New York City, as well as at BC TEAL in Vancouver, British Columbia.



FROM A COLLEAGUE

Our President has some puzzles for you... Here they are...

Challenging and Fun Activities
by Prof. Dr. Aydan Ersöz

Puzzle 1:

A clerk in the butcher shop is 5' 10'' tall. What does he weigh?

Puzzle 2:

A woman gives a beggar 50 cents; the woman is the beggar's sister, but the beggar is not the woman's brother. How come?

Puzzle 3:

Some months have 31 days; how many have 28?

Puzzle 4:

Why can't anyone take the picture of a polar bear with a fish?

Puzzle 5:

You are a bus driver. At the first stop, 4 people get on. At the second stop, 8 people get on. At the third stop, 2 people get off, and at the last stop, everyone gets off. The question is: What color are the bus driver's eyes?

Puzzle 6:

Think of words ending in *-GRY*. Angry and hungry are two of them. There are only three words in the English language. What is the third word? The word is something that everyone uses every day. If you have listened carefully, I have already told you what it is.

Puzzle 7:

Mary's father has 4 children; three are named Nana, Nene, and Nini. So what is the 4th child's name?

Puzzle 8:

Three people check into a hotel. They pay £30 to the manager and go to their room. The manager suddenly remembers that the room rate is £25 and gives £5 to the bellboy to return to the people. On the way to the room the bellboy reasons that £5 would be difficult to share among three people so he pockets £2 and gives £1 to each person. Now each person paid £10 and got back £1. So they paid £9 each, totaling £27. The bellboy has £2, totaling £29. Where is the missing £1?

ANSWERS

1. He weighs meat.
2. The beggar is the woman's sister.
3. All of them have (at least) 28 days.
4. Because you need a camera to take a picture.
5. What color are your eyes? Because you're the driver.
6. There are only three words in the English language. The third word is LANGUAGE. The puzzle doesn't say that it ends in -GRY. With correct punctuation, this problem can easily be solved.
Think of words ending in -GRY. Angry and hungry are two of them.
There are only three words in "the English language". What is the third word? The word is something that everyone uses every day. If you have listened carefully, I have already told you what it is.
7. Mary
8. We have to be careful what we are adding together. Originally, they paid £30, they each received back £1; thus they now have only paid £27. Of this £27, £25 went to the manager for the room and £2 went to the bellboy.



SOMETHING TO THINK ABOUT

In this issue, how about thinking about the role that confusion plays: Is it always a bad thing to be confused? Read what Annie Murphy Paul has to say about this topic. José Vilson has suggestions for building a positive and trusting classroom.

Source: <http://blogs.kqed.org/mindshift/2013/02/why-confusion-can-be-a-good-thing/>



Why Confusion Can Be a Good Thing By Annie Murphy Paul

We all know that confusion doesn't feel good. Because it seems like an obstacle to learning, we try to arrange educational experiences and training sessions so that learners will encounter as little confusion as possible. But as is so often the case when it comes to learning, our intuitions here are exactly wrong. Scientists have been building a body of evidence over the past few years demonstrating that confusion can lead us to learn more efficiently, more deeply, more lastingly—as long as it's properly managed.

How can this be? The human brain is a pattern-recognition machine. It evolved to identify related events or artifacts and connect them into a meaningful whole. This capacity serves us well in many endeavors, from recognizing the underlying themes in literature, to understanding the deep structure of a scientific or mathematical problem, to anticipating hidden complications and seeing their solutions in our work. Over time, exposure to these problem-solving situations gives us a subconscious familiarity with their essential nature that we can hardly articulate in words, but which we can easily put into action.

We short-circuit this process of subconscious learning, however, when we rush in too soon with an answer. It's better to allow that confused, confounded feeling to last a little longer—for two reasons. First, not knowing the single correct way to resolve a problem allows us to explore a wide variety of potential explanations, thereby giving us a deeper and broader sense of the issues involved. Second, the feeling of being confused, of not knowing what's up, creates a powerful drive to figure it out. We're motivated to look more deeply, search more vigorously for a solution, and in so doing we see and understand things we would not have, had we simply been handed the answer at the outset.

