

THE INGED NEWSLETTER

NEWS ON-LINE



Issue 2
June 2007

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From the Editor

Dear Readers,

As you have noticed, this issue is coming out in the middle of June as opposed to the beginning of the month. This is due to a small health problem that kept your editor from working on the newsletter. Great care has been taken, however, to make up for the delay: We have one of the richest issues yet!

We hope that you will enjoy reading your colleagues' descriptions of the various conference sessions that they wrote up for you. The past months have been especially rewarding in the quality and quantity of conferences that took place. And talking about conferences: We would like to remind you that our own conference will take place in Ankara this year on 6 - 8 September and we are all looking forward to seeing you there. Please set aside these dates to benefit from the plenary talks followed by the many varied concurrent papers and workshops and to refresh old friendships.

We wish you a pleasant summer and a good rest to gather all your energy for the coming academic year.

See you at Ankara University...

Best wishes,

Suzan Oniz
Your Editor

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.**

STRETCHING BOUNDARIES

Inged

ENGLISH LANGUAGE
EDUCATION ASSOCIATION
İNGİLİZCE EĞİTİMİ
DERNEĞİ • 1995



THE 11th International INGED ELT Conference

STRETCHING BOUNDARIES

06-08 September 2007

Ankara University
School of Foreign Languages



*"A stretched mind never goes back to its
original dimensions"*

www.inged.org.tr

**OUR PLENARY SPEAKERS
FOR
THE 11TH INGED INTERNATIONAL
ELT CONFERENCE
6 - 8 SEPTEMBER 2007**

HANDAN KOPKALLI-YAVUZ

BIODATA

Associate Professor Doctor Handan Yavuz completed her BA at Brooklyn College (of CUNY), New York. She received her MA from Anadolu University and her PhD from University of Michigan, USA. Her major interests are Linguistics, Phonetics and Phonology, and Linguistics for Language Teachers. She is the Director of the School of Foreign Languages, Anadolu University. She is also the General Academic Coordinator of the BA program in English Language Teaching, Open Education Faculty, Anadolu University. She also teaches at the BA, MA and PhD programs carried out by the Foreign Languages Teaching Department, Faculty of Education, Anadolu University. She has a number of articles published in national and international journals.

PLENARY ABSTRACT

"SHOULD WE TEACH PRONUNCIATION?"

Pronunciation teaching is one of the most neglected areas in teaching English as a foreign language in Turkey as well as in other places around the world. One of the reasons may be that "pronunciation is considered to be a difficult aspect of an L2 to teach and learn" (Setter and Jenkins, 2005). Pronunciation, however,

children to contemporary fiction, and provides an opportunity to talk together about what has been read. This lively session will show practical ways of using stories and poetry, and will include examples, anecdotes, and humour - with stories for teachers to use for themselves!

RICHARD SMITH

BIODATA

Known equally for his work in the fields of learner autonomy, cultural issues in ELT, teacher education and history of language teaching, Dr Richard Smith is an Associate Professor (ELT/Applied Linguistics) in the Centre for English Language Teacher Education, University of Warwick, UK. He is the founder and curator of the Warwick ELT Archive, and is on the editorial board of *ELT Journal*. He also edits the online journal *English Language Teacher Education and Development* and, for the IATEFL Learner Autonomy SIG, *Independence*. His books have been published by Routledge and Palgrave Macmillan.

PLENARY ABSTRACT

"THE CULTURE OF COURSEBOOKS: STRETCHING OR SHRINKING BOUNDARIES?"

Historically, English coursebooks have provided an important window onto another world for their users, via their cultural as well as their language contents. To this extent, they deserve to be celebrated, having played their part in stretching generations of students' boundaries of understanding and, perhaps, tolerance. At the same time, from a critical rather than celebratory perspective, the cultural contents of coursebooks need to be problematized, since they can also serve to strengthen boundaries between people or act as a 'Trojan Horse' for potentially harmful values. These days, indeed, with significant shifts having occurred in the availability of other learning resources, in general conceptions of language learning, in notions of how English is used in the world, and in the relationship of education with exams and qualifications, I suggest that the roles and contents of ELT coursebooks require a fundamental, critical reappraisal.

In this talk, I embark on such a reappraisal by reflecting on the role of coursebooks - and on their contents - in relation to intercultural competence, and

learner and teacher autonomy. With reference to coursebook examples from the past and present, and to interview data from studies carried out with teachers in Turkey, the Middle East and elsewhere, I hope to provide insights into the hidden - and not so hidden - cultural meanings that coursebooks can convey, and into various ways learner and teacher autonomy can operate around them.

WORKSHOP ABSTRACT

"TEACHING TEXTBOOKS CRITICALLY"

Following on from the plenary on 'The Culture of Coursebooks', in this workshop participants will be invited to engage in a practical examination of explicit and implicit cultural meanings of textbooks. They will also be invited to share their own and their students' ways of complementing, subverting or circumventing the demands of books they are familiar with, and the presenter will offer more examples of ways in which teachers in different contexts have 'taught textbooks critically'.

**WE HOPE TO SEE YOU
AT OUR ANNUAL CONFERENCE.**

**IT STARTS ON THURSDAY 6 SEPTEMBER &
ENDS ON SATURDAY 8 SEPTEMBER.**

THE HOST IS ANKARA UNIVERSITY.

**WE ARE READY.
ARE WE GOING TO SEE YOU THERE?**

TOGETHER WE STAND!

THE 9th INGED DRAMA FESTIVAL

on 2 June 2007 in ANKARA
hosted by
Private Yuce Schools



This year saw the 9th INGED Drama Festival and it was a huge success! One main reason was the hosting school: Private Yuce Schools, who offered an excellent venue, a spacious stage and hall, very helpful teachers and students who assisted everyone in the most friendly way, and a delicious lunch. The INGED Board would like to extend their hearty thanks and deep gratitude to the administrators, teachers, and students of Private Yuce Schools for making this festival such an enjoyable and fun event.

Another factor contributing to the success of the festival was the schools that participated. This year the schools included the following, in order of appearance:

Ozel Antakya Ata Ilkogretim Okulu
Erken Basari Ilkogretim Okulu
Ozel Kanuni Ilkogretim Okulu
Ankara Maya Ilkogretim Okulu
ODTU Gelistirme Vakfi Okullari
Ozel Yuce Ilkogretim Okulu

We would like to also mention the invaluable support of our sponsors without whose help it would have been extremely difficult to organize this event. Our sponsors this year were:

The British Council
Express Publishing
Nuans Bookstore
Oxford University Press
Pearson-Longman
Cambridge University Press



The jury of this year consisted of the following members (from left to right):
Raymond Kerr (The British Council)
Fatma Ataman (INGED Vice-President)
Suzan Oniz (INGED Editor)
Neslihan Ozkan (Gazi University; former INGED Board member)

The festival jury had an incredibly difficult job trying to decide who was the best and which play and story was the winner because the students and their coaching teachers had really worked exceptionally hard this year. The actors and actresses, the narrators, the sets, the make-up, the lighting all were thought-out with care and it was obvious that they were the product of a lot of practice. After long deliberation, the jury decided on the following awards. The schools have been listed according to their order of appearance on the stage:

PRIVATE ANTAKYA ATA PRIMARY SCHOOL

Play: One Morning in the life of ...

Story: The Blanket

THE BEST SUPPORTING ACTRESS: Elif Hoca

THE BEST SUPPORTING ACTOR: Yigit Berke Okur

THE BEST SHINING STAR (FEMALE): Ezgi Unal

THE MOST PROMISING PLAYWRIGHT: Atilla Kunt

THE FIRST RUNNER UP FOR BEST PLAY: One Morning in the Life of ...



THE BEST STORY: The Blanket

THE BEST STORY TELLER: Nicole Abdo

ERKEN BASARI PRIVATE PRIMARY SCHOOL

Play: The Bank



**THE BEST SUPPORTING
ACTRESS:** Rumeysa Kalin

**THE MOST PROMISING
ACTRESS:** Cansu Sener

**THE SECOND RUNNER UP FOR
BEST PLAY:** The Bank

PRIVATE KANUNI PRIMARY SCHOOL

Play: The Tree of Knowledge



THE MOST PROMISING ACTOR: Omer Altindis

THE BEST FIRST-TIME PERFORMANCE: Prv. Kanuni Primary School

THE BEST COSTUME: Private Kanuni Primary School

ANKARA MAYA PRIVATE PRIMARY SCHOOL

Play: Hamlet

Story: The Mayonnaise Jar and Two Cups of Coffee



THE BEST LEADING ACTOR:

Kivanc Kamay

THE BEST PLAY: Hamlet

THE BEST YOUNG ACTOR:

Aras Mumyakmaz

THE BEST PROMISING COMEDIANS: Gorkem Karaman & Eren Gurkok

THE BEST SHINING STAR (MALE):

Doruk Aral



THE BEST CREATIVE PLAY

ADAPTATION: Ankara Maya Primary School for their version of Hamlet



THE BEST SET: Hamlet

THE JURY APPRECIATION AWARD:
Ege Okant for her narration of
"The Mayonnaise Jar and Two Cups of Coffee"



METU D.F. PRIMARY SCHOOL

Play: *The Sound of Music*

THE MOST PROMISING MUSICAL STAR: Irem Gurcan

THE BEST SOUND & LIGHT EFFECT: METU Development Foundation Schools

THE BEST PRONUNCIATION: Daghan Akkar



PRIVATE YUCE SCHOOLS

Play: *Annie*

Story: *Rapunzel*

THE BEST LEADING

ACTRESS: Bengisu Urlu

THE BEST YOUNG COMEDY

ACTOR: Doruk Okman



THE BEST MUSICAL PERFORMER:
Ilgin Ozkazanc

THE BEST STAGE MANAGEMENT:
Annie



THE BEST STORY DRAMATIZATION:
Su Sezer

WE THANK ALL THE SCHOOLS
FOR MAKING THIS FESTIVAL SUCH A MOTIVATING EVENT,
PRIVATE YUCE SCHOOLS
FOR BEING SUCH A GENEROUS AND FRIENDLY HOST,
&
OUR SPONSORS FOR HELPING US REALIZE THIS FESTIVAL...

