



NEWS ON-LINE
2023-Issue 2 ~ Together we stand!

TABLE OF CONTENTS

From the President	3
From the Editor	5
For Prospective Contributors	6
INGED ZOOM Series	7
Why is my Android slow? 8 Ways to Troubleshoot Your Phone	9
Selected for you: Various articles on task switching, emotional creativity, the mindset and change	13
Reflections on the ELT E-Conference by Maltepe University By A. Ersöz	23
Something to Think About	26
Speech Bubbles: All Shook up – A Musical	41
Deep Learning Skills for Young Learners By A. Ersöz	42
Making a Paper Puppet By A. Ersöz	45
News from IATEFL	47
News from TESOL	49
Cartoons, etc	50



From the President

Dear members,

It is so nice to be with you again. As you know the 21st INGED International ELT Conference is on 3-5 November 2023. Our host is Erciyes University, Kayseri. This year's theme, "Getting Off the Beaten Path in ELT", has been set in the hope that the participants will share and compare their own teaching practices and ideas and collaborate in finding solutions to common problems. It will be our first hybrid conference. The sessions will be held face-to-face; only presenters and participants **abroad** can join the conference **online**. For detailed information, please visit the conference website: www.inged2023.com

Attending a conference is a great way to meet with colleagues and other people who have similar interests as you. Usually, over the course of a few days, people meet to discuss professional topics, share ideas and experiences, and participate in a group experience. Especially after a long period of being behind the computer screens in an isolated manner, it is high time we got together for socializing, networking, and learning.

Joining sessions at a conference helps us build knowledge and skills, recall what we have learned, gain insights, hear different perspectives, and feel motivated. We also get a chance to keep up with new trends, innovative ideas, and successful practices. Unlike the limited time we spend on our computers while attending online sessions where the focus is mainly on the speaker, we can meet new people at face-to-face events and widen our network. It is a great opportunity to connect with people and start working cooperatively and collaboratively. Hence, we warmly invite everybody in the field of TEFL / TESOL to be a part of this significant event. We hope that the discussions will assist the progress of TEFL / TESOL around the world.

"Professional development can succeed only in settings, or contexts, that support it," Sandra Harwell writes in "Teacher Professional Development: It's Not an Event, It's a Process." She also emphasizes the role of leaders in establishing such contexts and the significance of educators' beliefs as they engage in professional learning. And she stresses the need for a sense of the "urgency of providing teacher professional development that changes teacher behaviors in ways that lead to improvement in student performance." (SH Harwell - 2003 - academia.edu) And, our conference is an excellent setting or context that supports professional development.

This brings us to the topic of professional development. In the same article, Harwell states “While the end result of all education reform should be student improvement, every reform initiative, if it is to succeed, must begin with recognition of the importance of teachers in raising student performance (Ferguson, 1991; Armour-Thomas, Clay, Domanico, Bruno, & Allen, 1989)”. She adds “Formal teacher education has changed remarkably little over the years, despite a steady stream of new educational theories, constant refinement and updating of degree plans at colleges of education, and, very recently, the advent of “alternative certification” programs. Likewise, teachers are doing in the classroom more or less the same thing they did a generation ago.”

Harwell, furthermore, claims “As long as this is the case, education reform in this country will continue to be largely ineffective. We cannot expect students to change what they do if we are content for teachers to continue doing what they have always done. As an old adage puts it, “If you do what you’ve always done, you will get the results you’ve always gotten.” Then she asks “So how can we get teachers to change what they do? The answer is high-quality teacher professional development. When teachers are given the opportunity, via high-quality professional development, to learn new strategies for teaching to rigorous standards, they report changing their teaching in the classroom (Alexander, Heaviside, & Farris, 1998).



**Don't think you're
on the right road
just because it's a
well-beaten path.**

Author Unknown

**The most damaging phrase
in the language is:
"It's always been done
that way."**

Grace Hopper



Change is hard but necessary. It can be scary, but worth trying. Change allows us to move forward in life and experience new and exciting things.

When we don't actively work on evolving our personal and professional skills, life can become stagnant. And, there will be no progress. Being open to change, learning new skills, or trying out new techniques can bring about changes we never knew were possible, not only in us but also in our students.

Come and join our conference. Together we stand!

Prof. Dr. Aydan Ersöz
INGED President

From the Editor



Dear Colleagues,

Once again summer time! We at INGED hope that you can have a good rest during these weeks, that will probably fly by very quickly. In the meantime, we have another issue awaiting your eyes... We hope the selected articles are of interest and assistance. The ideas to speed up your android phone in our technology section may ease your frustration with a slow phone. We “Selected for You” articles on task switching, emotional creativity, aspects of the mind and some ideas for change. If you like to read about the concept of language, then please read the summary of our President’s plenary talk delivered at Maltepe University entitled “Language is a whole, otherwise it’s not language anymore.” If you feel you want to smile (or laugh maybe) go to the very end to have a look at the selected cartoons and other materials.

We wish you a happy, healthy and fun summer. See you again at our ZOOM sessions that will resume in July.

Warm greetings

A. Suzan Öñiz
INGED Newsletter Editor

HAVE YOU RENEWED YOUR MEMBERSHIP?

**INGED
NEEDS
YOU!**

PLEASE RENEW YOUR MEMBERSHIP!



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.**

I N G E D Z O O M S E R I E S

On 9 October 2020, we launched an online series of seminars and workshops called

THE INGED ZOOM SERIES

in order to cater for the needs of teachers and also parents.

It was exactly for this reason that we planned some of these in Turkish.

In this way, we aimed to address issues relevant to ELT teachers as well as instructors working in other fields and who may feel more comfortable in using Turkish.

We have now completed our 98th Zoom Session and one more where INGED Talks with Colleagues!

Go to **INGED Turkey Youtube** to watch these Zoom sessions. Please subscribe to our channel and LIKE all our social media posts.

Here is a reminder of what you have participated in or missed:

INGED ZOOM SERIES # 88

3 March 2023

"ELT Öğrencileri: Geleceğim için Şimdiden Projede Varım TÜBİTAK 2209-A Projeler"

Speaker: Doç. Dr. Eda Aslan Duruk

INGED ZOOM SERIES # 89

10 March 2023

"Destroying Pedestals and Expanding Horizons: The Role and Legacy of Literature in ELT Teacher Education"

Speaker: Dr. Nilüfer Özgür

INGED ZOOM SERIES # 90

17 March 2023

"What does Speaking Involve and How do we Teach it?"

Speaker: Dr. Aylin Tekiner Tolu

INGED ZOOM SERIES # 91

24 March 2023

"Uluslararası Bakalorya (IB) Programları ve Uygulamaları"

Speaker: Dr. Bülent İnal

INGED ZOOM SERIES # 92

31 March 2023



<https://www.androidpolice.com/speed-up-android-phone-tips/#free-up-storage-space>

WHY IS MY ANDROID SLOW? 8 WAYS TO TROUBLESHOOT YOUR PHONE

BY
HAROUN ADAMU AND JON GILBERT

Even if you own one of the latest and greatest Android phones, your device may run slower than expected. This can be due to various reasons, so don't worry if your new Android phone runs slowly out of the box.

However, if you're concerned about a new phone, we recommend performing these essential steps after setting up a new Android device. These may alleviate some of the issues commonly encountered with a new phone. However, if your older Android is struggling, read on for essential tips to speed up your phone.

1. Restart your phone

We know it's obvious, but rebooting should be your first troubleshooting action if you notice a sudden performance drop. Some background processes can temporarily slow down your phone, but identifying them is hard. Performing a restart is a quick and effective method of stopping them.

Android's memory management system is excellent, and most phones have more than enough RAM. But a reboot can improve overall performance if you use a device with 3GB or 4GB of RAM or less. It's a good idea to restart your phone at least once weekly. If it becomes sluggish between reboots, increase the frequency to every other day.

2. Free up storage space

You're probably familiar with running out of storage if you own an older phone. Things slow to a crawl when your phone runs low, and Google claims you'll notice performance issues when your device has less than 10% storage space remaining. Keeping your unused storage space around 20% is a better bet.

Here's how to free up storage space:

- Open the Settings app.
- Go to Storage settings or search for "storage" in the Settings search bar. You'll find it under Battery and device care on a Samsung phone.
- You're probably familiar with running out of storage if you own an older phone. Things slow to a crawl when your phone runs low, and Google claims you'll notice performance issues when your device has less than 10% storage space remaining. Keeping your unused storage space around 20% is a better bet.
- Uninstall unused apps, delete photos, and clean up unused files.
- Follow our guide on freeing up storage space for a detailed breakdown of how to clean out your phone effectively.
- Don't forget to back up data to the cloud. Photos and videos take up a lot of space, so regularly back up large media files to Google Photos.

3. Uninstall unused Android apps

Unused apps take up storage space on your mobile phone and may clog the memory (RAM) if they run in the background. If you downloaded apps you no longer use, uninstalling them may improve system smoothness and battery life. There are different ways to uninstall apps, but you can usually long-press the app icon and either select Uninstall or drag the icon to the uninstall prompt at the top of the screen.

You can clear individual app caches if you don't want to remove applications. Here's how to clear an app cache:

- Open the Settings app.
- Tap Storage .
- Tap Other Apps .
- Select an app and tap Clear Cache.

4. Change the system animation speed

Changing the system animation speed on your Android phone won't speed it up, but it will create a perception of your device performing faster. This feeling of improved system performance is due to a reduced animation delay, causing graphics sequences to finish quicker.

This trick almost feels like magic if the animations on your Android phone seem particularly slow or sluggish. You can turn off the system animations for better results. However, you'll sacrifice the flashy transition effects in the process. The setting is usually hidden in the developer options, so follow our guide on speeding up the animations on your Android phone.

5. Use Lite edition apps

Many apps like Facebook offer Lite edition apps for old and low-end Android devices with limited RAM and storage. Lite edition apps are smaller and less resource-hungry than their full-blown counterparts.

Google shut down its Lite apps, but many social media apps still offer Lite versions.

6. Update to the latest software

If your phone feels sluggish, check for available updates. Google optimizes Android with every new release. Most manufacturers do the same for their software skins. So, upgrading to the latest Android version can free up system resources on your device, which could help with faster app loading times and improved system smoothness.

Once you've confirmed you have the latest version of Android, take a moment to check the Google Play Store to see if you have any apps that should be updated. Our app update guide walks you through the steps. App updates often include bug fixes and other improvements.

You can also turn on automatic updates in the Google Play Store. With automatic updates, apps update when you're not using your phone and have a Wi-Fi connection. You can tweak the settings to allow mobile data updates, but your service provider may charge additional fees or slow your internet speed if you exceed your monthly data limit.

7. Perform a factory reset

If you've worked through all the suggestions so far and you're still dealing with a pokey device, kick things up a notch. A factory reset is an excellent but extreme way to improve performance. It restores your device to its stock state and erases all your data.

If you are ready to factory reset your Android device, first create a backup of your essential data. Then, follow our guide to perform a factory reset safely.

8. Consider installing a custom ROM

If you have a relatively old (and slow) Android phone or one that has reached the end of its manufacturer's support, consider installing a custom ROM or kernel on it. However, this voids your warranty if active.