Here, three ways that researchers have deliberately induced confusion, and how you can adapt them to your own learning:

1. Expose yourself to confusing material. Reading a story by the surrealist writer Franz Kafka, or watching a movie by the eccentric filmmaker David Lynch, imposes on us a "meaning threat"—the uncomfortable feeling that nothing quite makes sense. We become motivated to find meaning somewhere, even if not in the original story or film, and this disposition actually makes us more accurate at picking out patterns. That's the finding of Travis Proulx and Steven J. Heine, researchers who published their results in the journal *Psychological Science*. If you're about to engage in any sense-making activity, from analyzing data to solving word problems, you may want to try delving into material that doesn't make much sense first.

2. Withhold the answers from yourself. We've heard a lot lately about the benefits of experiencing and overcoming failure. One way to get these benefits is to set things up so that you're sure to fail—by tackling a difficult problem without any instruction or assistance. Manu Kapur, a researcher at the Learning Sciences Lab at the National Institute of Education of Singapore, has reported (in the *Journal of the Learning Sciences*) that people who try solving math problems in this way don't come up with the right answer—but they do generate a lot of ideas about the nature of the problems and about what potential solutions would look like, leading them to perform better on such problems in the future. Kapur calls this "productive failure," and you can implement it in your own learning by allowing yourself to struggle with a problem for a while before seeking help or information.

3. Test yourself before you learn. It sounds crazy, but studies by Nate Kornell, a psychology professor at Williams College, and others have found that trying to answer questions about material you haven't even seen yet will help you learn that information better once you do encounter it. In an article published in the *Journal of Experimental Psychology: Applied*, Kornell and his coauthors theorize that searching our minds for answers (even if we come up empty) creates "fertile ground" in the brain for encoding the answer when it is eventually provided. You can do this yourself by flipping through a book or report you have to read and quizzing yourself on the chapter titles and section headings (many textbooks also supply lists of review questions which can be used as a pre-test). My favorite suggestion for using this technique: As you start to Google some piece of information, pause before looking at the results the search engine returns and try to come up with the answer yourself. Even if you can't do it, you'll be more likely to remember the information once it's in front of your eyes. (You can find abstracts of the three studies mentioned [here](#).)

Source: <http://www.edutopia.org/blog/building-positive-trusting-classroom-jose-vilson>



Building a Positive, Trusting Classroom Environment By José Vilson

Believe it or not, I had a bit of a freak-out before the first day of school. All summer, I had prepared my curriculum, re-thought my lesson plans, reflected on the energies I would put out to my students, and got plenty of professional development (specifically in science and math integration). Yet, a few hours before I went to bed, I posted on Facebook, "Always nervous about the first day of school with the students. Not because I'm scared of them, but because I want to do right by them." Despite my best efforts, I always feel like I can do better. Then, on the first day, I received a text message from one of my former students saying how much she missed her teachers -- including me.

This reminded me that, despite some of my mistakes, I did a few things well last year, and these strengths continue to be the signature I leave on every class of students. Most teachers I know want to have a positive relationship with their students, but often don't know how, or believe that silence and obedience mean they're learning. Building a relationship means that you've opened a door for them to learn, making them receptive to what you have to say and giving them confidence to contribute as well.

Here are some positive trends that I've noticed:

1) Rarely Use the Word "Wrong"

Students need to know that you're not going to press a buzzer every time they make a comment or ask a question, no matter how ridiculous. Starting the year off by accepting their errors and misgivings means that you get to know them and their style of learning. Also, you get to show them the way you'll respond to questions for the rest of the year. The word "wrong" in a classroom is similar to the phrase "You can't do that" in improv. It's a non-starter and often inhibits further participation. We have so many ways to say that an answer is incorrect without using the word that keep students thinking, "I might as well not."