SEE YOU NEXT YEAR AT
THE 10TH INGED DRAMA FESTIVAL!



TECHNOLOGY IN TEACHING:

WEB RESOURCES FOR TEACHERS 3: USEFUL WEBSITES FOR TEACHERS



by

A. Suzan Oniz, suzanoni@metu.edu.tr

METU, Ankara

In this issue, you will find a selection of websites which may be of interest to you while preparing lessons. These sites are for all age groups but some are probably more suited for young learners while others for older students. Hope you can use all...

AN ONLINE CROSSWORD MAKER

<http://www.crosswordpuzzlegames.com/create.html>

Crossword Puzzle Games - Create Puzzles - Windows Internet Explorer

<http://www.crosswordpuzzlegames.com/create.html>

CROSSWORD PUZZLE GAMES

CrosswordPuzzleGames.com

Create A Crossword Puzzle

Enter up to 20 words and hints (clues) below to create your own puzzles. There's no need to use all 20 words, you could use as little as two. Hints can be left blank.

This free online crossword creator software can be a great tool for educators. Add puzzles to web sites for fun. Create crosswords for family or company newsletters and more...

Word	Hint

If your puzzle has too much blank space in it, try starting with 10-14 words. Then add words which you know will fit in the crossword. This can result in better looking puzzles with very little effort.

This is the first version of the crossword puzzle creator software. We will continue to make improvements over time to provide the highest quality possible.

Navigation

- Home Page
- Puzzle Solver
- Create Crossword
- Cryptogram Tool
- Daily Pick

Crossword Puzzles

- Large Puzzles
- Medium Sized
- Small Puzzles
- Extra Small

DentalPlans.com

School Books, Pencils, and Smiles!
Please Start at

How to use this site:

Select 15-20 words that you wish to recycle and write these one at a time in the left column. In order to help students if they are stuck, provide a hint. I usually give one or two collocations as a hint.

A BRITISH COUNCIL SITE

<http://www.teachingenglish.org>

The screenshot shows the website 'teaching English' in a Windows Internet Explorer browser window. The address bar shows 'http://www.teachingenglish.org.uk'. The website header includes the British Council logo and navigation links: 'Think - ideas on teaching', 'Talk - feedback and communities', 'Try - tips and lesson plans', 'Find', 'Downloads', and 'About'. The main content area is divided into several sections: 'Think: Latest article' (Rhythm), 'Try: Latest activity' (Why do we do that?), 'Other features' (Think, Exam-based writing skills, Talk, Cultural content, Try, Lesson plans, Downloads, Pronunciation chart, Contact us), 'Featured' (Short audio texts, New quiz, Lesson plan), 'Literature: Latest feature' (BritLit, Walking through the jungle), 'Talk: Question' (Role play), 'Aberdeen Online' (IATEFL 2007 continues), and 'Teaching children: Latest tips' (Tips for using stories). A newsletter sign-up box is at the bottom.

How to use this site:

Click on any of the areas that interest you. If you go to TRY Lesson Plans, you'll get a list of prepared lesson plans. See the next page for the list.

BBC | British Council teaching English - Try - Lesson plans - Windows Internet Explorer

http://www.teachingenglish.org.uk/try/blans.shtml

File Edit View Favorites Tools Help Google Go M RSS Bookmarks PageRank 44 blocked Check Settings

BBC | British Council teaching English - Try - Lesson pl...

Think - ideas on teaching
Talk - feedback and communities
Try - tips and lesson plans
Find Downloads About

Home > Try > Lesson plans

Lesson plans
On this page you can find links to lesson plans for use with your class.

The lesson plans and worksheets are downloadable and in pdf format. Where indicated, there is also audio available to be downloaded. Audio is supplied in mp3 format. If you have difficulty downloading the materials see the download section of the About page.

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Lesson plan topics

- Destination England
- The Royal family
- Destination - Scotland
- April Fool's Day
- Youth and politics
- Living in the UK
- A CLIL lesson plan
- Learning styles
- Saint Patrick's Day
- The weather
- Consumer society
- Young people and television
- Happiness is a snip away
- Cooking in Britain
- Hamlet's soliloquy
- What are you good at?
- Cuisenaire rods for storytelling
- Mobile phones
- Image conscious
- Science and cloning
- Storytelling: Carnival crime
- Using a story: Miko the monkey
- How new words are created
- Branding and brand names
- A night out in Newcastle
- A quiz for Christmas
- The Inca: A lost society
- Telling a story
- Writing a news report
- Alternative power: A car that runs on air
- Film festival season
- New superheroes
- Countryside protest
- Car ban goes ahead
- Tram network to carry 50 million
- Carnival safety success

Latest plan

Destination England
Jo Budden, Teacher, Materials Writer, British Council, Spain

Level - Mixed

This lesson gives students the opportunity to find out more about England. It is one of a collection of four Destination UK lesson plans that look at the four countries that make up the UK. They will have the chance to read about England and find out a little about its people, culture and icons.

Plan components

This lesson gives students the opportunity to find out more about England. It is one of a collection of four Destination UK lesson plans that look at the four countries that make up the UK. They will have the chance to read about England and find out a little about its people, culture and icons.

Plan components

Lesson Plan: - guide for teacher on procedure including worksheet tasks and answers to tasks.

Worksheets: - exercises which can be printed out for use in class. The worksheet contains:

- Six tasks based around English culture

[Go to this plan >>](#)

Lesson plans contents

- Destination England
- The Royal family
- Destination Scotland
- April Fool's Day
- Politics and youth
- Playground fun
- Living in the UK
- A CLIL lesson plan
- Learning styles
- Saint Patrick's Day
- The weather
- Consumer society
- Young people and television
- Happiness is a snip away
- Cooking in Britain
- Hamlet's soliloquy
- What are you good at?
- Cuisenaire rods for storytelling
- Mobile phones
- Image conscious
- Science and cloning
- Carnival crime
- Miko the monkey
- How new words are created
- Branding and brand names
- A night out in Newcastle
- A quiz for Christmas
- The Inca: A lost society
- Telling a story
- Writing a news report
- A car that runs on air
- Film festival season
- New superheroes
- Countryside protest
- Car ban
- Tram network
- Carnival

Other features

- Think
- Articles
- Talk
- Questions
- Downloads
- Quizzes
- Links
- Other sites
- Contact us
- Send us an email

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**AN INGED AFTERNOON
WITH
BRIAN NORTH
(EAQUALS Chair & co-author of the CEFR)**

**HOSTED BY
THE BRITISH COUNCIL IN ANKARA**

**"EAQUALS: European Quality and Proficiency
Standards (CEFR) in Practice"**

**EAQUALS what is it, charters, development
network, accreditation inspections; CEFR especially
curriculum relevance, implementation in EAQUALS**

***Thursday, 28th June 2007
18:00-19.00
At The British Council, Ankara***

AN INGED MORNING WITH ALEC WILLIAMS IN ANKARA

Sponsored by the British Council, Ankara

**Summarized by
Aydan Ersoz**

Date: April 2, 2007

Venue: Gazi Faculty of Education, Hadiye Sayron Hall

Time: 10:30-12:00

Biodata

Alec Williams has had over thirty years experience working in public library services to children and education in the UK. After posts in Chester, Lancashire and Calderdale, in the North of England, Alec was Head of Children's Services for Leeds Library & Information Service from 1997-1999.

Alec is now working independently, as a trainer, writer, speaker and adviser in libraries, literacy, reading and children's books. He offers a range of training courses for teachers and librarians - subjects include promoting reading, libraries and storytelling. His consultancy role currently includes work for the British Council, the UK's National Library for the Blind, and Volunteer Reading Help.

Telling and Reading Stories

Alec Williams started his session with some theoretical information about why and how language teachers should tell or read stories. Then he gave two examples - one for story reading and one for story telling. He also gave some other examples from different literary genres such as poetry and folk tales. The hall was completely full, about 200 people but the session was extremely successful. This was also a sign that these techniques can work well in crowded

classrooms. The audience participated when Alec Williams was telling Melissa's story which turned out to be a worth-seeing and fun experience.

Below you can find a brief summary of his session.

Why tell stories?

- Stories are fun!
- Stories improve language and speech.
- Stories, especially when told from memory, fuel the power of imagination.
- Stories improve concentration span, and give children confidence in participating.
- Stories from picture books stimulate an appreciation of art and ways of 'seeing'.
- Stories expand experience - other people, other places, other ways of behaving.
- Stories provide therapy - facing issues safely 'second hand', sharing with others.