Before proceeding, ensure your phone's bootloader is unlockable, as you're likely out of luck without that. The method to root and install custom ROM or kernels varies depending on the variant and device manufacturer on phones where the bootloader unlocking is not an issue.

Custom ROMs can brick your phone, so you don't want to do this unless you're willing to buy a new phone.

LineageOS and Paranoid Android are among the most popular custom ROMs, though they may not be the best for your device regarding stability. Do your research before deciding which custom ROM to install on your device. The XDA forums are generally a good place to start for this.

Speed up your phone ever so slightly

These tips are most effective for phones you've used for a while. However, there comes a time when you'll need to replace it. In this scenario, make sure you pick the right phone based on your needs.

ABOUT THE AUTHORS

Haroun Adamu (281 Articles Published)

Haroun joined Android Police in 2021, reporting on the latest stories in the tech world. Since then, he's gleefully covered everything from the most mundane Google Docs features to more mainstream Android and Chrome OS experiences, but he can't seem to get enough. His curiosity is only limited by the gadgets he has to play with at any given time. How did it all start, though? The story of his affinity for tech takes us back to a time long ago. When Haroun was younger, he wanted to be a doctor - he still wants to be one - but the tech bug also bit him. He started following the industry for his pleasure around 2014 before eventually taking up a writing role with Android Police. He's also written several buyer guides (and features) for How-To Geek, recommending the best smartphone and laptop gadgets. Before his foray into tech writing, Haroun crafted several sales articles and landing pages for copywriting agencies. He also tapped into his inner gearhead energy to write for automotive sites like HotCars and Vehicle History. His passion for medicine is still strong, and he's currently studying for an MBBS degree. Haroun clearly likes to wear many hats, though his favorite is sometimes a mystery.

Jon Gilbert (301 Articles Published)

Jon has been a freelance writer at Android Police since 2021. He primarily writes how-to guides and round-ups, but occasionally covers news. His favorite Android device was the Pixel 2 XL, and he regards the three-month period where he owned an iPhone as a time of the utmost shame. Jon graduated with a History degree in 2018, but quickly realized his writing skills were better put to use writing about tech rather than essays. He started writing and editing for startups shortly after graduating, where he did everything from writing website copy to managing and editing for a group of writers. In his free time, you can find him fiddling with computers and spending his entire paycheck on vinyl records.



SELECTED FOR YOU

In this issue of our newsletter, you will find articles on the benefits of task switching, the power of emotional creativity, the two-part mindset and 4 questions if you want to change.

https://anniemurphypaul.substack.com/p/why-you-should-be-task-switching?utm_source=substack&utm_medium=email

WHY YOU SHOULD BE TASK-SWITCHING MORE OFTEN

It hinders straightforward productivity, but it enhances creativity.

By Annie Murphy Paul



A few weeks ago, I read an excellent interview in *The New York Times Magazine* with Georgetown professor of computer science Cal Newport. Many of you may know Newport from books like *Deep Work*, which elaborate his ideas about doing meaningful work in the face of endless distractions. At one point in the interview, Newport says this:

“The critical mind-set shift is understanding that even minor context shifts [that is, switching focus from the task at hand to a different task] are productivity poison. That’s the foundational message. We used to multitask, and then research came out and said you can’t literally multitask. Your brain can’t have your inbox open next to the memo you’re writing while you’re also on the phone. So everyone, in the first decade of the 2000s, said: I turned off my notifications. I do one thing at a time. But what we didn’t realize is that even when you jump over to check the inbox and come right back, it can be just as damaging as multitasking. When you looked at that email inbox for 15 seconds, you initiated a cascade of cognitive changes. So if you have to work on something that’s cognitively demanding, the rule has to be zero context shifts during that period. Treat it like a dentist appointment. You can’t check your email when you’re having a cavity filled. You have to see it that way.”

Science backs up Newport here; as David Marchese, Newport's interviewer, added in a side note: "Research has shown that people who work on multiple things concurrently are less able to filter out irrelevancy, have poorer memory and are more easily distracted.”

Yes! True. Except.
Except except EXCEPT:

It turns out that task switching increases creativity. If you want to be creative, you should actually be switching tasks a lot *more* than you are already.

That was the conclusion of a set of studies published by Columbia Business School professors Jackson Lu, Modupe Akinola, and Malia Mason in the journal *Organizational Behavior and Human Decision Processes*. They found that forcing people to switch frequently between two different tasks increased their creativity in two ways:

1. It improved their ability to generate of *multiple* ideas, heading in diverse directions; and
2. It improved their ability to identify the *unique* or *best* solution to the problem.

Why would switching between tasks have this effect? **Because temporarily setting a task aside reduces *cognitive fixation*.** Decades of research have found that people tend to get stuck on one particular way of approaching a problem, failing to see that other approaches are possible. Setting the task aside for a time helps break the hold of our fixation, and allows us to return to the task with fresh eyes and a fresh mind.

Of course, you could simply take a break from working on the creative task—go get a snack, fold some laundry. The beauty of the technique proposed by Lu and his coauthors is that it preserves both productivity *and* creativity. You're working the whole time, just on two different tasks, and continually bringing fresh creativity to each one.

Here are two nuances to Lu's research that I found helpful.

Nuance One: It seems like a good idea to reach a kind of resting place with one task, and then switch to the other. But Lu's study and others found that this is *not* the approach that is most conducive of creativity. The point about fixation is that we don't realize when we're fixated. So **it's actually better to *force* ourselves to switch tasks at regular, closely-spaced intervals, rather than leaving it up to our own discretion.**

Set a timer for yourself and work on one task for five minutes; the timer goes off, and now you've got five minutes to work on the alternate task; five minutes later, it's back to the original task. (I know it sounds crazy-making, but try it. It actually feels energizing, in my experience.)

Nuance Two: In the course of their research, Lu and his collaborators also discovered that people don't readily recognize that task-switching makes them more creative, and therefore don't choose to do it. We've too fully absorbed the message of Cal Newport and others that task-switching is bad, really bad.

As Lu et al. write: "People discount the creative efficacy of continual task switching, such that they overwhelmingly fail to select the condition that yields the best creative performance." **When it comes to creative tasks, they say, we are not switching too often. Rather, we are radically *under-switching*.**

How about you? Have you had experience with task-switching increasing your creativity?



THE POWER OF EMOTIONAL CREATIVITY

The skills you apply to your creative work can also enhance your emotional life.

By Annie Murphy Paul

In a Science of Creativity [post](#) last week, I noted that there are many ways to be creative, including being *emotionally* creative. In today's post I want to explore one particular way of being emotionally creative, and what it has to tell us about creativity more generally.



So—say something upsetting has happened. How do you handle it? **Dozens of psychological studies have identified a strategy that is especially effective: *cognitive reappraisal*.** Cognitive reappraisal involves reframing the meaning of emotional events: we change the way we're thinking about a situation in order to alter its emotional impact. Compared to, say suppressing our feelings, engaging in cognitive reappraisal is associated with higher well-being and more adaptive responses to the situation at hand.

And in order to do cognitive reappraisal well, it helps to be—you guessed it—creative! Faced with a situation that at first glance seems bad, very bad and only bad, it takes creativity to see the situation in a new light. Researchers have a name for people's ability to come up with these alternate explanations: *reappraisal inventiveness*.

Psychologists have even developed a [test](#) to measure how good we are at doing this. Read over the following two vignettes, taken from the Reappraisal Inventiveness Inventory, and see how many different ways you can find to reframe the situations described:

Scenario 1: You arrive at your apartment after having been on a long vacation. You had asked a friend of yours to water your plants while you were gone. Now you see that most of your plants have died. You call your friend. She tells you on the phone that the distance to your apartment was too long for her to water your plants as agreed.

Scenario 2: You need a new laptop. You go to a store and choose a model. It is really expensive, and you ask the salesperson if there is anything she can do about the price. When she refuses to help you out, you buy the laptop at its full price. The next day, you pass the store and see a sign hanging in the window: SALE: 50% off of all laptops. You go in and ask the salesperson why she didn't tell you about the sale. She tells you that she earned a higher commission by selling you the laptop for the full price.

While imagining various ways you could reframe these (genuinely infuriating!) scenarios, your brain was [engaged](#) in the same kinds of processes that are activated during creative idea-generation.

Two capacities in particular are called upon in both cases: *fluency* and *flexibility*.

Fluency refers to the ability to generate a whole lot of ideas that are relevant and potentially useful. Flexibility refers to the ability to shift among different perspectives and see things from different angles, thereby generating ideas that are meaningfully diverse and different.

Of course, the act of creating is itself laden with emotions, sometimes negative ones. At the risk of getting too meta: Can we apply emotional creativity to the act of being creative?

Say we're stuck in the middle of a project and can't figure out our next step. Or say we've received some negative feedback about a piece we created, or even an outright rejection. Can we come up with inventive reappraisals to apply to what has happened?

The science of emotional creativity suggests that we can bring our already-existing strengths as creative people to our emotions, thus enabling more creativity—a virtuous cycle.

How about you? Have you been able to be inventive in the reappraisals you apply to the dilemmas of creative life, or of life in general?

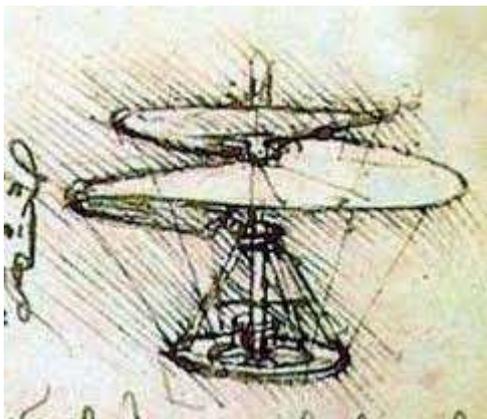


https://anniemurphypaul.substack.com/p/the-two-part-mindset-that-made-leonardo?utm_source=substack&utm_medium=email

THE TWO-PART MINDSET THAT MADE LEONARDO SO CREATIVE

Both parts are necessary for creativity to flourish

By Annie Murphy Paul



“Study the anatomy of the wings of a bird together with the muscles that move those wings,” Leonardo da Vinci wrote in his notebook around 1490. “Do the same for man to show the possibility that man could sustain himself in the air by the flapping of wings.”

For more than 20 years, Leonardo did as he had commanded himself, producing more than five hundred drawings and thirty-five thousand words in a determined effort to produce a “flying machine.” His work ultimately provided the foundation for the invention of airplanes and

helicopters some 400 years later. But how was it that Leonardo kept up this extraordinary stream of creative energy?

The researchers C. Dominik Güss, Sarah Ahmed, and Dietrich Dörner have a theory, which they described in an [article](#) in *Perspectives on Psychological Science* in 2021. They hold up Leonardo as an exemplar of the creative mindset—which, they say, **pairs a high need for certainty with a low need for competence.**

How do these two inclinations propel creativity? In brief, it works like this: You find a problem that you really, *really* want to solve. At the same time, you work on developing a tolerance for *not knowing* the solution—yet. Both dispositions are necessary to move the creative process forward.