2) Take Arguments Outside

We as teachers have nothing to gain and everything to lose by going back and forth in an argument with a student in class. Even in extreme situations, having a tit-for-tat with a student for longer than a few seconds looks worse for us as adults than it does for the student. Instead, pull the student aside or outside and have the dispute there. Then, when pulled outside, let them voice their grievance. We often have no idea why they acted as they did, or if we were wrong. Once they've voiced their problem, reply with a firm and affirmative reminder of the procedure for proper classroom behavior. Once they've calmed down, let them return to the classroom, give them space, and resume your teaching.

3) On-the-Spot Affirmation Works, Too

Most people who do professional development these days tell you not to give outright positive feedback, and to an extent, I agree. No teacher wants a student who constantly needs affirmation, because they never build self-sufficiency that way. Thus, we are asked to just give a quick nod, or a statement like, "You're on the right track." Yet every so often, when a

child has had a bad stretch, or has dug themselves deep into a hole of frustration, a quick "Yes, that's exactly right" or a pat on the back will return the student to the right frame of mind. As teachers, we have to read the student to know if he or she needs that extra jolt. The times I've used it with my class, it has the effect of an espresso in the morning. I'll take that.

Much of what I do as a teacher aligns with my core beliefs about how schools should function, and with my own classroom management style. You may have more suggestions for building such an environment, and you should. We as educators can do better, specifically for students who already feel like school has nothing to offer them. The best way to do that starts with the relationships with the young people we serve daily.

JOSÉ VILSON'S BLOG <http://www.edutopia.org/user/183139>

News from the British Council



HELP WITH ENGLISH HOME

MY WORD ON THE STREET COMPETITION

Serious fun for learners of English!

"Word on the Street" is an exciting English Language teaching programme co-produced by the BBC and the British Council. Word on the Street looks at real everyday English and also introduces viewers to different aspects of U.K. youth culture.

Just like 'Word on the Street', which introduces the U.K., we knew that you had lots of stories to tell about the people and places in your street. So we ran 'My Word on the Street Competition' between December 2012 and February 2013 and received very creative videos from a wide range of participants around Turkey. Thank you for your interest in our competition!

A panel from TRT Okul and the British Council has chosen the winner and the runner-up videos among the liked ones and it is now time to announce the winners!

WINNER - IPAD

- Ahmet Deniz

FIRST RUNNER-UP - IPOD TOUCH

- Rana Özen, Ayşe Kurhan

RUNNERS-UP - CANON CAMERA

- Emir Ersoy Demirci, İbrahim Kayra Dural
- Meltem Ekşi
- Hasan Aydın (Presenter: Ahmet)
- Tüten Şen
- Fatma Fehmioğlu
- Zeynep Akman, Buse Eryılmaz
- Selin Nur Başel
- Mert Erfidan
- Bahar Özel
- Ayberk Kaytan



DIGITAL PUBLISHING : TURKEY

Important notice: Bookings for the e-publishing workshop cannot be accepted any more since there are no places left. Thank you for your interest.

You can still participate in "ePublishing seminar" to take place on 24 May, Thursday.

Are you a publisher or content developer interested in developing your e-publishing skills? Check this page to find out more and apply to a series of e-publishing development opportunities happening in Istanbul in late May.

- ePublishing : an introduction

Thursday 24 May 12:00-18:00

Kadir Has Üniversitesi, Cibali Salonu

Experts **David Taylor** (University of Wales Newport) and **Peter Buckley** (Digital Publisher, DK and Rough Guides) talk about the history, philosophy and current market for e-books - and to introduce you to the popular formats and latest reader technology. The session will also give you an overview of the future direction of this growing segment of publishing, and of its impact on traditional publishing methods (from distribution and sales' channels, to budgeting, marketing and production).

- 1 This afternoon session is free and open to everyone
- 2 Simultaneous translation will be available
- 3 Interested people need to apply **before 24 May 2012 here**

- ePublishing : a workshop

Friday 25 - Sunday 27 May 10:00-18:00

Kadir Has Üniversitesi

A 3 day practical workshop that will look in more detail at the essentials of ebook publishing. Participants will be able to understand and experiment with the different tools available for the development of ebooks and emagazines, familiarise themselves with core marketing and sales elements of ebooks, and manage production budgets. Participants will work in the production of EPUB and MOBI format e-books (using Apple Pages and Adobe InDesign), iBooks and ebooks (using Apple Pages and Apple iBooks Author) and iPad Tablet emagazines (using Adobe InDesign 5.0/5.5). The course will be delivered by UK publishing expert David Taylor (University of Wales Newport).