Choosing a Story

When you choose a story, look out for ...

- an inviting opening sentence
- a quickly-moving narrative with plenty of action
- pictures which extend and complement the text
- direct, colloquial speech
- rhyme, rhythm and repetition
- opportunities for joining in (choruses, animal noises, etc.)
- a satisfying ending

Choose stories that *you* like; you will tell them better! Libraries and other teachers can also help you by recommending titles that 'tell well'.

When you are planning a session, use a mixture of stories (perhaps one from a book, then one from memory), and perhaps using simple poems or rhymes between them. Rhymes can be useful at the start, to settle children, and prepare them for stories that need more concentration.

Practicing the story

- Read through the story first. Look for alliteration, choruses, rhythms, and unusual words (practice them, and 'relish them' in the reading). Look for

high points in the story. Look for where pauses could be used. If it is a picture book, will you read it straight through, or stop to let children look at details in the pictures?

- Think of a way to introduce the story. 'Do you have a pet? Here's a story about a boy, who had a pet dog ...' can be a way of doing so. Is there an opportunity for using a 'prop' of some kind, or a puppet? For a picture book, point out the title and the author; maybe children can predict the story from the cover.
- Practice a read-through first. You may like to time yourself.
- Don't rush the reading. Many people read too fast; some children may need a slower speed than others - especially if they are following the text itself.
- Speak clearly. Remember things like word endings, and not dropping your voice at the ends of sentences.
- Try to use a sense of drama, echoing the tone of the words as you speak them, *you* should sound frightened, for example, when you are saying: "We might wake the giant!"
- Think about using different voices; this is particularly useful in dialogue to separate different characters speaking, and you could deepen your voice for an elephant or a giant, and raise it for a queen or a fairy.
- Have a choice of stories; if a story is not working, just try another one. If it works well, be ready to tell it again!

Tempting Teenagers

- Make it fun: Young people read because they want to; stress reading for pleasure, throughout.
- Make it 'cool': Famous role models; paperbacks; link with sport, films, videos and TV. Encourage book ownership, not just borrowing. Work especially hard with boys!
- Make it accessible: When is the school library open? Is it welcoming to teenagers? Use face-out display; promote different genres; have casual seating, etc.
- Make it theirs: Ask teenagers why they don't read. What books they'd like? What would make libraries better? Encourage publishers to seek young people's views.
- Make them feel good: Raise teenagers' status through their own reviews, shadowing book awards, contributing to websites, and positive press coverage. Respect their reading choices.

- Make use of media: Do you have DVDs and CDs? Use PCs and music. Buy books to 'follow up' film titles.
- Make ICT work for you: Introduce websites about books, and children's authors' own websites. How about text message reviews?
- Make their starting point yours: What are they reading already? Start where they are, using magazines, non-fiction, comics, jokes, poetry.
- Make role models: Ensure they see teachers and librarians (particularly male) reading and reading aloud. Others in the school (Head, Care taker), and parents can play a part in sharing books.
- Make chances for them to talk.

**WOULD YOU LIKE TO HELP US WITH
AN INGED AFTERNOON IN YOUR CITY?**

**PLEASE CONTACT US ABOUT
THE TIME, VENUE, AND TOPIC.**

**WE WILL DO OUR BEST TO ORGANIZE
AN INGED AFTERNOON OR INGED MORNING
AT A PLACE NEAR YOU.**

**AN INGED AFTERNOON
AT
MARMARA KOLEJI,
ISTANBUL**

**on
Friday, 1 June 2007**

"PODCASTS IN ENGLISH LANGUAGE LEARNING"

On Friday, 1 June 2007, the 3rd Istanbul INGED afternoon was successfully organised by INGED and OZEL MARMARA KOLEJI. There were about 50 participants from Marmara Koleji, Maltepe University and INGED members (teachers from state schools).

The workshop "PODCASTS IN ENGLISH LANGUAGE LEARNING" was presented by Ashley Hazell Yildirim and Erica Hoffman from Sabanci University. The workshop focused on how participants could make use of podcasts in their classrooms to improve students' listening skills.

"PODCASTS IN ENGLISH LANGUAGE LEARNING"

ABSTRACT:

Participants will learn what podcasts are, experience different ways to exploit podcasts for classroom use, and most importantly have the opportunity to discuss how podcasts can be used in their educational environment. Finally, the presenters will give access to the tools necessary to subscribe to podcasts and accompanying activities.

Ashley Hazell Yildirim has been teaching since 1994, and been involved in teacher training and management since 1999. Currently working at Sabanci University after working at Hong Kong Polytechnic University for 3 years teaching primary and secondary English teachers.

Erica Hoffman has taught a wide range of levels including elementary, middle and high school. Currently, she is working on a master's degree in educational technology and works at Sabanci University.

AN INGED EVENT AT SELÇUK UNIVERSITY, KONYA

Saturday, 12 May 2007

"Different Activities for Different Learners"

Summarized by
Suzan Oniz, METU, Ankara



SELÇUK
ÜNİVERSİTESİ



inged

**INGED EVENT PROGRAM
SELÇUK UNIVERSITY**

Suleyman Demirel Cultural Centre
Malazgirt Hall

KONYA - May 12, 2007

***Different Activities
For Different Age Groups***

09:30 - 10:30 Registration

10:30 - 11:30 Promoting INGED

11:30 - 12:15 Lunch Break

12:30 - 13:45 "Collocation Activities" by Dr. Suzan Oniz

13:45 - 14:00 Break

14:00 - 15:15 "Story telling and Dramatization for Young Learners"
by Prof. Dr. Aydan Ersoz

15:20 - 16:30 "Alternative Assessment"
by K. Sinan Ozmen and Cem Balcikanli

participants in her lively and practical presentation "Story Telling and Dramatization for Young Learners." There were games, dramatizations, singing, getting on the stage and performing...



Aims of stories? Prof. Ersoz stressed that aim of stories for children was for children, and the teacher, to have fun because that was what children took seriously!

What kind of stories? The one THE TEACHER likes! Whichever the teacher feel comfortable with and whichever serves the teaching purpose. The stories should:

- have short descriptive paragraphs,
 - be full of action,
 - be repetitive: children should repeat a certain phrase or line should and this line should almost be carved into their brain,
 - have rhythm,
 - contain funny words.
- e.g. the three goats walked over the bridge: tipi tap, tipi tap, tipi tap!

How to prepare for the story?

At home, practice in front of a whole length mirror: Watch yourself and adjust your gestures and mimics as you practice telling the story. Story telling by itself is simple and plain but with dramatic gestures, it becomes memorable mainly due to the non-verbal aspects.

Decide on the tone of your voice.

Incorporate the teaching point of your lesson into the story or choose a story that already has done this.

How many characters are there in the story?

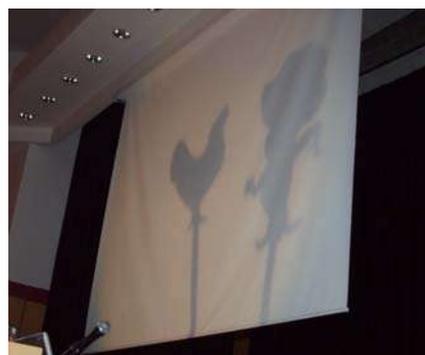
Assign a separate voice to each.

Check the pronunciation of strange words!

Decide which parts need to be shortened or changed. Be careful! Don't end up with a wrong sentence!

Extra clothing? Decide what costumes you may need.

Prepare all the visual materials. Children's books



are rich in visuals; you may find the pictures you need there.
Prepare pre-, while-, and post- activities so that students can LEARN.
The pre activities aim to prepare the class cognitively and linguistically: Teach the key words in a similar context. Also teach problematic chunks of words or sentences. Prepare your class emotionally: You will take them from the classroom to a forest or castle... This part of the lesson aims to activate schemata, or what they already know such as the story structure.

The while activity is your dramatization of the story with the children listening and getting involved when you make them repeat parts.

Tell the story once with students all listening; then retell it asking for their help. This is when their careful listening and involvement pays off. Retell the story as many times as they are interested. Ask for



volunteers giving them a colorful picture of their character or a cap. As you retell the story, these volunteers do the actions and say what the character in the story said.

The post activities: The children transfer what they have learned to other skills. These activities may include matching, connect-the-dots, conversations, or a craft.

With Young Learners: Use modern stories because these lend themselves to being repetitive, which the classical stories are usually not.