As the authors note, creativity is largely about motivation. We rely on a powerful need for certainty to drive us forward, to generate the irresistible urge to pursue our vision. Güss et al. note that Leonardo had this quality in spades: “As soon as da Vinci was confronted with a phenomenon, he became interested in understanding it and took immediate action to do so,” they write. In his exquisite 2017 [biography](#) of the artist, Walter Isaacson observed that Leonardo possessed “an omnivorous curiosity, which bordered on the fanatical.”

But this need for certainty, which is the engine that drives creativity, can easily propel us in the *wrong* direction. Say we have a high need for certainty *and* a high need for competence—for feeling like we know what we’re doing. Then, write Güss and his coauthors, we are likely “to engage in anything that could restore competence quickly, rather than in explorations of a new domain.” If we can’t deal with our temporary lack of competence, the need for certainty will drive us toward safety-seeking behaviors that make us feel competent again, right now in the moment—but that steer us away from creative solutions.

So how do we deal with that very uneasy feeling of not knowing, not being competent? As a devotee of mindfulness, my belief is that it’s important first of all to simply be *aware* of these feelings, to accept them and work alongside them, instead of allowing them to impel us blindly toward the refuge of a neat (but conventional) solution.

Güss and his collaborators suggest another possibility, one that also makes sense to me. I’ll quote from them here, as they return again to the example of Leonardo:

“Even when he worked in a new domain, such as flying, da Vinci could rely on his vast knowledge and skills. He had successfully created numerous inventions, drawings, and paintings and could rely on his successful strategy to divide a big problem into tiny problems that could be mastered. He had not only *epistemic* competence (i.e., enormous knowledge and skills) but also *heuristic* competence (i.e., trust and confidence in his own ability to master new situations and problems successfully).”

In other words, a sense of confidence about our *global* competence (“In general, I’m pretty good at this, and I know how to move toward getting this done”) allows us to tolerate the temporary feelings produced by *situational* incompetence—permitting us to remain open to new possibilities even as they take their time crystallizing into satisfying solutions.

I know that I have often felt this way myself as a writer. In the middle of a project, I will have no idea how a particular article or chapter is going to take shape, and I can feel very much at sea—not a comfortable feeling. At the same time, I’ve built up a bedrock belief over

the years that tells me: *I've done this a million times and I have faith that I will find a way this time, too, even if I don't know precisely what that way looks like right now.* Score one for the value of experience and expertise!

So—as you embark on your next creative endeavor, think about cultivating these two mutually-enhancing drives: a high need for certainty (I *really* want to figure this out!), and a low need for competence (I'm OK with feeling kind of incompetent and not-masterful in the process of figuring this out).

How about you—how have you been able to navigate between the powerful need to know something, and the tenuous state of not-knowing-yet?



HOW TO CHANGE

<https://www.edsurge.com/news/2020-03-04-this-large-district-uses-4-questions-to-teach-every-educator-how-the-brain-learns>

This Large District Uses 4 Questions to Teach Every Educator How the Brain Learns

By Margaret Lee

We framed our work around four questions, through the lens of research:

1. **What should we keep doing?** There are many research-informed strategies to improve instruction and support student wellbeing that are rooted in truths that my colleagues and I saw daily in our own classrooms. Even though we don't always have the knowledge of brain science or the academic research that proves why a strategy—like having students quiz themselves using flashcards—is effective, our experiences in the classroom provide us with evidence that it is. Affirming strategies that people are already comfortable using reinforces their professionalism and expertise.
2. **What should we retire?** This question is anchored in a quote from Dr. Maya Angelou: “Do the best you can until you know better. Then when you know better, do better.” Advances in our understanding of how the brain best learns have grown by leaps and bounds over the last two decades. Some of what we thought was good practice years ago, like giving students learning style inventories, is no longer supported by research. That doesn't mean that it was wrong then, but it is wrong to continue doing now. We put those strategies on the “retire” pile.
3. **What do we revise?** The heart of this work lies in wrestling with the nuances of what works under which conditions and making appropriate adjustments. This is

where the dynamic creativity of our teachers makes a difference. Take, for instance, the flashcards example. Maybe we've been suggesting that students quiz themselves using cards. But have we taught them why or how? Have we shared with them the importance of pausing to retrieve the information before flipping the card over? If not, we need to tweak our practices. There are many cases in which we make subtle changes to our strategy or curriculum based on MBE research to improve teaching and learning.

4. **What do we need to start doing?** Sometimes it's tough to figure out what's missing, but considering new ideas and practices that might support student learning is critical. Our work in the area of equity and growth mindset, for example, helped us unpack our thinking about student achievement, purposeful work and expectations, but until we learned about the research around the mindset of belonging, we were missing a critical component of the equation. By actively focusing on developing a sense of belonging in our schools and classrooms, our students were better able to spend their cognitive energy on learning, rather than wondering, "Do I really belong here?"



<https://www.sciencedaily.com/releases/2020/06/200610094042.htm>

HOW THE BRAIN CONTROLS OUR SPEECH

Source:

Goethe University Frankfurt

Summary:

Speaking requires both sides of the brain. Each hemisphere takes over a part of the complex task of forming sounds, modulating the voice and monitoring what has been said. However, the distribution of tasks is different than has been thought up to now, as an interdisciplinary team of neuroscientists and phoneticians has discovered.

Speaking requires both sides of the brain. Each hemisphere takes over a part of the complex task of forming sounds, modulating the voice and monitoring what has been said. However, the distribution of tasks is different than has been thought up to now, as an interdisciplinary team of neuroscientists and phoneticians at Goethe University Frankfurt and the Leibniz-Centre General Linguistics Berlin has discovered: it is not just the right hemisphere that analyses how we speak -- the left hemisphere also plays a role.

Until now, it has been assumed that the spoken word arises in left side of the brain and is analysed by the right side. According to accepted doctrine, this means that when we learn to speak English and for example practice the sound equivalent to "th," the left side of the brain controls the motor function of the articulators like the tongue, while the right side analyses whether the produced sound actually sounds as we intended.

The division of labour actually follows different principles, as Dr Christian Kell from the Department of Neurology at Goethe University explains: "While the left side of the brain controls temporal aspects such as the transition between speech sounds, the right hemisphere is responsible for the control of the sound spectrum. When you say 'mother', for example, the left hemisphere primarily controls the dynamic transitions between "th" and the vowels, while the right hemisphere primarily controls the sounds themselves." His team, together with the phonetician Dr Susanne Fuchs, was able to demonstrate this division of labour in temporal and spectral control of speech for the first time in studies in which speakers were required to talk while their brain activities were recorded using functional magnetic resonance imaging.

A possible explanation for this division of labour between the two sides of the brain is that the left hemisphere generally analyses fast processes such as the transition between speech sounds better than the right hemisphere. The right hemisphere could be better at controlling the slower processes required for analysing the sound spectrum. A previous study on hand motor function that was published in the scientific publication "elife" demonstrates that this is in fact the case. Kell and his team wanted to learn why the right hand was preferentially used for the control of fast actions and the left hand preferred for slow actions. For example, when cutting bread, the right hand is used to slice with the knife while the left hand holds the bread.,

In the experiment, scientists had right-handed test persons tap with both hands to the rhythm of a metronome. In one version they were supposed to tap with each beat, and in another only with every fourth beat. As it turned out, the right hand was more precise during the quick tapping sequence and the left hemisphere, which controls the right side of the body, exhibited increased activity. Conversely, tapping with the left hand corresponded better with the slower rhythm and resulted in the right hemisphere exhibiting increased activity.

Taken together, the two studies create a convincing picture of how complex behaviour -- hand motor functions and speech -- are controlled by both cerebral hemispheres. The left side of the brain has a preference for the control of fast processes while the right side tends to control the slower processes in parallel.

Story Source:

Materials provided by **Goethe University Frankfurt**. *Note: Content may be edited for style and length.*

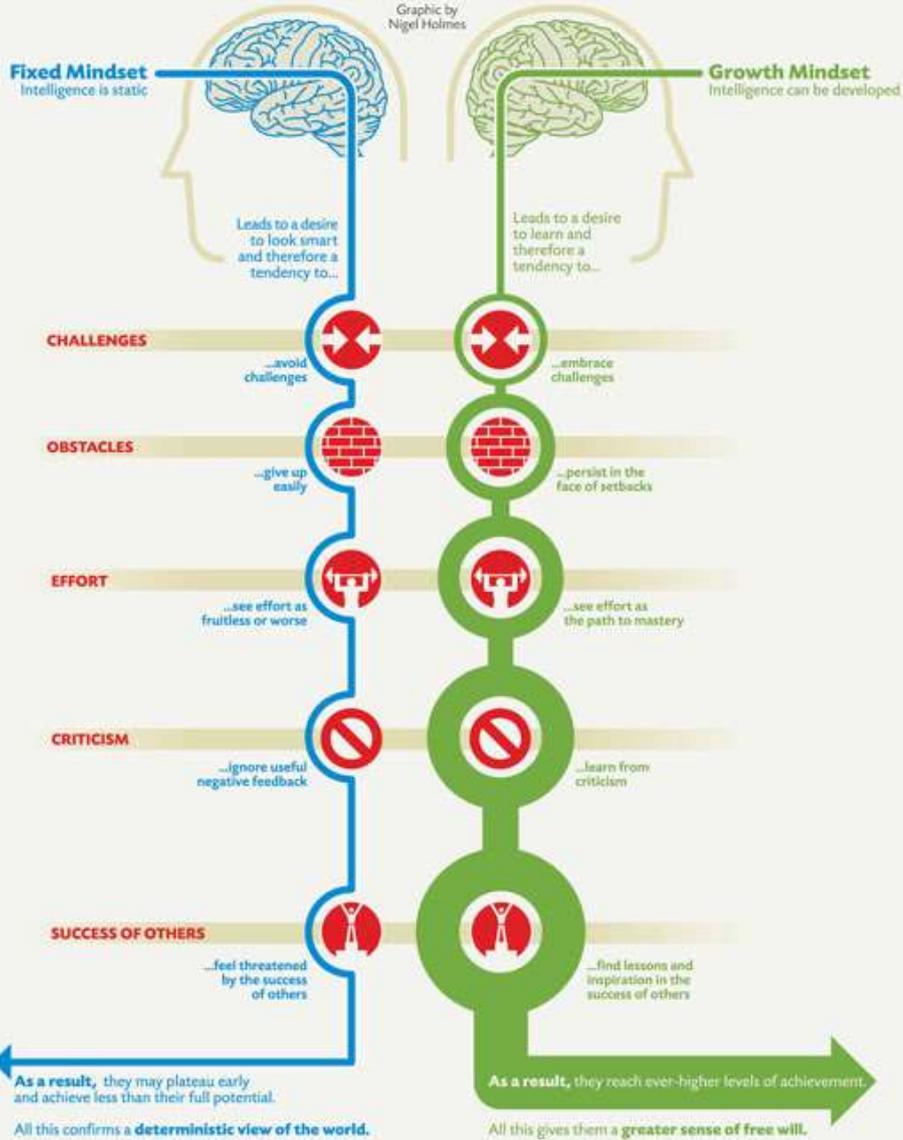
Journal Reference:

1. Mareike Floegel, Susanne Fuchs, Christian A. Kell. **Differential contributions of the two cerebral hemispheres to temporal and spectral speech feedback control.** *Nature Communications*, 2020; 11 (1) DOI: [10.1038/s41467-020-16743-2](https://doi.org/10.1038/s41467-020-16743-2)

TWO MINDSETS

CAROL S. DWECK, Ph.D.