- 1 This course is free
- 2 Applicants should have at least 2 years experience in publishing industry
- 3 The course will be delivered in English so applicants should have good command of English
- 2 Interested people need to apply **before 24 May 2012 here**
- 3 For your questions arts.info@britishcouncil.org.tr



David Taylor, Visiting Lecturer, University of Wales Newport

Professional cross disciplinary graphic designer and creative director since 1987. Founder of Payne Taylor Design in 1993. Founder and creative director in 1994 of Imaginet, the first multidisciplinary (and multiple award winning) web design agency in Wales. Currently acting chief creative officer for the US / India based mobile social network 'Rocketalk.com.' Visiting lecturer at University of Wales Newport since 1991. Teaching studio based practice to year 1, 2 and 3 design students, including group workshops, group discussion and critique sessions, one to one personal tutorials and hands on experiential teaching. Current teaching interest lies in the promotion of cross disciplinary design thinking and design theory, the blending of traditional and new media design channels and professional practice to prepare graduates for the rapidly changing design world. Current (Ph.D) research interest is in The Contribution of Design to the Development of Smart Clothes and Wearable Technology for the Active Ageing. This research is grounded in cross disciplinary practice, and is investigating the issues of applying design in complex development projects spanning multiple disciplines with the intention of developing a conceptual framework to apply to the design process in the development of smart clothes and wearable technology for the active ageing and other vertical markets.

Peter Buckley, Digital Publisher, DK and Rough Guides

Peter Buckley is the Digital Publisher for both DK and Rough Guides, responsible for the digital strategy and publishing for two of the world's leading content providers. DK publishes award-winning and visually stunning reference books covering *History, Food, Health, Children's* titles and much more. In recent years, Peter has paid particular attention to the DK Eyewitness Travel and Rough Guides brands: these two well-known travel publishers produce hundreds of guides to countries, cities and regions around the globe, in print, digital and mobile formats. Peter has also edited, authored and contributed to several bestselling Rough Guides titles including *The Rough Guide to the Internet* and *The Rough Guide to iPods & iTunes*. He is also author of *The Rough Guide to the iPhone* and *The Rough Guide to the iPad*. Peter has made various TV and radio appearances to discuss digital innovation on programmes such as Sky News and ITV News at 10. He also regularly speaks on panels and at conventions such as the Frankfurt Book Fair and DCM Europe.

CREATIVE ECONOMY

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<http://www.iatefl.org>

**47th Annual Conference and Exhibition
Arena and Convention Centre, Liverpool, UK
8 - 12 April 2013**

IATEFL MEMBERSHIP

contact M. Nazlı Demirbaş at nazlidemirbas_06@hotmail.com

Liverpool 2013



47th Annual Conference and Exhibition

Arena and Convention Centre, Liverpool, UK 8th-12th April 2013

Join us in Liverpool to mix with leading thinkers in ELT, share ideas with colleagues from around the world and make new friends.

The ACC is a unique venue, situated near the River Mersey on the old docklands and is within walking distance of a wide range of hotels, restaurants and tourist attractions.

There will be five plenary speakers again for 2013.



David Crystal



Deniz Kurtoglu
Eken



Jun Liu



Roger
McGough
(photo - Leila
Romaya)



Susan
Barduhn

Key dates

21st March 2013 - last opportunity to book online. Previous bookings can still be paid online, or at conference, and don't forget you can turn up and register on site too.