And then it was time to change the topic. This time K. Sinan Ozmen and Cem Balcikanli drew the attention of the audience to "Alternative Assessment," paying attention to portfolios, what they are. They stressed that language learning involves testing and that motivation and awareness play a major role. In short, the INGED Event in Konya aimed to present ideas for adult as well as young learners involving vocabulary, story telling and dramatization and also assessing

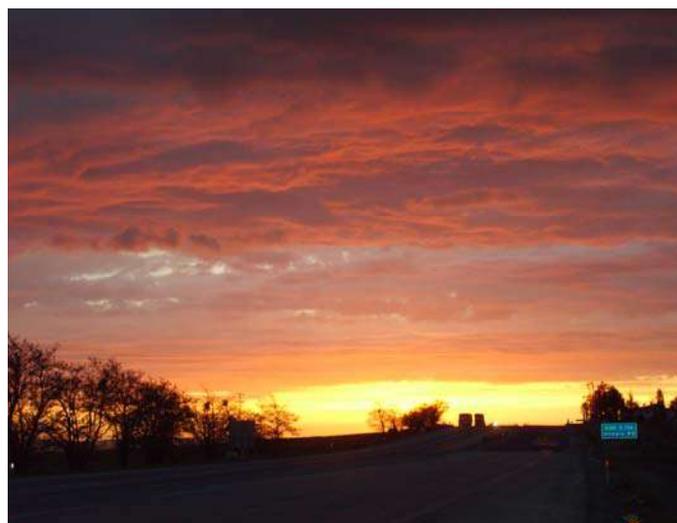


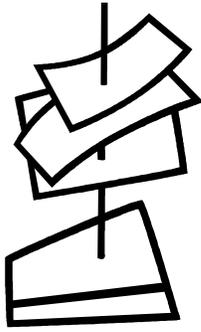
student work. The teachers in the hall and the presenters were ready to go home and think about these ideas and also to get ready for Mothers' Day the following day.



Selcuk University, namely Ece Sarigul and her hard working conference team had once again proved to be efficient, practical, reliable, and most of all unforgettably hospitable.

After goodbyes from the heart, on our drive back to Ankara, we were greeted with one more pleasant event: An incredible and memorable sunset!





**NOTES FROM
Maltepe University ELT Conference
31 March 2007, Istanbul**

**“Intercultural Communication”
presented by
Gill Johnson**

**Summarized by
Prof. Dr. Aydan Ersoz
INGED President**

Biodata:

Gill Johnson has been an EFL teacher since 1983 and a trainer since 1993. She is a Cambridge CELTA assessor and trainer and has delivered methodology courses for teachers, trainers and lecturers all over the world. During the term time, she teaches in an international boarding school in East Sussex, working with children aged 11 to 20. She is currently finishing her first book on culture in the classroom with Mario Rinvoluceri.

Intercultural Communication: Opening Pandora's Box

Due to the tide of immigration, today language classes are rarely entirely monolingual and teachers are increasingly under pressure to perform in the face of, sometimes, difficult attitudes from students and parents alike.

Culture is a scary area; it is like Pandora's Box. Teachers do not want to open that box. However, it is not that dangerous if teachers know how to open it and allow understanding and respect for other cultures to grow in their classrooms.

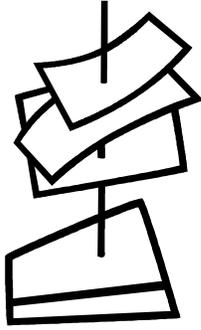
Our behavior is mainly determined by our culture (learned behavior). We judge and are judged by these behaviors. The factors that affect our behavior are shown in the following figure:

It is the last reaction that we want our students to adopt. This is exactly why we should teach about other cultures. However, as teachers we should open the Pandora's Box without burning our fingers. We should start what our students want to know about themselves and the target culture. If we start from where they are, we can take them slowly where we want to take them to. When they study other cultures, our students will

- a) become aware of their own culture and norms,
- b) become aware of the target culture and norms,
- c) get to know some of the target culture to understand its speakers better,
- d) have a profound understanding of the target culture to communicate with its speakers more effectively.

**We will be happy
to include your activity on our web!**

**Please send us activities
that you have used in your classes and found useful.
Put the activity into the format on the web site before sending it to us.**



NOTES FROM Maltepe University ELT Conference 31 March 2007, Istanbul

"Combating Sexism in ELT Course Books" a plenary presented by Prof. Dr. Aydan Ersoz

Prof. Dr. Aydan Ersoz, the President of INGED, gave a plenary entitled "Combating Sexism in ELT Course Books" at the 14th ELT Conference of Maltepe University, Department of Foreign Languages on 31 March 2007. The conference theme was "Across Borders: Intercultural Communication in EFL and Teacher Development" and the venue was Marmara Egitim Koyu, Maltepe, Istanbul. INGED was represented at this conference by its President, Aydan Ersoz, and Board Member Serper Tumer.



The following is a summary of a workshop summarized by a colleague from Sabanci University.

"Students and Teachers - Perfect Strangers?"

presented by

Desislava Zareva & Ellie Boyadjieva, New Bulgarian University

Summarized by Jacqueline Einer

Sabanci University, Istanbul

I found this workshop useful and enjoyable. Desi and Elli were great role models for the theme of their workshop: breaking through the (cultural) barriers that separate the students from their teachers and even from each other. Not only did I learn new activities that I can use in the classroom, I also felt that Desi and Elli, even though I had never met them before, would listen to and take an interest in any question that I needed to ask them. A great example of practising what you preach.

Activities From the Workshop

1. Telling the story behind your name

First Desi and then Ellie explained what they prefer to be called and gave their reasons. Then they asked the audience (in small groups) to tell each other the stories behind their names. Finally Desi and Ellie asked all participants to check under their tables to see who had a post-it there. Audience members with post-its, six in total, were asked to retell the story behind their names to the whole group.

2. Guessing which personal object belongs to who

Desi and Ellie held up two pens, two necklaces and two mobile phones and asked the audience to decide which of the objects belonged to Ellie and which belonged to Desi. They suggested that a similar activity could be carried out with a class by asking students to bring in an object that was important to each of them. The objects should be collected by the teacher without allowing the other students to see them. Then the teacher should show the objects one by one getting the students to guess who each object belongs to.

3. Guessing who likes which piece of music

Firstly, Desi and Ellie played four pieces of music and asked the audience to write down adjectives to describe a person who would like each particular piece of music. Then they played another four pieces and asked the audience to guess which pieces were Desi's favourites and which pieces were Ellie's.

1/3 of the universities in our country are English medium universities. The number of students who are studying at different programs that are run in English is estimated to be 15% of all university students.

For adult learners there are many private language schools that offer exam-oriented or general English courses.

Professor Ersoz went on to say that Türkiye has come a long way from a structural teaching approach to a communicative one. In an increasingly diversified and multilingual world, more and more people find themselves in an environment where more than one language is used. Similarly, the



demand of speaking one or preferably more foreign languages has become a must with the increasing competition in job hunting.

She continued by saying that the benefits of learning a foreign language are both personal and social and that knowing a foreign language ultimately provides a competitive advantage in the workforce by opening up additional job opportunities in our citizens' future.

She ended her talk by mentioning information and communication technologies. She said that the majority operate in English and have become an indispensable part of our daily life.

"Effective Strategies to Attract and Retain Talent"
presented by Meral Guceri

Meral Guceri (Sabanci University, Istanbul) gave a workshop titled "Effective strategies to attract and retain talent". The session aimed to explore ways of identifying, attracting and retaining talented staff members in educational contexts. She shared her own research findings on how teachers define a manager. Teachers in her study considered a good manager to be someone who deals with day-to-day admin issues; someone who co-ordinates, helps set targets, ensures that targets are being met; someone who has all the leadership skills; someone who deals with performance pay; someone who is more interested in the running of the school, and someone who has a creative, inspiring vision.

Guceri then compared these with what the literature says about what constitutes a good manager, noting that there was a mismatch between teachers' perceptions and managers' perceptions. She noted that research shows that a good manager: communicates and negotiates well; has interpersonal skills; is open to ideas and innovations; trusts the ability of his staff; allocates tasks; delegates responsibility; gives feedback; is not extremely ambitious; does not do everything himself; gets the best not the most of people. She noted that a manager is an organiser and/or a delegator of work or tasks while a manager has vision or mission and follows it - and encourages to do so as well.

Guceri then shared her research findings on how managers identify talent. Her data showed that managers considered, for example, those teachers who put themselves forward as talented teachers. Teachers who volunteer, teachers who have vision, those who are innovative, those who have interpersonal skills, and those who share and care were also among the list of talented teachers. Guceri then referred to literature by Bennett and Armstrong who discuss "how to identify talent". The following list was given: advertise tasks, assign tasks among the volunteers, ensure task clarity, encourage regular updates, observe performance, do not interfere in the process, enable trial and error, give constructive feedback, praise accomplishment, employ performance related pay, provide on-going training.

The session ended with the 3 Rs of retaining talent:

Respect

Recognise

Reward

**“Acting Skills for Language Teachers to Develop Classroom Presence”
presented by Mark Almond**

This workshop by Mark Almond (Canterbury Christ Church University) focused on the understanding that like actors who have stage or screen presence, that we as teachers have classroom presence and that we can develop our presence in the classroom using certain techniques.

One technique is the confidence game. This involved a teacher choosing a card from a deck. The number on the card shows the level of confidence of the teacher - with ace being the highest confidence and 1, the lowest. The teacher then walks up to a chair, sits down and introduces himself/herself to the group according to the number on the card. The rest of the group guess the number on the card using the behavioural aspects of the teacher. A broad smile, relatively slow speech, eye contact, keeping your head still when you talk, etc, can demonstrate whether one has high or low confidence.

Another technique that was demonstrated and practised was the performing of some facial expressions. Working with a partner, each person performed some facial expressions (such as: frown, gawp, glare, gaze, smirk) and the partner tried to guess what the expression was. Different muscles in the face were being used to create the expressions.