Graphic by
Nigel Holmes



9 Thinking Behaviours...

<p>CLARITY</p> <p><i>You have added detail and examples.</i></p> <p><i>Could you elaborate?</i></p> <p><i>Could you illustrate what you mean?</i></p> <p><i>Could you give me an example?</i></p>	<p>ACCURACY</p> <p><i>Your thinking has facts and research to back it up.</i></p> <p><i>How could we check on that?</i></p> <p><i>How could we test that?</i></p> <p><i>How do we know this is true?</i></p>	<p>PRECISION</p> <p><i>Your thinking is specific and exact.</i></p> <p><i>Could you be more specific?</i></p> <p><i>Could you give more details?</i></p> <p><i>Could you be more exact?</i></p>
<p>RELEVANCE</p> <p><i>Your thinking is directly related to the central idea, problem or question you are working on.</i></p> <p><i>How does this relate to the problem?</i></p> <p><i>Does this answer the question?</i></p> <p><i>How does this help us?</i></p>	<p>DEPTH</p> <p><i>You have predicted difficulties or problems with your thinking. You imagine what could go wrong and what you could do about it.</i></p> <p><i>What will make this difficult?</i></p> <p><i>Have you predicted different possible outcomes?</i></p> <p><i>Have you looked ahead?</i></p>	<p>BREADTH</p> <p><i>You have considered other points of view.</i></p> <p><i>Do you need to look at this from another perspective?</i></p> <p><i>Do you need to consider other points of view?</i></p> <p><i>Do you need to look at this in another way?</i></p>
<p>LOGIC</p> <p><i>You show your thinking in a way that make sense to others.</i></p> <p><i>Does all this make sense together?</i></p> <p><i>Does your thinking follow the evidence?</i></p>	<p>FAIRNESS</p> <p><i>You are aware of the thoughts and ideas of others. You do not ignore facts that disagree with your thinking. You are open to changing your mind.</i></p> <p><i>Am I considering the thinking of others?</i></p> <p><i>Is my purpose fair in this situation?</i></p> <p><i>Is my thinking based on facts, or just opinions?</i></p>	<p>SIGNIFICANCE</p> <p><i>Your thinking is important to the central idea, problem or question you are working on.</i></p> <p><i>Which of these facts are the most important?</i></p> <p><i>Is this the most important thing to consider?</i></p> <p><i>Are you focusing on the most important thing?</i></p>



REFLECTIONS ON THE SESSION AT THE ELT E-CONFERENCE

BY MALTEPE UNIVERSITY, İSTANBUL

6 - 7 May 2023

By Prof. Dr. Aydan Ersöz

Maltepe University School of Foreign Languages organized its 17th ELT E-Conference titled "Sailing Towards New Horizons" on 6-7th May, 2023. The aim was to host experts in ELT to share their ideas, knowledge and experience on current developments in second-language pedagogy in an informative and engaging way.

I was invited to give an online talk as a keynote speaker at the ELT E-Conference by Maltepe University, İstanbul. The conference had 5 keynote speakers and some concurrent sessions all held online.

It was a successful conference thanks to the organizers, speakers, and all participants. The host kindly released the videos of the sessions on YouTube.

2023 ELT E-CONFERENCE

maltepe university

REGISTRATION UNTIL 05 MAY 2023

6th May - DAY 1

09:30 - Opening Ceremony

Plenary Speakers:

10:00-10:45 - Prof. Dr. Aydan ERSÖZ
"Language is a Gift, Otherwise It's Not Language Anymore"

11:00-11:45 - Prof. Dr. Hossein FARHADY
"Revisiting EFL Teachers' Assessment Knowledge"

12:00-12:45 - Prof. Dr. İknur SAVAŞKAN
"A Glimpse at Psychological Mechanisms and Language Learning"

12:45-13:30 - LUNCH BREAK

13:30-13:50 - Zennure ELGÖN GÜNDÜZ
"University Students' Attitudes Towards Online Collaborative Writing in English as a Foreign Language Classes"

14:00-14:20 - Deniz ÖZBEYLİ
"Promoting Equity and Leadership in the Language Classroom Through Inclusive Education"

END OF DAY 1

WEBINAR

maltepe.edu.tr
<http://www.maltepe.edu.tr/vcagdl/en>

If you are interested, you can watch them on YouTube –
<https://www.youtube.com/watch?v=gX8ytx2OIv0>,
<https://www.youtube.com/watch?v=cTG6JsrDadM>

Here is the summary of my talk, “Language is a whole, otherwise it’s not language anymore”.
[This quote belongs to Pat Rigg, (1991)]

Language is the most important means of communication; and it should be taught as such. No one uses language for the sake of using isolated forms. People have a reason to communicate; a function to carry out. Hence, language forms and components are NOT the master but the servant.

All main language skills (reading, listening, speaking, and writing) and sub-skills (grammar, vocabulary, pronunciation, etc.) exist to serve communication. We also employ non-verbal and suprasegmental features to communicate. All these aspects are like stitches in knitting. They stand together to form a pattern as a whole. They are tightly interwoven. If we miss one stitch, the pattern is destroyed.

Segregated approaches focus on the teaching of language components explicitly and separately. Learners are exposed to a dissection of language components. It is very much like giving a bunch of yarns to learners separately and asking them to enjoy the pullover.

Integrating the language skills and components promotes the learning of real content, and displays the fact that language is NOT solely an academic subject to be studied for exams, but it is a means of communication. It can be highly motivating to learners of all ages and backgrounds. Learners will get a chance to see how the pullover is knitted while actually enjoying wearing it.

Rebecca Oxford stated that when we use a segregated approach (also known as a language-based approach), “the language itself [becomes] the focus of instruction (language for language’s sake) ...

2023 ELT E-CONFERENCE
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REGISTRATION
UNTIL 05 MAY, 2023

7th May - DAY 2

Plenary Speakers:

10:00-10:45 - Prof Dr. Esim GURSOY
"Using Peer Supervision To Implement Reflective Practice For The Professional Development Of Teachers"

11:00-11:45 - Prof Dr. Gabriela LOJOVA
"Why And How To Become An LCA Teacher"

11:45-12:30 - LUNCH BREAK

12:30-12:50 - Dr. Natalia GUNINA
"Becoming a Lexical Teacher: Lexis-Oriented Activities in the English Classroom"

13:00-13:20 - Dr. Nudžejma ÇAKIR
"The Role of the L2 in the Process of Social Integration of the Immigrants Case study: Immigrants from Bosnia who immigrated to the USA, St. Louis"

13:30-13:50 - Gökçe GÖK
"Bringing Computational Design and Thinking to English Language Classrooms Through Coding and Programming: Reflections from European CodeWeek Bootcamp'22 Project"

14:00-14:20 - Murat AKBIYIK
"Digital Competencies in ELT"

14:20-14:30 - Closing Remarks

END OF DAY 2

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https://www.maltepe.edu.tr/yabadi/en

the emphasis is not on learning for authentic communication” (2008). Oxford stated that integrating the language skills promotes the learning of real content, not just the dissection of language forms. Learners are exposed to the authentic (or sometimes semi-authentic) language and challenged to interact naturally in the language.

Teaching language integratedly makes the old PPP technique unfashionable and outdated. PPP is the technique of *presenting* the language, *practicing* it in a controlled way, and then giving students the chance to use it in a free communication *production* activity. If you are interested, please visit <https://www.tefl.net/elt/articles/teacher-technique/why-ppp-is-unfashionable/> for more detailed information.

David Evans stated that PPP cannot be defended on a theoretical basis, for it does not seem to have one. It never had a philosophical underpinning. The defenders of the PPP model are those who are for the teaching of grammar explicitly in a segregated manner. Evans explained PPP as follows:

The standard class consists of presentation, practice, and production. Typically a teacher selects a target or ‘language item’ from a preordained syllabus and explains it deductively to the student. The teacher lectures and explains; students listen to learn.

The practice stage is typically divided into two sections, controlled and more meaningful. In controlled practice the student is involved in mechanical production, simply repeating the target, without needing to think about when or where, or how to use it. In more meaningful practice, the student decides how the target is used and may be required to manipulate the form.

The production stage is when the student must decide if and when to use the structure that has been ‘learned’. Supposedly, at this stage, the student can communicate which has never been the case. Hence, it is vital that we need to adopt an integrated viewpoint where we see language as a whole entity, and all skills and components are integrated when taught/learned.

References:

- Evans, D. (1999). <https://www.birmingham.ac.uk/essays/evanssla>
- Oxford, Rebecca. (2001). Integrated Skills in the ESL/EFL Classroom. ERIC Digest, Number: ED456670.
- Oxford, Rebecca. (2008). Hero with a thousand faces: Learner autonomy, learning strategies and learning tactics in independent language learning. In Hurd, S.& Lewis, T. (eds) Language learning strategies in independent settings. Cromwell Press Ltd.
- <https://www.tefl.net/elt/articles/teacher-technique/why-ppp-is-unfashionable/>

SOME THINGS TO THINK ABOUT

In this issue of our newsletter, you will find articles on the relationship between expectation and learning, the role that motivation plays, microbreaks, and the basics of mentoring.

<https://www.sciencedaily.com/releases/2020/04/200415110441.htm>

How expectations influence learning

Ruhr-University Bochum

Summary:

During learning, the brain is a prediction engine that continually makes theories about our environment and accurately registers whether an assumption is true or not. A team of neuroscientists has shown that expectation during these predictions affects the activity of various brain networks.

During learning, the brain is a prediction engine that continually makes theories about our environment and accurately registers whether an assumption is true or not. A team of neuroscientists from Ruhr-Universität Bochum has shown that expectation during these predictions affects the activity of various brain networks. Dr. Bin Wang, Dr. Lara Schlaffke and Associate Professor Dr. Burkhard Pleger from the Neurological Clinic of Berufsgenossenschaftliches Universitätsklinikum Bergmannsheil report on the results in two articles that were published in March and April 2020 in the journals *Cerebral Cortex* and *Journal of Neuroscience*.

The neuroscientists identified two key regions in the brain: the thalamus plays a central role in decision-making. The insular cortex, on the other hand, is particularly active when it is clear whether the right or wrong decision has been made. "The expectation during learning then regulates specific connections in the brain and thus the prediction for learning-relevant sensory perception," says Burkhard Pleger.

Focus on the decision making process

For the investigation, the team used a learning task that focuses on the decision-making process during the perception of skin contact in the brain. "It's like learning a computer strategy game using a game pad, which gives sensory feedback to certain fingers on certain stimuli," compares Pleger. "The point is that a certain touch stimulus leads to success and that this has to be learned from stimulation to stimulation."

28 participants were given either tactile stimulus A or B on the index finger in each trial run. At the push of a button, they then had to predict whether the subsequent tactile stimulus would be the same or not. The probability of A and B was constantly changing, which the participant had to learn from prediction to prediction.

Strategy analysis

During the test, the participants' brain activity was examined using functional magnetic resonance imaging. The researchers were particularly interested in the trial runs in which the participants changed their decision-making strategy. They asked the question to what extent the change in expectations influenced brain activity.