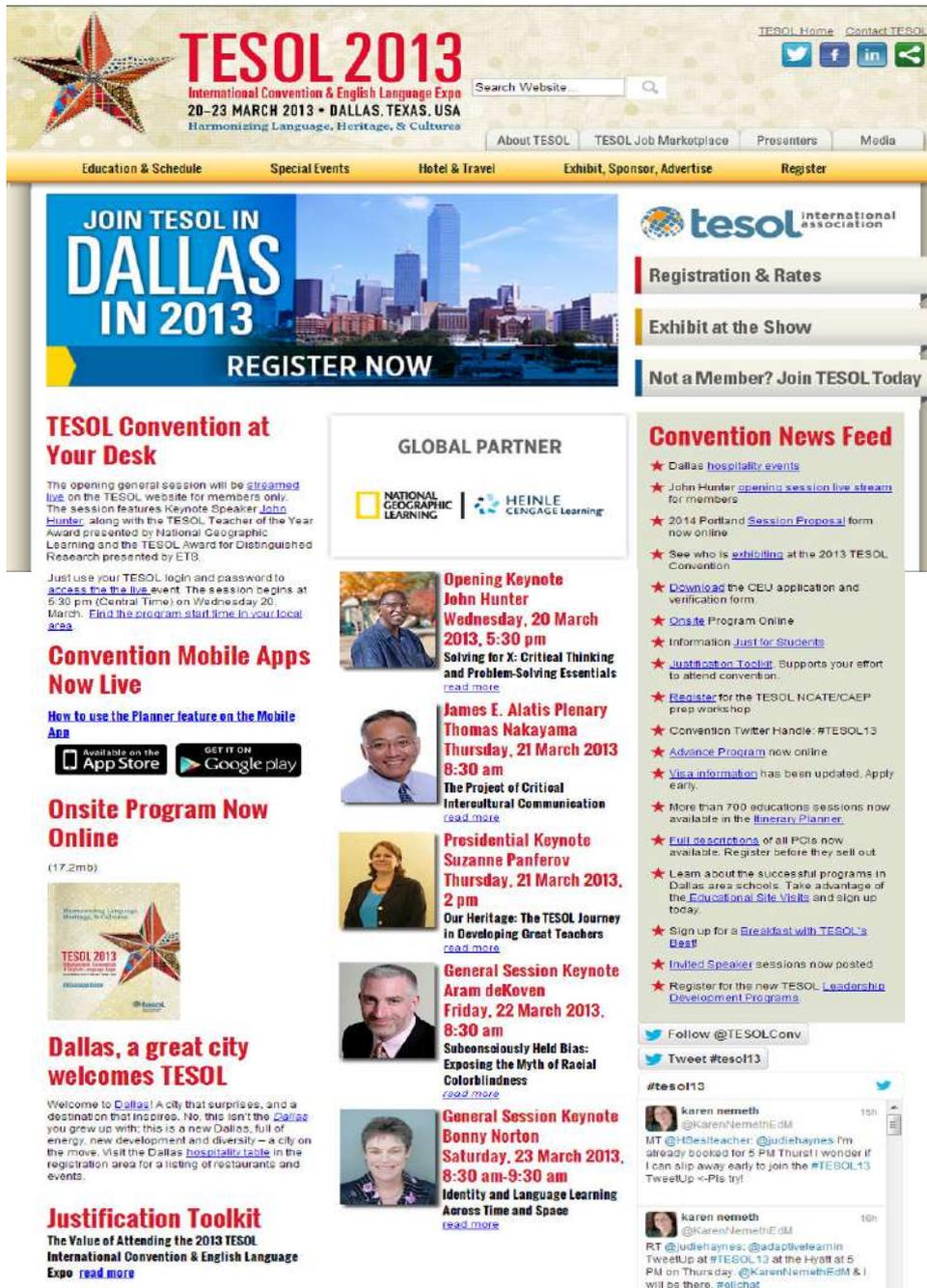
The Conference App will be continually updated but you can download it now.

<http://www.iatefl.org/mobileapps.html>

Our Conference Preview Brochure is available to download or view online by clicking on the picture below or by following this [link](#).