Mark Almond noted that every morning before class he does the following:

- Give yourself a vigorous massage concentrating on your forehead, cheeks, and jaw
- Open your face as widely as possible stretching eyes, cheeks, mouth and chin. Now scrunch up your face as tightly as possible. Repeat.
- Move your eyebrows up and down. Try to move one at a time.
- Break into a big grin with wide eyes.
- Now tighten your eyes.

HAVE YOU RENEWED YOUR MEMBERSHIP?

**GO TO MEMBERS AT OUR WEBSITE
AND
RENEW YOUR MEMBERSHIP IN JUST A FEW STEPS ...**

Revell and Mario Rinvoluceri were some of the appealing practitioners for the delegates.

With the hectic schedule of IATEFL congress, you could still find adequate time for having a quick chat with a teacher from Japan or Brazil and complaining about the laziness of your students.

Associates Day



IATEFL board did not forget to arrange a dinner for associate representatives. Before the beginning of the conference, associate board members were invited to the dinner for an icebreaking event.

INGED was represented by two board members, K. Sinan Özmen and Cem Balçıkıranlı, and also INGED members Birsen Tütüniş and Beril Yücel were at the dinner. Starting with the speeches of some of the board members of IATEFL, the night was completed with the fun stories, some amusing games, which all were so nice and sweet.

The associates' day was held after the meeting dinner and took a whole day. In this meeting of all associates of other countries, the problems, changes and challenges of associates, experiences were shared and some projects were discussed for the future plans. We, as INGED, introduced some of our events, congresses and other services like newsletters and conferences. It was really a

great experience to do some workshops together with the representatives of old and experienced associates.

Some Impressions of Key-Note Sessions from The Conference

1. Plenary Session by Agnes Enyedi: The rather well-fed caterpillar and the very hungry butterfly

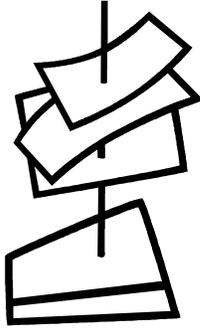
It is, of course, nearly impossible to catch up with all the events and sessions of a congress like IATEFL. At the same time more than fifty sessions just begin and all you can do is to choose the one, which you think best fits to your interest. The second step is to choose the some of them for the INGED news-online readers. That's why, please accept my apologies but I did my best to find some appealing sessions and share them with you.

Agnes Enyedi with
K. Sinan Özmen
in
the IATEFL Exhibition
Center



The first session was held by Agnes Enyedi of Eötvös University, an ELT author, researcher and teacher trainer from Budapest. With the participation of more than 1500 delegates, the focus of her plenary session was the teacher training process at universities and colleges, which she symbolized this process with the story and birth process of a caterpillar becoming a butterfly. She claimed just like a caterpillar that turns into a butterfly, teacher trainees go through their own metamorphosis and turn into teachers of the language. Caterpillars build a cocoon and inside third they develop into a new form: a butterfly. ELT trainees spend years at colleges or universities to establish themselves as teachers. What happens in this ELT cocoon? What are their roles and responsibilities once their wings are spread? How to survive as a butterfly?

The talk of Enyedi looked into these, and even more questions, and she described various stages in the life of the ELT Butterfly. The talk inevitably led people to think about the processes they had gone through as a novice or an experienced teacher.



NOTES FROM IATEFL 2007, Aberdeen, UK

Summarized by
Rahmi Gunindi
Vezirkopru Anatolian High School, Samsun

This year, the IATEFL Annual Conference and Exhibition was in Aberdeen Exhibition and Conference Centre (AECC), which is situated within a historical



cosmopolitan city of Scotland's most stunning scenery. The AECC opened in 1985, primarily to provide a permanent venue for the biennial Offshore Europe Exhibition and Conference. The next IATEFL Annual Conference and Exhibition will be in Exeter 7-11 April 2008.

"Acting Skills for Language Teachers to Develop Classroom Presence" presented by Mark Almond



(Session by Mark Almond - Canterbury Church University/Pilgrims, UK)
Workshop / Teacher Development
Secondary and primary teaching

lackluster teacher devoid of energy can send a class to sleep. Stay sharp and on the ball - even after a heavy night - you have to sometimes dig deep to find the energy

- **creative and spontaneous use of gesture and facial expression.**

Just before Mark goes into class, especially first thing in the morning, he briefly (and secretly) goes through the following routine:

- Give yourself a vigorous face massage concentrating on your forehead, cheeks and jaw
- Open your face as widely as possible stretching eyes, cheeks, mouth and chin. Now scrunch up your face as tightly as possible. Repeat
- Move your eyebrows up and down. Try to move one at a time
- Break into a big grin with wide eyes
- Now tighten your eyes

Activity: Mark Almond divided the participants in small groups. In each group, the members performed a couple of the following facial expressions for their group members to guess. We took turns to do the same. The presenter asked us if we felt the different muscles in our faces being used to create these expressions. The words he gave us was as follow:

**frown gawp gaze glare grimace leer pout scowl
smirk sneer wince mouth shrug**

- **creative use of movement and space.**

If it's difficult to reconfigure the layout of your classroom, what can the teacher do to vary his/her movement and position? In theatre, determining where an actor moves or stands on stage is called blocking. Blocking is vital in establishing relationships between characters, maintaining audience interest and controlling audience attention. In the same way, teachers should vary the way space is used in the classroom and how different positioning can help maintain interest and motivation during the lesson. A lot of us do this already but sometimes, we need to consciously decide to adjust our position to vary classroom dynamics

- **teaching from the back of the classroom making the back-row students the front-row**
students and vice versa
- **kneeling or crouching down between desks**
- **crouching down at the front of the room**
- **sitting behind a vacant desk amongst the students**
- **sitting on the teacher's desk**
- **sitting on a student's desk**
- **sitting on the floor**
- **leaning on a student's desk entering his/her personal space**

- **weaving slowly between the students' desks**
- **standing in the doorway**
- **standing on a chair or table**
- **creative use of voice**

The presenter then put up some sayings:

"Teachers continue to take their most precious asset, their voice, for granted"
 "There is virtually no systematic training for teachers in the effective use of the voice" Alan Maley, *The Language Teacher's Voice* (2000)

We then briefly discussed these.

Activity: M. Almond said that practising correct diaphragmatic breathing was a good place to start. He asked us to do the following:

We stood with our feet shoulder-width apart and stood tall. He asked us to place our hands on our lower ribs (the diaphragm was located underneath). We breathed in deeply through our nose for four seconds, held for four, then breathed out through our mouth for four (He explained that if we were relaxed, our abdomen should expand)!

In the way described above, we said the days of the week, the months of the year, then the alphabet - all in one breath.

This time in small groups, we chose one of the quotes below. We tried modifying our voice while saying them. We could modify our voice by...

- clenching our teeth
- putting our tongue behind our top teeth
- curling our tongue back
- using a falsetto voice to sound like a stereotypical old person
- contracting the back of our throat to give ourselves a husky voice
- putting our tongue behind our bottom teeth
- speak 'through our nose' as though we have a bad cold.
- put our chin down (no strain in the throat) and speak in a deep, booming, authoritative voice
- slightly tightening the back of our throat and speaking in a breathy stage whisper (think Marilyn Monroe)

.. and added an emotion (tone):

irritable suspicious outraged vicious
 lustful weary shy loving bemused

... and varied the pace, pitch and volume. We can use pauses too for even more dramatic effect!

- **appropriate use of humour**

He asked us when or why we might use these theatrics:

- pretending to faint
- pretending to have laryngitis
- feigning a heart attack
- blame the board pen
- an over-the-top wipe of your brow
- snoring
- quacking and popping
- pretending to get something out of your eye or wiping something off your clothes

**“Bringing the course book to life”
presented by Joe McKenna,
Escuela Oficial de Idiomas, Spain**



(Session by Joe McKenna - Escuela Oficial de Idiomas, Spain)
Workshop / Material Development
Secondary and primary teaching

Using course book or authentic materials? News articles, advertisements, DVDs, music, etc. In this practical workshop Joe McKenna looked at activities that develop both language and skills work. The activities allowed the students and the teacher to personalize and practice language in meaningful context. The following are the activities presented in this workshop:

Activity 1: Reverse comprehension

(Prepare comprehension questions on an OHT)

1. Show the students the headline from the article, give them the names of the people involved in the news and get them to predict the story. (Eileen, Ali, Stella, Laura, etc...)

5. Set homework: send me an email or letter describing what you have just seen. For example: Dear G, you'll never guess what happened to me the other day. I was ...

Activity 7: Pronunciation: sentence stress

1. Give students the questionnaire and they work out the questions. Elicit them back and write them on the board.
2. Indicate the sentence stress. Then in pairs students work on identifying the sentence stress, then individually they come to the board and write the sentence stress and drill.
3. Students now conduct the survey and move around the room asking as many students as possible.
4. In pairs they compare and check whether the statements are true or false. Check in open class.

Activity 8: Advertisements

1. Find a selection of advertisements and decide on one word in each slogan to cover up.
2. Give each pair one of the words and a dictionary. They look up the word and find two or more common meanings of it.
3. When they have finished, ask the students to move around the room and tell each other the meanings of the words.
4. Place the advertisements around the room, with the 'key' word blanked out and number them.
5. Tell the students to write in the notebooks, the numbers of the ads. Then they stand up and go to each one and decide what the missing word is in each one.
6. Check answers together as a class. Where appropriate show how collocation could change.