To the researchers two brain regions stood out: the thalamus and the insular cortex. The thalamus processes information that comes from the sensory organs or other areas of the brain and passes it on to the cerebrum. It is also called the gateway to consciousness.

A new role for the thalamus

Using functional magnetic resonance images, the researchers were able to show that different brain connections between the prefrontal cortex and the thalamus were responsible for maintaining a learning strategy or changing the strategy. The higher the expectations before the decision, the sooner the strategy was maintained and the lower the strength of these connections. With low expectations, there was a change of strategy and the regions seemed to interact much more strongly with each other. "The brain appears to be particularly active when a learning strategy has to be changed while it takes significantly less energy to maintain a strategy," concludes Pleger.

"So far, the thalamus has been viewed as a switch," adds the neuroscientist. "Our results underline its role in higher cognitive functions that help decision-making while learning. So the thalamus is not only a gateway to sensory consciousness, but rather it seems to link it to cognitive processes that serve, for example, to make decisions

Affecting sensory perception

The insular cortex, on the other hand, is involved in perception, motor control, self-confidence, cognitive functions and interpersonal experiences. This part was particularly active when a participant had already made his decision and then found out whether he was right or wrong. "Different networks that are anchored in the insular cortex are regulated by expectations and thus seem to have a direct influence on future sensory perception," said Pleger.

Story Source:

Materials provided by **Ruhr-University Bochum**. Original written by Judith Merkelt-Jedamzik. *Note: Content may be edited for style and length.*

Journal References:

1. Burkhard Pleger, Bin A Wang. **Confidence in Decision-Making during Probabilistic Tactile Learning Related to Distinct Thalamo–Prefrontal Pathways.** *Cerebral Cortex*, 2020; DOI: [10.1093/cercor/bhaa073](https://doi.org/10.1093/cercor/bhaa073)
2. Bin A. Wang (王斌), Lara Schlaffke, Burkhard Pleger. **Modulations of insular projections by prior belief mediate the precision of prediction error during tactile learning.** *The Journal of Neuroscience*, 2020; JN-RM-2904-19 DOI: [10.1523/jneurosci.2904-19.2020](https://doi.org/10.1523/jneurosci.2904-19.2020)



<https://www.teachingchannel.org/tch/blog/spark-motivation-your-students-success-criteria>

Spark Motivation in Your Students with Success Criteria



Marine Freibrun

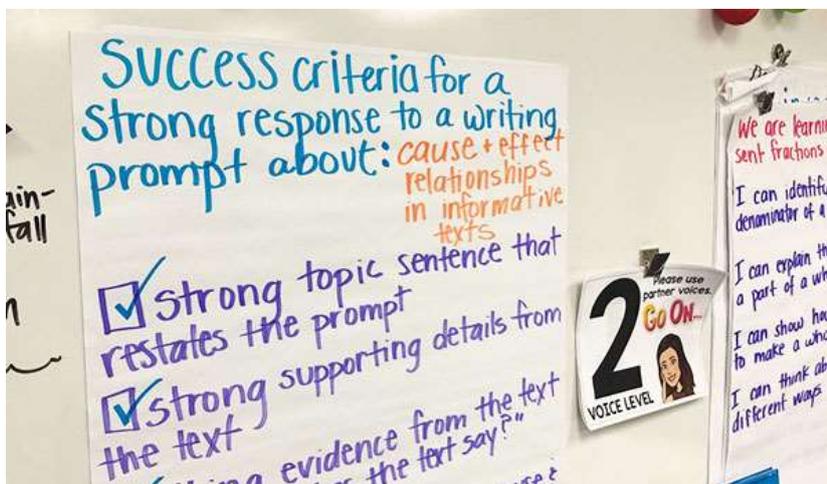
Think about a time when you were learning something. Did you know where you were going in the learning progression? Did you understand the outcome?

Nancy Frey, Douglas Fisher, Olivia Amador, and Joseph Assof (2018), authors of *The Teacher Clarity Playbook*, compare learning and outcomes to a pilot flying a plane.

“Imagine getting into an airplane that was being flown by a pilot who didn’t know where he or she was headed. Rather, a control tower would contact her at some unspecified time in the future to let her know she had arrived, or worse, that she missed the mark entirely. That is a completely irrational way to fly a plane” (p. 20).

Students are flying their own “learning plane.” If we know they know where they are headed, learning would be much more successful and efficient. If students know the outcome of the learning, know what the goals of the learning are, and are able to communicate how they’ll get there, then they have taken ownership of their learning. But the question is, how do we as teachers help our students get there? (p. 20)

One way is through implementing **Success Criteria**.



What is success criteria?

To start, we need to think about *teacher clarity*. A major part of *teacher clarity* is understanding what students need to learn and identifying how they’ll know that they

learned it (p. xv). To do this we need to analyze standards, plan meaningful instruction and assessments with impact, and clarify expectations (p.xv). Success criteria helps students know what success looks like. When students know this, they are more likely to plan and predict, set goals, and acquire a stronger sense of how to judge their own progress (p.xvi).

Success criteria really provides students with an opportunity to assess their own learning. Think of it as an assessment *as* learning. Assessment *as* learning occurs when students personally monitor what they're learning and use the feedback from this monitoring to make adjustments, adaptations, and even major changes in what they understand. Fisher et. al explain that “success criteria let students in on the secret that has been too often kept from them — **what the destination looks like**” (p. 20). Part of success criteria are the learning intentions (or objectives) that are communicated to students, which is an end result of careful planning. The success criteria provide a mean for students and teachers to gauge progress toward learning. **Success criteria makes learning visible to the teacher and the student** (p.20).

Why is success criteria effective?

Success criteria have been shown to increase students' internal motivation. It provides students with clear, specific, and attainable goals that can spark motivation. Even in some of the most reluctant learners (p.20). The more explicitly and precisely they can see the goal, the more motivated they will likely be to meet that goal. The authors of the *The Teacher Clarity Playbook* explain that, “internal motivation to succeed is one of the most important things your students can learn” (p. 20).

What are examples of success criteria?

Success criteria is NOT “do your best” or “try hard” and they are NOT tasks to be completed, like “finish the art project” or “finish the writing assignment.”

Success criteria does include “I can” statements that focus on future success levels.

- Ex. I can use correct grammar so my reader can read my writing.

Success criteria can be statements of what has been learned.

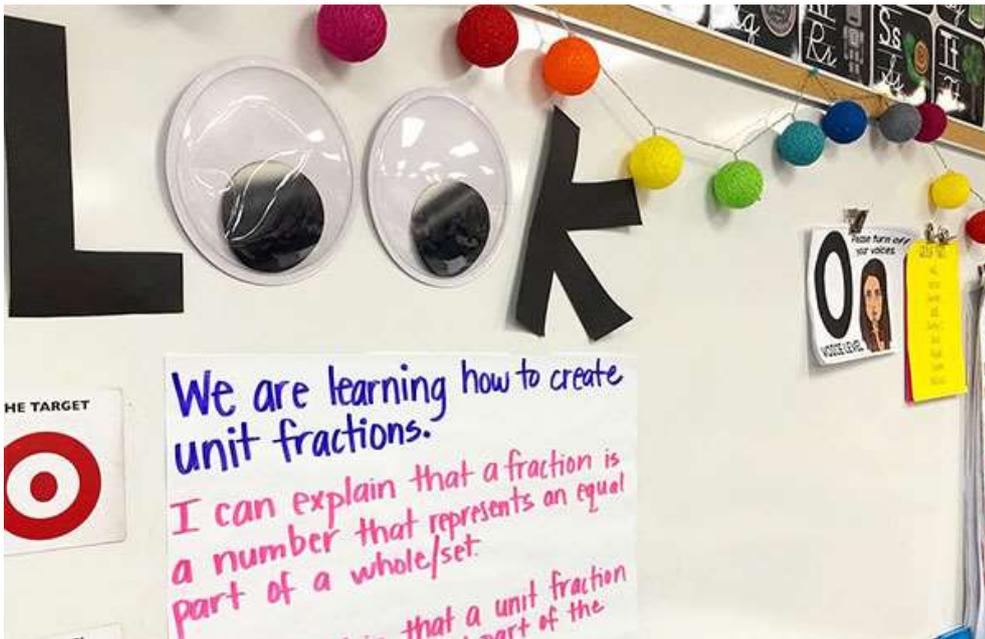
- Ex. My response explains the main idea and has evidence from the text that supports the main idea.

There can be multiple success criteria per learning intention.

Ex. Learning Intention: I am learning how to compare fractions.

Success criteria:

- I can identify the numerator and denominator.
- I can draw a model to represent fractions.
- I can use inequality symbols to compare fractions.



Success criteria can also include rubrics or teacher/student co-constructed rubrics. The rubrics need to be written with descriptive and strong language so students can monitor their own learning.

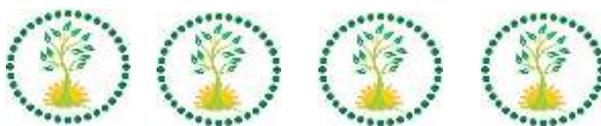
There are multiple ways to create and implement success criteria. Stay tuned for the next blog post to find out how to create success criteria for your students!

The Teacher Clarity Playbook, A Hands on Guide to Creating Learning Intentions and Success Criteria for Organized, Effective Instruction

By Douglas Fisher, Nancy Frey, Olivia Amador, Joseph Assof

Based on the research by John Hattie and his meta analysis of the most influential factors on student achievement, strategies emphasizing success criteria and feedback based on success criteria were both proven to be moderately high leverage practices leading to better academic performance.

Marine Freibrun is currently a third grade teacher who has previously taught second, fifth, and sixth grade. She also serves as an instructional coach, English Language Development coach, and Positive Behavior Interventions and Supports coach for her district. Marine enjoys working with teachers through professional development and mentorship, all while still being able to improve upon her own practice in her classroom. She is the author of the blog, ["Tales from a Very Busy Teacher."](#)



<https://www.hlomag.co.uk/dec22/microbreaks-in-online-language-teaching>

Using Microbreaks in Online Language Teaching

By Lindsay Clandfield, UK & Jill Hadfield, New Zealand

Lindsay and Jill are the authors of [Live Online Teaching](#), published by Pavilion Publishing 2021.

In our last article we looked at the concept of Zoom Fatigue, the tiredness that people get after being in videoconference calls for an extended amount of time. We believe that teachers, and even more so language teachers, can be particularly susceptible to zoom fatigue. In this second article we'd like to explore how to counter this fatigue through activities known as microbreaks.



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The term 'microbreaks' is one we found commonly used in the world of remote working and business. It refers to a short break you take from your work during the day. More specifically and more recently it refers to taking a break from staring at a screen. Incorporating microbreaks into your lesson planning can help you, and your students, avoid the worse effects of Zoom fatigue. In some cases, it can reinvigorate and focus a class, and yourself. Additionally, microbreaks can be marshalled to do extra, quick, and fun language work.