<http://edition.pagesuite-professional.co.uk/launch.aspx?eid=670c74df-9db6-4fc2-9a6f-6f5235ecd606>

The TESOL website: <http://www.tesol.org>
 For detailed information about the convention:
<http://tesol.org/convention2013>



The screenshot shows the TESOL 2013 website homepage. At the top, there is a navigation bar with links for 'About TESOL', 'TESOL Job Marketplace', 'Presenters', and 'Media'. A search bar is also present. The main header features a large star graphic and the text 'TESOL 2013 International Convention & English Language Expo 20-23 MARCH 2013 • DALLAS, TEXAS, USA Harmonizing Language, Heritage, & Cultures'. Below this is a navigation menu with categories like 'Education & Schedule', 'Special Events', 'Hotel & Travel', 'Exhibit, Sponsor, Advertise', and 'Register'. A large banner on the left says 'JOIN TESOL IN DALLAS IN 2013 REGISTER NOW'. On the right, there are buttons for 'Registration & Rates', 'Exhibit at the Show', and 'Not a Member? Join TESOL Today'. The main content area is divided into several sections: 'TESOL Convention at Your Desk' with details about the opening session; 'Convention Mobile Apps Now Live' with links to the App Store and Google Play; 'Onsite Program Now Online' with a PDF icon; 'Dallas, a great city welcomes TESOL' with a welcome message; and 'Justification Toolkit' with a link to 'The Value of Attending the 2013 TESOL International Convention & English Language Expo'. A 'GLOBAL PARTNER' section lists 'NATIONAL GEOGRAPHIC LEARNING' and 'HEINLE CENGAGE Learning'. A 'Convention News Feed' on the right contains a list of news items with star icons, such as 'Dallas hospitality events', 'John Hunter opening session live stream for members', and '2014 Portland Session Proposal form now online'. At the bottom right, there is a Twitter feed for #tesol13.

AN AMAZING SENTENCE

An Amazing sentence in English

"I do not know where family doctors acquired illegibly perplexing handwriting; nevertheless, extraordinary pharmaceutical intellectuality counterbalancing indecipherability transcendentalizes intercommunication's incomprehensibleness."

The person who made this sentence must be a vocabulary GENIUS.

Reason

This is the sentence where the first word is one letter long, the second word is two letters; the third word is three letter long... the eighth word is eight letters long and so on... the twentieth letter is twenty letters long!

STUDENT JOKES

I DON'T WANT TO GO TO SCHOOL

Early one morning, a mother went in to wake up her son.

"Wake up, son. It's time to go to school!"

"But why, Mom? I don't want to go."

"Give me two reasons why you don't want to go."

"Well, the kids hate me for one, and the teachers hate me also!"

"Oh, that's no reason not to go to school. Come on now and get ready."

"Give me two reasons why I should go to school."

"Well, for one, you're 52 years old. And for another, you're the PRINCIPAL!"

SPELLING

Cindy's 5-year-old developed a strong interest in spelling once she learned to spell 'SPOT'.

After that, she tried to figure out her own words. From the back seat of the car she'd ask, "Mom, what does 'XO IPL' spell?"

"Nothing," Cindy said.

Sitting at breakfast she'd suddenly ask, "Mom, what does 'DORP' spell?"

"Nothing," Cindy answered.

This went on for several weeks. Then one afternoon as they sat coloring in her room she asked, "Mom, what does 'GDOLFG' spell?"

Cindy smiled at her and said, "Nothing, sweetheart."

The 5-year-old carefully set down her crayon, sighed and said, "Boy, there sure are a lot of ways to spell 'Nothing!'"

WHO DISCOVERED AMERICA?

Teacher: George, go to the map and find North America.

George: Here it is!

Teacher: Correct. Now class, who discovered America?

Class: George!

THE SIGN

Teacher: Why are you late?

Webster: Because of the sign.

Teacher: What sign?

Webster: The one that says, "School Ahead, Go Slow." That's what I did.

BABIES

Eight-year-old Benny came home from school and informed his mom that today in class they had learned how to make babies.

The mother, rather shaken by the development, immediately called Susie's teacher.

After listening to the mother's complaints for a few minutes, the teacher responded, "Did you ask her to explain how it is done?"

"No, of course not" said the mother.

"Then ask her and call me back," replied the teacher.

"So, how do you make babies?" the mother asked her son.

"It's really easy, mom," Benny responded. "You drop the 'y' and add 'ies.' "