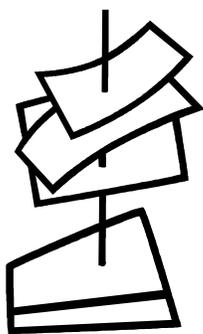
Activity 9: Dialogues

Encourage memorization: One student works with book open, the other student with their book closed. They help each other to remember the dialogue. Finally both learners work from memory.

Working with a short poem for repetition can help fix a language point in a student's mind: An idea from Herbert Puchta is to present students with a model that they then personalize:

I've never... I've never... I've never... But I've always wanted to.

Elicit a dialogue and write it in skeleton form on the board. This provides a visual support for learners. They then work in pairs to reconstruct, using the first letters as a guide. Alternatively, start with a complete text and remove words until students are working from memory.



**NOTES FROM
The 2nd International Conference:
“Language Teaching and Learning in
Multilingual Europe”
at Vilnius University, Lithuania
3 - 4 May 2007**

**“Chickens and Eggs”
Plenary talk by Rod Bolitho**

**Summarized by Deborah Ferris
Sabanci University, Istanbul, Turkey.
deborah@sabanciuniv.edu**

An international conference entitled Language Teaching and Learning in Multilingual Europe was held at the University of Vilnius on 3rd and 4th May, 2007. The main objectives of the conference were the exchanging of ideas on language policies, methodologies and learners' needs in the university teaching environment; and it included items of interest to university teachers and managers. The plenary sessions (3 in English and 1 in French) were given by Rod Bolitho, Ian Tudor, Jürgen Quetz and Francine Cicurel; the other sessions were divided into 5 sections which focused on the following areas: Language Teaching, Language Studies, German Language Studies, French Language and Linguistic Studies and International Projects.

Rod Bolitho's plenary presentation was as lively and entertaining as it was helpful and thought-provoking. He dealt with the important area of motivation of learners and of teachers. He also went into how these two areas affect each other: whether the egg comes before the chicken or vice versa.

Beginning with learner motivation, Rod spoke about some of the factors that affect how learners view language learning. These vary from external ones such as employment expectations and pressure from parents and peers to aspects of the learning environment itself such as teachers, resources and facilities. In

After having spoken about motivation firstly in learners and secondly in teachers, Rod focused on the reciprocity between the two motivations. (At this point, the chickens and the eggs come together, his point being that the two are mutually dependent.) He talked about the need for mutual trust and empathy in a good "classroom climate" and the importance of preventing conflict between teacher beliefs and learner expectations.

He ended up his presentation with a few questions for those in educational management such as

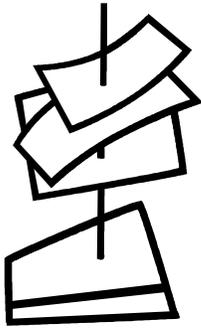
- how do you show your appreciation to your teachers?
- do you practice 360° appraisal / feedback? and even
- what does your staffroom look like?

This was a really helpful presentation. Rod's observations on the issue of learner motivation struck a chord with many of us in the audience and I personally found his insights into teacher motivation (an area so often overlooked) particularly welcome and constructive.

Thank you very much, Rod.

Deborah Ferris,
Sabanci University, Istanbul

***The next time you go to a conference or workshop,
take detailed notes
and send these to us
in a format similar to what you are reading on these pages.
In this way, other INGED members can also benefit...
Together we stand...***



NOTES FROM
The 2nd International Conference:
“Language Teaching and Learning in
Multilingual Europe”
at Vilnius University, Lithuania
3 - 4 May 2007

“Participation Patterns in an Adult EFL Class”
presented by Filiz Etiz, METU, Turkey

Summarized by Nazan Ozcinar
Sabanci University, Istanbul, Turkey.
nazano@sabanciuniv.edu

Filiz Etiz, who is a lecturer at Freshman English at Middle East Technical University (METU) in Ankara, Turkey, has carried out classroom research to find out the dominant participation patterns in an academic writing skills class at METU. She started her presentation by giving a description of what teachers understand by the term “participation” in any class. Participation is a tool that can be observed through eye contact, raised hands, audible verbal turns and nodding. At this stage, Filiz Etiz quoted Cohen:

“It appears that on the average, 50% of students are attending to the content of a lesson, and most are just repeating the material to themselves” (Cohen in Allwright & Bailey, 1994)

She then talked about engagement and disengagement and how it can differ according to gender, age and course/level. Then, she described all the steps of her research. The context was an EFL class consisting of 20 students, 13 female and 7 male, who discussed the pre-reading stage of a text. It was a question and answer interaction which was videotaped by another teacher and was later transcribed. The analysis determined whether the turn takings were:

1. self-initiated or teacher-initiated
2. unbidden or bidden
3. non-verbal or verbal
4. teacher-initiated by general nomination or direct nomination
5. non-verbal or verbal nomination.

The data revealed that most turns were teacher-initiated; self-initiated turns were mostly bidden turns; all the bidden turns were non-verbal; teacher-initiated turns were either general or direct nomination and the direct nomination of turns by the teacher were always verbal.

The presentation was concluded with questions from the participants who were very much interested in discussing the topic in more detail.

Thank you Filiz.

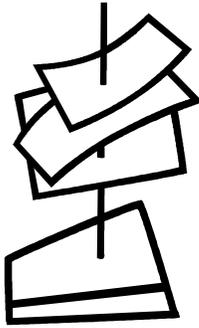
Nazan

AN INGED EVENT
IS
A PROFESSIONAL DEVELOPMENT OPPORTUNITY FOR
YOU AND YOUR COLLEAGUES.

IN AN INGED EVENT,
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**NOTES FROM
The 5th IATEFL ELTA
Annual Conference
"Interactive classroom:
Have we got what it takes?"
18 - 20 May 2007**

Belgrade, Serbia

**"Hello, good morning and welcome:
the importance of effective beginnings"
by George Pickering**

**Summarized by Nazan Ozcinar
Sabanci University, Istanbul, Turkey.
nazano@sabanciuniv.edu**

I had so much fun at George Pickering's plenary that I felt the urge to write it for the INGED website so that other people could at least have a taste of it. I hope that my summary will also give an insight to future session planners or teachers because George came up with ideas about how to present effective sessions, workshops, lessons or talks.

George started his plenary by finding out more about the audience. This was to create rapport with the audience at the very beginning. He asked the audience how many of them were attending the ELTA Conference for the first time and how many were attending it every single year. It was nice to see so many participants who attended it regularly every year. He also continued to say a few Serbian sentences. E.g., Long live Serbian teachers. He then continued with a few British jokes to make people laugh.

"Alone we can do little. Together we can do so much"

This is all what the teacher associations are about. We need to exchange ideas. Teacher associations bring **hope** and once you have **hope**, it stays forever.

The phenomenal power of the human mind
(The phenomenal power of the human mind...)

The order of the letters is not important to understand it. As long as the 1st and the last letters are in the correct place, one can read any text.

The beginnings engage or do not engage the attention of the group. You either have it or not. It is about how you grab their attention.

A good beginning can motivate us to set out on a long journey of discovery:

"Life is too short to learn German"

"What is well-begun, is half done"

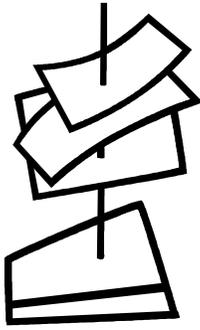
He concluded his talk by pointing out what people can do for effective beginnings:

- Establish rapport with the group
- Establish commonalities with the group
- Be clear about your learning outcomes
- Elicit learner outcomes
- Establish a positive learning environment
- Pay attention to lower order needs : toilets, breaks, hand outs and questions
- Involve the group into the talk/lesson
- Use an effective "grabber" and use realia, costumes for maximum impact
- Take into account learning style differences - VAK learners
- Spell out the relevance and the benefits of the lesson/talk
- Express the main idea of the lesson/talk

Presenters/teachers should always ask this question to themselves:

There are different ways of starting a lesson or a talk but what can I do to draw the attention?

Thank you George. It was a pleasure for being in the audience.



**NOTES FROM
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Belgrade, Serbia

"Motivating yourself and learners" by George Pickering

**Summarized by Nazan Ozcinar
Sabanci University, Istanbul, Turkey.
nazano@sabanciuniv.edu**

After having enjoyed his plenary, we had the benefit of listening to *George Pickering* again in this workshop. He started his workshop with 2 questions: What is **MOTIVATION**? Why is it **IMPORTANT**?

"Without motivation, you cannot go far. We cannot see motivation, we can only hypothesize what people can do and show."

A definition of motivation was given:

"A state of cognitive and emotional arousal, which leads to a conscious decision to act, and which gives rise to a period of sustained intellectual and/or physical effort in order to attain a previously set goal or goals." (Williams and Burden, 1997)

Why is motivation important?

- Without it we won't be challenged
- You want to see the outcome
- Not all people are motivated in the same way. They need to find out what motivates them

"A teacher without motivation is ineffective."

"A learner without motivation is ineffective."