Check out and check in

One quick way of incorporating breaks into your plan is to think about times when students can get away from the screen to do a part of the lesson. For example, you can start your lesson and let students check in online with you as they normally would. Do a warmer or quick review activity and outline the lesson goals. Then assign a reading or listening task, or some exercises that learners can do on their own, away from the screen. Tell students you want them to do these away from the computer, but they can come back if they have a

question for you. Set a time limit and turn off your camera. When the time limit is up, turn your camera back on and reconvene the lesson.

Eye breaks and desk stretches



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A simple set of desk stretches

Another option is to do extremely short breaks. This could be as simple as the 20/20/20 rule for avoiding digital eye strain, which goes like this:

Every twenty minutes in front of a screen, take a twenty second break and focus on something twenty feet away.

This works best if you can actually get up and look at something outside and further away. If you have water to hand, use this moment to take a drink.

You could alternate breaks like this with short ‘stretching’ exercise breaks. There are many suggestions for these online (look for ‘desk stretches’). You could make this into body movement dictation activity and/or listening activity. We do recommend caution with forcing people to do any movements that might hurt them or be unsuitable; however, most desk exercises we have found are very low impact and can be done by almost anyone. If you do this, you may want to tell people to have their cameras off if they would be too self-conscious about doing something like this in front of each other.

Adding a language element to micropauses

As any good language teacher knows, you should never let an opportunity for some language practice go to waste! Microbreaks can also provide a good chance for a little bit of review or practice. One activity we saw many teachers use was a simple instruction like the following.

Stand up, stretch. Now walk to the nearest door and count the number of steps you took. Come back and tell the group how many steps it was.

The teacher then used this as a basis for some more practice work, such as comparative structures (Who’s the closest? Who walked the furthest? Do you have a bigger room?)

Here are some other examples of this kind of activity:

Stand up, stretch. Now...

Walk around the room and find three things that are green. Come back and tell us what they were in English.

Walk around the room and name as many things in English as you can in 30 seconds. How many things could you name?

Go to the window and listen for 30 seconds. What do you hear? Be prepared to tell us three things you heard in English.

Go to the fridge and open it. How many things can you name in English? Come back and tell us.

Choose a space in your house and tidy it. Come back and tell us what you tidied.

Longer ‘zooming out’ activities

We have experimented, especially while giving classes or sessions in lockdown, with longer zooming out activities. The aim is to get the students outside in the open air and away from the screen, with a task to do while they are enjoying the fresh air and change of scene. Here is one such activity, in which students write a ‘sensory poem’.



1 Students go outside (or look out a window) for 3 to 5 minutes to sit in silence and think about the following questions.

- What can you see?

- What can you hear?
- What can you smell?
- What can you feel?
- 2 When they come back, they discuss what they experienced.
- 3 On the shared screen, give students a framework to write a poem.

Spring/ summer/ autumn/ winter [morning/ afternoon]

Hearing: [noun] ...*ing*

Sight: [noun] ...*ing*

Smell: *The scent of* [noun]

Touch: [noun] [preposition] [noun]

Here is an example of one such poem written by Jill's students.

Autumn morning

Wind blowing

Leaves falling

The scent of bonfire smoke

A chill in the air

A final word of advice

We've given lots of workshops on the topic of microbreaks, and one frequent comment we hear is 'If I give my students a microbreak, how do I know they will come back?!' We have two suggestions for this. The first is to not call these activities 'breaks' but rather, 'activities'. If you say 'take a short break' then yes, there can be a problem reconvening people. Saying 'we're going to do a short activity away from the screen' may be more helpful in keeping people on track.

Secondly, the truth is that in the face-to-face class there are many occasions where 'microbreaks' naturally occur. Times when you are preparing the board, or the time between activities where you are setting things up, or when a speaking activity is winding down and you are perhaps talking with an individual pair of students. Everyone needs these little moments of rest during a class, and we believe it should be the same in an online class. Allowing people short breaks to refocus attention and energy is not only beneficial for them, but also helpful to you and even more so if you are doing several online classes a day. We hope that we've shown that these activities can also be made fun and productive.

Please check the [Pilgrims f2f courses](#) at Pilgrims website.

Please check the [Pilgrims online courses](#) at Pilgrims website



What difference does it make? — Mentoring

By [Debra Josephson Abrams](#)

In a series of articles, we'll examine the clear distinctions among mentor, coach, and buddy; why the terms are not interchangeable; why using the terms interchangeably causes confusion at best and disgruntlement and dissatisfaction at worst; the role mentors, coaches, and buddies play in induction programs; how new employees can address the challenges they face during their adjustment period; how to assess what type of program or programs your organization or institution needs; and examples of successful programs you can choose to implement or adapt.

In an effort to do the right thing, organizational administrators often hastily create "mentoring" programs that are anything but.

Mentoring is a commonly used term, especially in education, but too often it is incorrectly used because its origins and meanings are unknown or misunderstood. Without a solid understanding of the history and evolution of *mentoring*, programs that cast themselves as mentoring ones, but are not, create more problems than they intend to avert or solve.

I've worked in organizations in which, prior to beginning my position, I was told I'd have a mentor, which led me to believe that the organization had a formal mentoring program only to find that there was no program at all: instead, there was only someone tasked with being my "mentor," one who had no knowledge of the history or meaning of or training in mentoring.

One of those who was charged with being my mentor was 23 years my junior, which means she would have been four when I began my teaching career. At the least, she lacked the most basic characteristic of being a mentor, that of being a "[wise \[...\] elder](#)."

Moreover, she had no mentoring training, was involved in so many work assignments and personal activities (she talked a lot and told me a lot) that she had little time to offer me, and her intuition, if that is what she relied on, was, frankly, awful. I found that she spoke much too quickly, offered too much information at once, was easily annoyed, often said, "I told you that," replied to my small victories not with positive reinforcement but with stories about what she would have done and how successful she was, and more than once, took the computer mouse out of my hand, asked me to move aside, and performed the steps I was asking about, which meant I learned nothing.

Even if she were not trained as a mentor, she had been trained as a teacher, and I daily wondered with incredulity how anyone with teacher training could be so wildly inept as a mentor.

As if to satisfy herself that she was indeed meeting her mentor role, she regularly and rotely said, "Feel free to ask me any questions." I often had no idea what questions to ask: I was overwhelmed. I quickly realized I could not count on her and reached out to a variety of

other faculty who I identified as having both the knowledge I needed and the requisite temperament to assist me.

During my first semester, she and a course coordinator asked to meet with me. I didn't know the agenda until the moment the meeting began, but I had decided beforehand that I would use the opportunity to offer observations, insights, and examples of successful new employee induction programs.

New, keep in mind, does not necessarily mean new to the profession. At the meeting, I shared my knowledge and examples — hard copies of induction programs, a couple readings on best practices in new employee induction, and a bibliography of additional resources — and offered to help craft a successful program.

She quickly noted that she had volunteered for the role of mentor and was receiving no remuneration, then flicked the papers and exasperatedly snapped, "Debra, this feels like homework!" My worst suspicions about her as a mentor were confirmed.

Later in the semester, she convened a meeting of new faculty and those who had participated in new faculty orientation or were serving as "mentors." Ostensibly, she wanted new faculty feedback to use for improving the new faculty orientation process.

When it was my time to contribute, I thanked everyone involved and tried again to share the knowledge and examples I previously attempted to share, telling the group that I had resources that I'd be happy to send via email attachments and again offering to help work on a successful induction program.

Group members expressed interest, so after the meeting, I emailed the resources. My "mentor" quickly "replied to all" with a note saying she had the resources on her reading list. Whether she ever read the resources I don't know, because although she was assigned to be my mentor for my first year, she left her job after my first semester, and I was not assigned another "mentor."

The strained job adjustment period caused problems down the road: at the second semester's conclusion, I thoroughly erred in preparing an essential step in the grading report process, an error that took a week to rectify. I was called to task for my error by the same person who had chosen and assigned me my "mentor" and who did not assign me another one in her absence.

At another job, the person appointed as my mentor was my generational contemporary and the head of my hiring committee. She quit her job six weeks after I began, a decision she had made even before she hired me.

I learned of her decision and the details behind it on my first day of work when someone mentioned it in passing conversation. Imagine my surprise and dismay. When she left, no one replaced her as my "mentor."

My initial surprise became frustration, and I began to question the professionalism of my employer. It was a necessary question. I soon learned that employees in all functions — faculty, staff, director — had been quitting regularly, continued to do so throughout my time there, and they continue to do so even now.

Some employees were there for so brief a time that many others didn't even know who they were when they left. It became a standing joke that the "farewell" email the director would send when yet another employee was leaving was a template and nothing more than the leaving employee's name had to be filled in.

[Colley](#) observes that while mentoring is the "in" thing, "This surge forward in the phenomenon has not, [...] been matched by similar progress in its conceptualisation."

Mentor is a prominent character in Homer's "Odyssey," which dates to 800 B.C.E. Odysseus (Ulysses), King of Ithaca, put his infant son, Telemachus, and his wife, Penelope, in the care of Mentor, Odysseus's dear friend, so Odysseus could battle in the Trojan War.

Following the war, Odysseus faced trials and tribulations while wandering for a decade before finally returning home. In Odysseus's 20-year absence, Mentor "[was responsible not only for \[Telemachus's\] education, but for the shaping of his character, the wisdom of his decisions, and the clarity and steadfastness of his purpose.](#)"

Some literary scholars suggest that because Athena, the eminent Greek goddess of [good counsel and practical insight](#), often transformed herself into Mentor, particularly when Telemachus faced unusual difficulties, [Athena brought a spiritual element to mentoring.](#) [Shea](#) observes that, "*Mentor* evolved to mean trusted advisor, friend, teacher and wise person."

[Colley](#) elaborates, "[Mentor] is referred to as a wise and kindly elder, a surrogate parent, a trusted adviser, an educator and guide. His role is described variously as nurturing, supporting, protecting, role modelling, and possessing a visionary perception of his ward's true potential."

In the personal "mentoring" situations to which I refer, I did not trust either "mentor," neither was a friend nor trusted advisor, and certainly neither was a wise person. Trust, as I learned many years ago, is not good behavior; it is predictability.

I found quickly that the only predictable characteristic of my "mentors" was their utter unpreparedness for being authentic mentors. Trust is also earned; it is not a given, akin to a given in a mathematical equation. Trust between mentor and protégé cannot be presumed simply because an administrator creates such a relationship.

In fact, administrators should have nothing to do with establishing mentor-protégé relationships; it is one of the many misconceptions of the terms and misapplications of their use. Furthermore, as one whose parents were present and powerful forces and as one who had been teaching for decades when I was assigned these mentors, I certainly did not need a surrogate parent.

Regardless of the complete mismatched and forced pairings I found myself in, [viable mentoring programs](#) do exist, especially in medical schools. However, some critics point to the fact that historically, [traditional mentoring](#) has created a hierarchy, fixing the mentor in a superior role, which diminishes the protégé, reducing the protégé to a subservient role.

Critics also point to gender bias and patronizing (these days, protégé is frequently called by the unfortunate term, "mentee," which conjures images of a chewy mint of a similar name). [Critics](#) "seek to challenge a dominant concept of mentoring that they identify as hierarchical and/or directive, based on assumptions of paternalism and models of male development." (Also see slides 13-14 and 17-18: <https://www.slideshare.net/AmyPrunuske/mentor-presentation-22749511>)

Schools came late to mentoring. Although *mentor* and its associations have a long history (think Socrates and Plato), it wasn't until the late 1700s that the term *mentoring* entered [American print](#) in the form of "Mentoria: The Young Ladies Instructor or The Young Ladies Instructor in Familiar Conversations on Moral and Entertaining Subjects," a book by Ann Murry.