A Paper from a Member

USING AUTHENTIC MATERIALS IN AN EFL CLASSROOM

Prof. Dr. Aydan Ersoz
(INGED)

Introduction

In countries where English is a foreign language (as opposed to second language), learners highly depend on their teachers and teaching/learning materials to learn the language as their schools are the only place for exposure. Although, sometimes in literature, ESL (English as a Second Language) and EFL (English as a Foreign Language) in the broad sense are used as similar terms as both refer to the learning of English, they are not the same. The major difference between EFL and ESL is commonly explained as an issue to the geographical location of where learning takes place. ESL refers to studying English in a country where English is the native language or one of the languages used for communication among the members of that community (as in Canada, India, South Africa, etc.). EFL is studying English where English is not one of the common languages used for communication in a country (as in Türkiye).

When we compare and contrast EFL and ESL settings, the most important issue appears to be learning opportunities. ESL learner is surrounded by different sources of input. They have exposure to all different kinds of language input reflecting different dialects (social or geographical) in different settings for an unlimited time. EFL learner's only source of input is the teacher and the materials that the teacher uses in the classroom setting for a limited time (4 hours per week, 6 hours, etc.). They are not exposed to enough realistic language as a whole. Even when teachers try to employ the communicative methodology, the communication still takes place in a formal setting for unrealistic purposes (i.e. two Turks speaking in English to discuss an issue or solve a problem). They do not learn how to communicate using appropriate social language, gestures, or expressions; in brief, they are at a loss to communicate in the culture of the language studied (Pattison, 1987).

The fact that learning and practice take place mostly in the language classroom for EFL learners puts a tremendous responsibility on the teacher and the materials. In order to get successful results from programs that teach English, it is essential to have (a) a realistic curriculum, (b) a good syllabus, (c) teachers who are competent, and (d) effective materials to assist teachers and help learners to achieve the goals and objectives of the curriculum and the syllabus. The scope of this article is limited to the last point mentioned here. We will try to display how authentic materials can be used as effective teaching materials.

Most of the teachers hear their students complain about their books. They are given a textbook to use in the class, but their students may not like it as a whole or some parts of it. In such a situation teachers, in addition to some other measures that will not be mentioned here, should find out why their students don't like the book. In line with their findings, they should make the necessary adaptations to make the material useful for their students. They should always remember that no matter how good a textbook is, it is just a simple tool in the hands of teachers. They should not, therefore, expect to work miracles with it. What is more important than a textbook is what teachers can do with it.

In fact how effective teachers can use the books depend on their pedagogic skills, the level of language competence and creativity. A creative person is someone who is able to produce and use new and effective ideas, results and is very imaginative (Longman Dictionary of Contemporary English). Hence, a creative teacher can change a boring book into an effective learning experience.

Authentic Materials

Authentic materials are original texts that have a non-simplified message intended for native speakers of that language. Newspapers, menus, story books, travel guides, store advertisements, maps, catalogs, phone books, movies, songs, TV programs, etc. are some examples of authentic materials. Authentic materials, when appropriately selected and implemented, can be used in the classroom for almost all purposes – teaching pronunciation, vocabulary, grammar, improving language skills, having fun, increasing sociolinguistic awareness, etc. They help bring the real world into the classroom and present the real language not the carefully designed and sequenced textbook-language (Brinton, 1991).

Learners enjoy working with authentic materials since they represent the language as a whole in a real format. Furthermore, they like the feeling of success and achievement when they complete an activity based on authentic materials (Ersöz, 2000). When used effectively, authentic materials help bring the real world into the classroom and significantly enliven the language class. Exposing the students to cultural features generates a deeper understanding of and interest in the topic. On one hand, the students develop their ability to zero in on relevant information, and on the other, they learn how to disregard what is not relevant. As students pool their individual strengths they gain confidence in being able to function in an English-speaking society (Kelly et al., <http://iteslj.org/Techniques/Kelly-Authentic.html>)

Some examples of authentic materials are given below.



Example 1: Banners

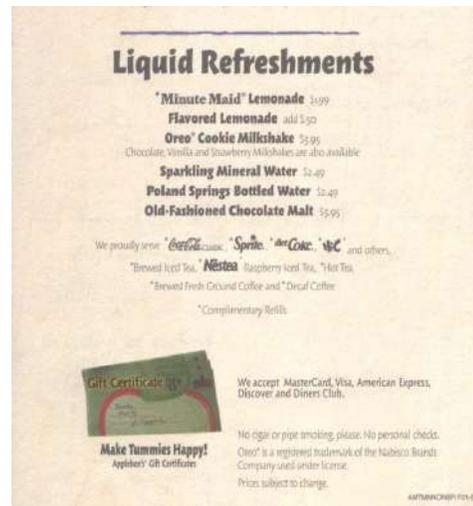


**Example 2:
A world Map**

Example 3: A Coupon



Example 4: Menu



While deciding whether an authentic material is suitable for a group of learners, teachers should consider the following:

1. linguistic background of learners,
2. conceptual background of learners,
3. cultural background of learners.

Teachers may have difficulty in classroom management and motivation of learners if they neglect these areas. Linguistic background is important because the level of the material should be appropriate for learners. If it is too advanced then it may be discouraging. If it is too easy, it will lose its challenge component. Conceptual (or knowledge) background is important because learners should be familiar with the concepts (if they should have at least some background knowledge on that topic). Alien concepts will blur meaning. Cultural background is important

because if the material is highly culture-specific, learners may have difficulty in understanding the message since they are not familiar to that culture.

When teachers decide that a specific authentic material will make significant contributions toward meeting a program's learning objectives, they may prefer to adapt the material. *Semi-authentic* materials are still authentic but they have either been adapted for use in the classroom or specially written for classroom use with the style and format of authentic materials. In other words, semi-authentic materials should still keep the basic "look" and format of authentic materials. Teachers may adapt authentic materials by making the sentences shorter, simplifying the vocabulary, removing complex grammar, and eliminating highly culture-specific elements.

Below is an article taken from EnRoute (Air Canada's Inflight Magazine):

PUMP DOWN THE VOLUME

A new generation of noise-reducing gadgets lets you enjoy your music and preserve your hearing.

Story by **Don Tapscott**

Illustration by Matt Vincent



I've loved music ever since I began playing the piano at age six. I sang in the church choir, in a vocal quartet with my three younger brothers and, when I was 13, in my Dad's dance band. In high school, I had a folk group, and then I put myself through university by playing in a rock band. So when I say I love music, I really mean it.

Thanks to technology – boom boxes, MTV, elaborate home theatres, Walkmans, fabulous car stereos, MP3-laden laptops, subwoofers and surround-sound cinemas – music has played a continuously bigger role in my life. As my constant travelling companion, the iPod has literally changed my quality of life. Music I know and love is now with me everywhere I go. But the downside to this ubiquitous music is that it's loud and it's wreaking havoc on my eardrums.

More than 3 million Canadians suffer from hearing loss. It's the fastest growing chronic disability in the country, according to the Hearing Foundation of Canada. Loud noise is the number one cause of hearing problems among Canadians. And with the soaring popularity of personal music players, young people are particularly at risk. A 1998 study by the Workmen's Compensation Board of B.C. found that 30 percent of young adults entering the workforce already have hearing loss due to overexposure to noise.

While Canadians of all ages should practise "safe listening," it's the kids, in particular, that need to listen up and protect their ears. It takes common sense and willpower since the urge to crank it up is often irresistible. When shopping for speakers at an electronics store, people invariably choose the ones that go to 11. The car beside me at a stoplight this morning was vibrating my car with its trunk-size subwoofer. I can't imagine what it was doing to the hearing of the occupants.

I know I've done damage to my ears by playing in a band and attending scores of rock concerts. My ears are ringing as I write this. My audiologist says I have tinnitus, as do millions of others, including Pete Townshend, who is leading a campaign to raise research money and awareness of the condition.

Today I use all the technology I can to save what hearing I have left. In the office, I use a wireless headset by GN Netcom. I've started wearing a Jawbone headset with my cellphone and I use Bose noise-cancelling headphones when using my iPod. Noise-cancelling technology was originally designed for pilots. Tiny microphones in the earcups monitor the outside sound. Electronic wizardry then changes the sound produced by the headphones to cancel out the peripheral noise. For pilots, this helps to ensure they can hear clearly when speaking to each other and to air traffic control. For me, it means making sure I don't turn up my iPod so loud in order to drown out other sounds.

I've also gone to an audiologist for custom-fitted earplugs, which I wear to all music concerts. And when playing in my own band, I use a quasi-earplug/ headphone combination. Made by Shure, these small earphones sit deep in my ear canal and block out most of the music produced by other members of the band. What I hear over the headphones is mostly my vocals and keyboard. These units are de rigueur for rock bands around the world.

A new generation of hearing aids that act in much the same way is about to hit the market. Today's hearing aids simply amplify sound. Soon they will act more as auditory "gatekeepers," separating acoustic information from noise. So you could have a normal conversation with someone standing beside a busy highway without having to raise your voice. In the not-too-distant future, I can see most of us wearing tiny headphones/ hearing aids all the time. They will connect to our music player wirelessly so we can listen to music whenever we want. They'll automatically switch from player to cellphone if someone calls. And if a sudden loud noise like a fire siren goes off near us, they will ensure we hear it, but not at a level that might harm us.