Soon, there was a book for young men, "The Immortal Mentor," by Rev. Weems, which was followed by a variety of mentoring books for young women and young men. The first attempt to provide teachers with a mentoring guide came in 1894, with the publication of the journal, "The Teacher's Mentor."

The Big Brothers Organization (later Big Brothers Big Sisters), established by Ernest Coulter in New York City in 1904, [formally began mentoring](#): Adult male volunteers would each "befriend one boy" who was in legal trouble and serve as positive role models, "[Mentors \[...\] form a supportive friendship with the youths, as opposed to modifying the youth's behavior or character.](#)"

Finally, 69 years after Big Brothers was established using the mentor model, the education journal, *Research and Review*, published a paper about mentoring. Five years later, in 1978, MIT's Sloan Management Review published a paper about women having mentors. "For certain, since the birth of the term, *mentoring*, it had come of age as a part of the language by the mid-1980s and has continued to be [integrated in professional literature into the twenty-first century.](#)"

In the 45 years that educators, education researchers, and education administrators have examined and implemented mentoring programs, the perspectives on using mentoring have changed. In some programs, the traditional mentoring paradigm situating the wise, paternalistic (or maternalistic) elder above the unwitting neophyte has been replaced or has been revised, "Mentoring has [shifted](#) from a focus on senior professionals advising junior professionals to professionals at any level identifying their own needs and reaching out to gain assistance with them."

Collaborative professional development learning and collaborative professional development networks are some approaches that are replacing traditional mentoring programs. In collaborative professional development learning and collaborative professional development networks, the one who needs information or help defines their need and reaches out to those who can meet their need. There is no hierarchy, and the person in need has the independence to choose to whom they will reach out.

[Scientific research](#) bears out the success of having a diverse professional network, "Decades of research by organizational scientists, psychologists, sociologists, economists and demographers show that socially diverse groups (that is, those with a diversity of race, ethnicity, gender and sexual orientation) are more innovative than homogeneous groups. The fact is that if you want to build teams or organizations capable of innovating, you need diversity. Diversity enhances creativity. It encourages the search for novel information and perspectives, leading to better decision making and problem solving."

Even those who are proponents of more typical mentoring approaches concede that [change](#) is necessary: There must be "cooperative supportive and trusting environments" in which "mentoring is an active relationship [...] and it is not the mentor's role to dominate, judge and be overly critical." Such a change in the paradigm also allows the mentor to be critically self-reflective, and that critical self-reflection nurtures the mentor's development, which in turn informs the protégé's development.

As you consider the professional development approach(es) your institution uses, ask yourself: What do I know about the history, meaning, and intent of mentoring? Does my organization — do I — carelessly misuse *mentoring* because we lack comprehensive understanding of its history, its meaning, and its intent?

What do I know about the evolution of mentoring? Does mentoring — in whole or in part — suit the needs of my organization? Is it time to reconsider how my organization approaches professional development?

Upon ongoing and critical self-reflection and research, I learned what I could have and should have done to minimize, if not avoid, the problems I encountered so that I could have had productive and meaningful adjustment periods. As we consider other professional development approaches, we will explore problem-solving techniques.

As we've seen, mentoring, in its varied forms, is one approach to professional development. In my next article, we'll examine the role coaching plays and can play in successful professional development.

About the Author



Dr. Debra Josephson Abrams embraces risks, adventures, and failures because she knows that they are essential for growth and development. A long-time practitioner of critical self-reflection, Abrams has taught English to both native and non-native English users for more than 30 years. A national and international conference presenter, Abrams has written in a

number of genres and for many publications; she is a contributor to [The Power of Play in Higher Education: Creativity in Tertiary Learning](#). Her areas of expertise include critical pedagogy; teacher training, peer coaching and mentoring; multiple intelligences and learning styles; composition pedagogy and practice; critical thinking, critical literacy and critical reflection; research and research training; curriculum design; and formative assessment.

She was the first U.S. Department of State-Georgetown University English Language Fellow in the School of Foreign Languages at the Higher School of Economics in Moscow, Russia. Debra welcomes the opportunity to work with those who value integrity and are dedicated to the challenging and rewarding work necessary for improvement. If that's you, contact Debra at partsofspeechec@gmail.com or through [Parts of Speech Educational Creativity](#). Her photography is at [Down the Shore Images](#).



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Deeper Learning Skills for Young Learners

by
Prof. Dr. Aydan Ersöz

The young learners' classroom is a wonderful place, but it is daunting as well. If you have ever taught children, you know that controlling and engaging a group of children with a mischievous streak who can barely read and write in their mother language, let alone in English, is a daunting mission.

These little devilish angels are always full of shenanigans. As if dealing with them is not hard enough, they are in a process of continuous change. The magic you have found for today's lesson that has caught and kept their interest and attention for ten minutes may not provoke the slightest reaction tomorrow. And don't forget their demanding parents who somehow believe that their kids can speak English fluently in the shortest time possible.

Young learners are highly energetic and physically active and get bored easily. They are easily distracted and have short attention spans as well as short memory, so they forget what they have learned easily. Moreover, they have limited knowledge about the world and limited writing and reading skills even in their first language. So as language teachers how can we help our learners learn? What can we do to realize their full potential?

Sir Ken Robinson (Robinson, K. (1999) *The Element: How finding your passion changes everything*. London: Penguin Books.), a recognized leader in the field of creativity, innovation, and human resources in education states that: "The fact is that given the challenges we face, education doesn't need to be reformed – it needs to be transformed. The key to this transformation is not to standardize education, but to personalize it, to build achievement on discovering the individual talents of every child, to put students in an environment where they want to learn and where they can naturally discover their true passions. ... Our task is to educate their (our students) whole being so that they can face the future. We may not see the future, but they will, and our job is to help them make something of it."

And this is where 'the deeper learning skills' (also known as the 21st-century skills), one of the latest buzzwords in the teaching and EFL world, come to the stage. First, we need to leave the teacher-centered classroom where we transfer knowledge and truth and move to a student-centered classroom where the learners are the discoverers and builders of knowledge. Learners will take an active role in a carefully prepared "discovering" process. They will need certain skills to do this such as creative thinking, problem-solving, decision-making, and visual literacy skills. They will also need to work together as cooperation and collaboration make gathering information and learning a lot easier.

Learners need skills such as «inquisitive thinking», «critical thinking», «creative thinking», «cooperation and collaboration», "information literacy", "media literacy", and "technology

literacy” but they also need “ME” skills which can be listed as self-awareness, self-control, focus, attention, self-motivation, and perseverance.

Here are some suggestions to help children develop their «me skills».

* Ask them to make a daily plan: They can plan a daily schedule and follow it. This can also be done with a weekly schedule. Parents, siblings, or housemates should cooperate for this activity, and kindly remind students what that time slice is for whenever necessary. There should also be some tolerance if the student lingers provided that they make up for whatever is missed in the schedule.

* Try adding or removing activities in their daily or weekly schedule. This will require adaptation and children will need to change their plan accordingly which in return develop their flexibility.

* Ask the student to visit new places (such as museums, amusement parks, etc.) and explore the world virtually or personally. They can choose whatever they are interested in. They need to ask and answer questions related to these places.

* Employ the project-based learning method every now and then so that students are expected to choose what topics they would like to talk about or explore deeper.

* Give home art projects. Ask your learners to build or make something using whatever they have at home to come up with an artwork. Ask them to present it while you ask questions with WHAT; HOW and WHY.

* Use role-play and creative drama. Come up with an imaginary scenario and have students work through the steps to solve a problem in small groups or as the entire class.

* Use the «parlay something bad into something good» strategy. If something bad has happened, ask students to come up with ideas for

- overcoming that difficulty,
- feeling better,
- dealing with negative feelings
- finding ways to release the negative energy,
- learning a lesson,
- in short, ideas for turning it into something positive.

* Slow down the pace. Students need time to think, and you cannot rush them to think fast. Give them enough time to answer a question, do a task, or explore something.

* Whatever task the student is expected to do, we need to reward on effort: praise how much effort your learners put to accomplish their goal no matter what the results may be.

On the website <https://www.primroseschools.com/blog/what-are-qi-skills-and-why-does-my-child-need-them/>, it is asserted that children who are aware of their own thoughts, feelings, and actions are more likely to speak up or ask for help in a difficult situation — instead of, say, biting or throwing a tantrum. This is why adults must help kids learn to acknowledge their emotional state and cope accordingly. Furthermore, it is stated that there is one helpful approach: asking a frustrated child to pause and take a few deep breaths. “What you’re doing is helping switch from part of the brain that’s impulsive to the part where executive functioning sits in order to slow down and be in control.”

Dr. Laura Jana, a pediatrician and author of [*The Toddler Brain: Nurture the Skills Today that Will Shape Your Child's Tomorrow*](#) talks about QI (pronounced as “key”) skills. QI skills represent a

new set of skills deemed absolutely necessary for success in today's rapidly changing world, with far-reaching implications for parenting, pediatrics, early childhood development, education, business, innovation, healthcare, and economics (<http://www.drlaurajana.com/qi-skills/>).

She lists seven skills as QI skills:

1. ME: Self-awareness/self-control, impulse control, focus, and attention. They involve being in control of one's own thoughts, feelings, and actions and incorporate many of the aspects recognized as executive function skills.
2. WE: These are the people skills that in the general sense include skills like communication, cooperation, teamwork, active listening, empathy, and perspective-taking. In early childhood terms, they are the 'put your listening ears on, learn to play well with others, and in the same sandbox' skills so commonly cultivated in preschool. ME & WE, in a formal sense, are meant to represent/encompass the formal definition of emotional intelligence.
3. WHY: Questioning and curiosity. These skills involve asking all sorts of questions (not just 'why?') to better understand how the world works.
4. WILL: Motivation and drive, grit, and perseverance, 'stick with it' attitude, etc. When it comes to motivation, the WILL Skills represent the type known as intrinsic motivation.
5. WIGGLE: These skills are meant to emphasize/convey the importance of physically interacting with the world, as we know that physical and intellectual restlessness/curiosity go hand in hand. Instead of the 'sit still and don't touch, don't poke, don't grab' approach, WIGGLE Skills recognize the importance of and encourage hands-on opportunities for children (and adults!) to physically explore and interact with the world around them to enhance learning (not to mention engagement/motivation/purpose)
6. WOBBLE: Intelligent risk-taking, resilience, and the ability to accept failure and adapt—all 'skills' previously without any name to call them but clearly recognized as valuable in a rapidly changing world—are what define the WOBBLE Skills. The word 'wobble' comes from the expression 'Weebles wobble but they don't fall down!'—the marketing slogan from the 1980s marketing campaign for the internationally popular Hasbro toy known as weebles. These toys were (and still are) egg-shaped toys with faces/characters painted on them that are weighted on the bottom such that they would wobble back and forth, but never actually tip over—instead always ending up standing/upright. With huge value based on the ability to overcome obstacles and learn from failures in today's world, WOBBLE Skills are highly valued (as are the WILL Skills, which often are employed along with WOBBLE).
7. WHAT IF: The seventh, and culminating QI Skill is the WHAT IF Skills, which include imagination, innovation, and creativity. While WHAT IF is also a question, unlike the WHY Skills, WHAT IF involves not just asking questions about how the world works but imagining how the world could be. In other words, the ability to imagine something not immediately in front of you. Like all the other QI Skills, there are specific areas and networks in the brain now identified as being involved in creative thought. And like the others, this set of skills is highly valued across the lifespan. All that said, WHAT IF Skills also include hope, and the ability to imagine a world or circumstance better than the one you're born into.