In order to eliminate the linguistic, conceptual, and cultural barriers in the above text, some adaptations are done. The adapted form of this article is given below:

<p>PUMP DOWN THE VOLUME <i>A new generation of noise-reducing gadgets lets you enjoy your music and preserve your hearing.</i></p> <p>Story by Don Tapscott Illustration by Matt Vincent</p>  <p>Thanks to technology – boom boxes, MTV, elaborate home theatres, Walkmans, fabulous car stereos, MP3-laden laptops, subwoofers and surround-sound cinemas – music has played a continuously bigger role in our life. As our constant travelling companion, the iPod has literally changed our quality of life. Music we know and love is now with us everywhere we go. But the downside to this ubiquitous music is that it's loud and it's wreaking havoc on our eardrums.</p> <p>More than 3 million Canadians suffer from hearing loss. It's the fastest growing chronic disability in the country, according to the Hearing Foundation of Canada. Loud noise is the number one cause of hearing problems among Canadians. And with the soaring popularity of personal music players, young people are particularly at risk. A 1998 study by the Workmen's Compensation Board of B.C. found that 30 percent of young adults entering the workforce already have hearing loss due to overexposure to noise.</p>	<p>While Canadians of all ages should practise "safe listening," it's the kids, in particular, that need to listen up and protect their ears. It takes common sense and willpower since the urge to crank it up is often irresistible. When shopping for speakers at an electronics store, people invariably choose the ones that go to 11. Sometimes we notice a car beside us at a stoplight that vibrates our car with its trunk-size subwoofer. We can't imagine what it does to the hearing of the occupants.</p> <p>We should use all the technology we can to save what hearing we have left. Noise-cancelling technology in the headphones was originally designed for pilots. There are tiny microphones in the earcups that monitor the outside sound. For pilots, this helps to ensure they can hear clearly when speaking to each other and to air traffic control. For us, it means making sure we don't turn up our iPod so loud in order to drown out other sounds.</p> <p>A new generation of hearing aids that act in much the same way is about to hit the market. Today's hearing aids simply amplify sound. Soon they will act more as auditory "gatekeepers," separating acoustic information from noise. So we could have a normal conversation with someone standing beside a busy highway without having to raise our voice.</p> <p>In the not-too-distant future, most of us may wear tiny headphones/ hearing aids all the time. They will connect to our music player wirelessly so we can listen to music whenever we want. They'll automatically switch from player to cellphone if someone calls. And if a sudden loud noise like a fire siren goes off near us, they will ensure we hear it, but not at a level that might harm us.</p>
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When the text is ready, teachers should design the activities and tasks in line with the learning objectives. The text given above can be used as a reading activity. Suggested steps in using it in an intermediate level classroom are given below.

Pre-reading Activities:

1. Do you like music?
2. What kind of music do you like?
3. How do you listen to music – loud or not?
4. Do you have any portable gadgets that you use to listen to music?
5. Why do you think people love listening to loud music?

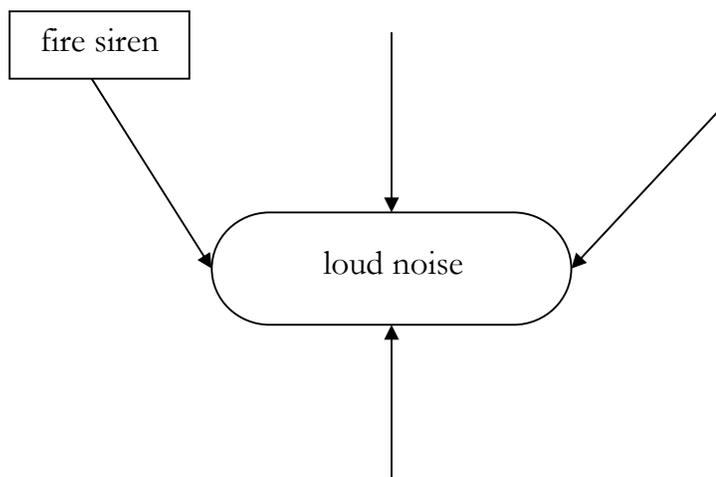
Do you know what these mean? Discuss with your friend. Use the pictures to get help.

boom boxes	MTV
subwoofers	iPod
speakers	headphones
eardrums	earcups



V) Post-reading activity:

Work in groups. Use the following map to write as many sources of loud noises as possible.



Conclusion

As Spelleri (<http://www.eslmag.com/modules.php?name=News&file=article&sid=18>) states text books provide only the sheltered and generic language. Authentic materials can easily bridge the gap between the classroom language and real language. As Wright (<http://www.midtesol.org/articles/art5HeidiWright.htm>) suggests such materials provide learners with opportunities to see where different grammatical structures and types of discourse are used. In short, authentic materials are valuable in that they display the real communicative value of the language that learners are studying. What teachers can do with authentic materials are only limited to their creativity, imagination and pedagogic skills.

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THE VOICE OF *inged* MEMBERS



Dear Colleagues,

Here is the description of an activity that was sent to us by Ayşe Kizildag, one of our members at Cukurova University. Hope you enjoy it...

What was your holiday like? A mini-writing activity

by
Ayşe Kizildag
Cukurova University
Faculty of Education
Foreign Languages Unit
English Language Teaching Department
akizildag@cu.edu.tr

Level: Elementary

Time: 45 minutes

Number of people: 5-25 possible (for more crowded groups you may prepare another set of topic cards)

Language: What like?

As an EFL instructor for 8 years in Turkey, I noticed that my students have difficulty in understanding the English word "like" as in "what is your sister like?". It is probably because my students over-generalize the verb "like" while learning. Moreover, as they are still in their interlanguage stage, they do not

THE VOICE OF *inged*

June 2007



Dear INGED Members,

We are at the end of another term, tired but happy... Happy mainly because we feel we have arranged several fruitful events which we would like to share with you.

1. We organized the following meetings:

The 10th International INGED ELT Conference (hosted by Selcuk University, Konya)

An INGED Afternoon in Ankara with Tony Wright

An INGED Afternoon in Ankara with Aydan Ersoz

An INGED Afternoon in Ankara with Colleen Meyers

An INGED Afternoon in Ankara with Mario Rinvoluceri

An INGED Afternoon in Ankara with Ted Rodgers

An INGED Afternoon in Ankara with Alec Williams

An INGED Afternoon in Istanbul with Ashley Hazell Yıldırım & Erica Hoffman

An INGED Event in Konya with Aydan Ersoz, Suzan Oniz, Cem Balcikanli, & Sinan Ozmen

2. We organized two annual Drama Festivals: The 8th INGED Drama Festival in Istanbul and the 9th INGED Drama Festival in Ankara.

3. We regularly published our quarterly newsletter, *News On-Line*:
<http://www.inged.org.tr/news-online.asp>

4. Board members participated in Ministry of Education In-Service Teacher Training courses.

5. We gave scholarships to two teachers and one formator to attend our conference in Konya; The British Council in Ankara sponsored three INGED members to attend the IATEFL Conference in Aberdeen.

6. INGED was represented at ELTA in Serbia and the IATEFL Conference in Aberdeen.

We would like to wish you all a pleasant summer and hope to see you at our annual conference on 6-8 September at Ankara University.

Best regards,

INGED Board



NEWS FROM THE MINISTRY OF EDUCATION

MEB MAHALLI SEMINARS



Contact Details

The contact person for the seminars
at **INGED**: Nazan Ozcinar: nazano@sabanciuniv.edu
Office phone: 0216-483 91 65

at **MEB**: Inci Celtik : inciceltik@meb.gov.tr
Office phone: 0312-413 3892

The **MEB** site: <http://www.meb.gov.tr>

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AT THE 11TH INGED
INTERNATIONAL ELT CONFERENCE

Dear IATEFL member,

I'm pleased to be able to announce a NEW membership benefit available to all our individual members.

From May 1st, 2007 IATEFL members will be able to subscribe to the onestopenglish 'Staff Room' with a discount of 33%. Onestopenglish is a leading online resource for all English Language Teachers with both free and subscription based materials.

To take advantage of this offer visit www.onestopenglish.com click on 'Subscribe' and follow the instructions. At the bottom of the subscription page you will be asked for a promotional code. For IATEFL members, enter the code `iatefl07` and your discount of 33% will be automatically calculated. This offer will be open until August 2008.

We hope you will enjoy this new benefit and hope to be able to offer even more to our members over the next few years.

Adrian Tennant

Chair of Membership Committee

**To find out more about IATEFL, go to:
<http://www.iatefl.org>**

**If you would like to become an IATEFL member,
or renew your membership at a reduced rate,
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(tutunisster@gmail.com).
She will be very happy to help you.**

JOIN TESOL

TESOL membership gives you the opportunity to connect to a global community of professionals teaching English as an additional language. Membership in TESOL connects you to the profession with *Essential Teacher*, which is the association's quarterly magazine. Members may also choose to subscribe to *TESOL Quarterly*, the profession's scholarly research journal. If you are trying to make a positive change in the lives of your students, or teaching newcomers to the field to be effective practitioners, or doing research in the field of English language education, you will benefit a lot from being a TESOL Member.

TESOL Resource Center

TESOL Resource Center (TRC) was launched in February 2007. TRC is an online platform for TESOL members to find and share a variety of resources with peers in the profession. TRC aims at supporting expanded online peer-to-peer learning and provide a clear, simple submission and review process for sharing resources. Members benefit from TRC to search for, request, submit or review a resource. TESOL encourages members to contribute to the TRC by sharing a resource with your peers and/or by applying to become a reviewer.

<http://www.tesol.org>