Making a Paper Puppet by Prof. Dr. Aydan Ersöz (adapted from WikiHow)

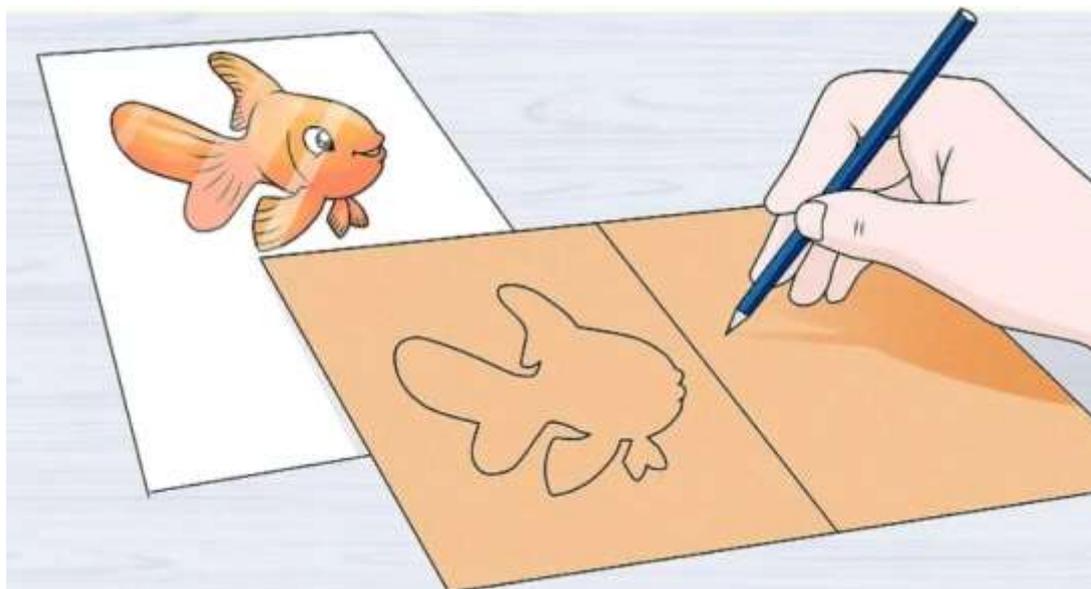
Learning through play is fundamental to our children's education, when children are highly engaged this leads to better learning experiences, helping to promote children's development further. Puppets help to stimulate children's imaginations as well as encourage creative play and discovery.

Puppets open a door to a child's imagination allowing them to create, explore and flourish. Breathing life and fun into classroom learning, puppet play is a powerful teaching tool in early education settings.

Children are more open to learning when they are having fun, and puppets offer an entertaining approach to introducing new concepts to children. Puppets can act as role models for behavior and emotional regulation, and they can boost communication skills through structured and playful teacher-led opportunities.

Puppets offer children an opportunity for role-playing that allows them to explore new personalities, and ideas and develop their imagination. Here are the steps of making a paper puppet:

1. **Choose a figure.** Try to choose characters with an interesting identity or description. You can find figures anywhere, but the Internet has a wealth of options available at the touch of a button.
2. **Make the figure.** You can print out the figure that you have found and use it. Or you can make it yourself. On a piece of paper, trace out the figure to the desired size. You may like to reinforce the paper with cardboard or draw it directly onto cardboard so that the paper doesn't flap around when you use it.



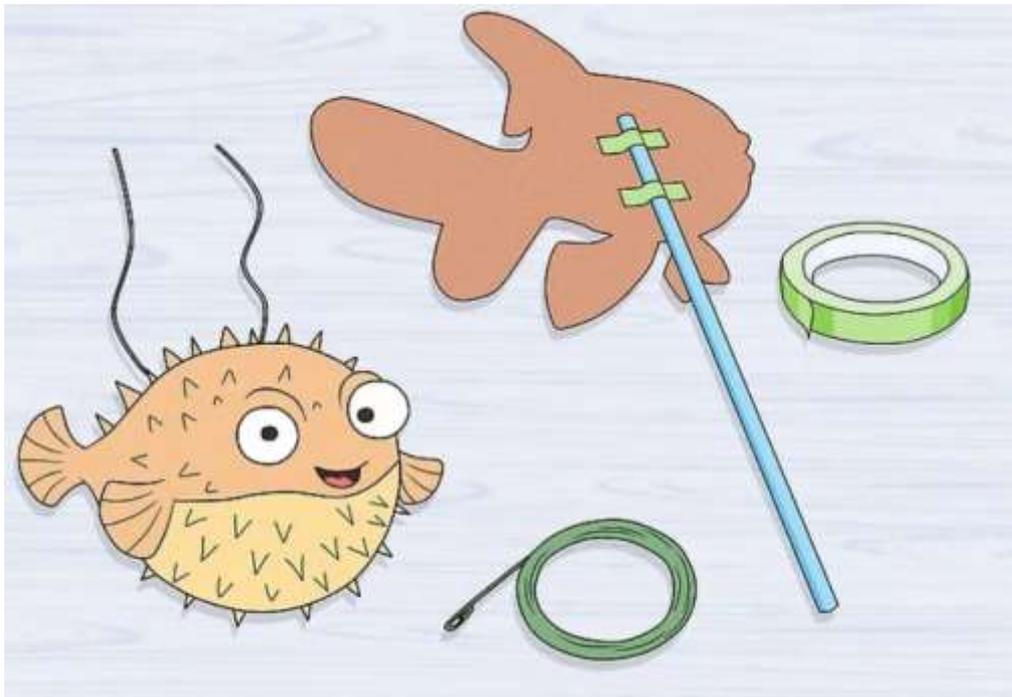
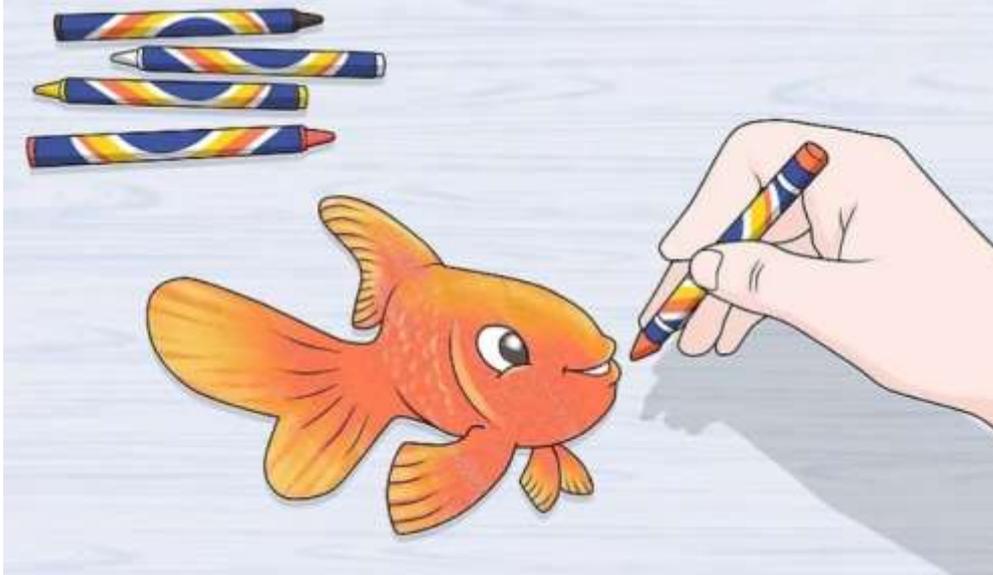
3. **Color it.** Color is an important part of any puppet show. Make your characters

bright and interesting, so that the audience's eye is pleased.

4. **Cut along the outside lines.**

5. **Make the handle.** Find a straw and attach it to the back of the puppet with cello tape or blue tack. Be sure that it is long enough that your hand is some distance from the actual puppet.

Alternatively, get some fishing wire and attach it to your puppet so you can hold it from the *top*. This, however, requires you to stand up while performing.



6. **Add any decorations.** You can use googly eyes, or some felt for the mouth.

News

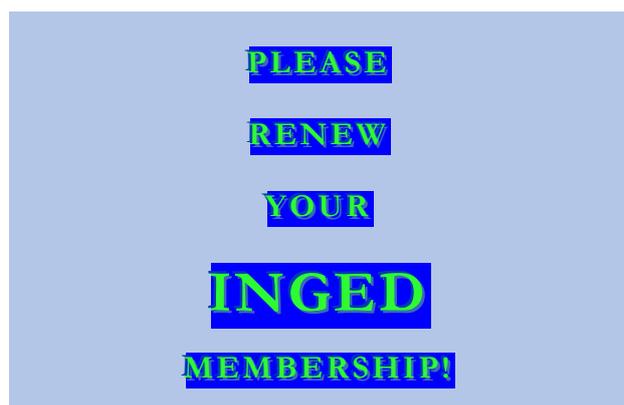


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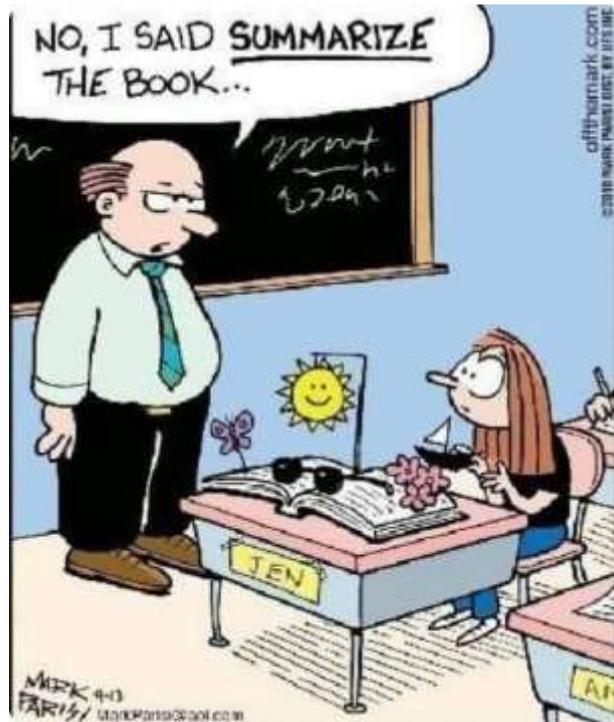
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This is why Shetland ponies never caught on in Wyoming.



The official sports drink when I was a kid..



For most people when you lose your "khakis" you've lost your pants. When you're from Boston & lose your "khakis" you can't start your car.



My teacher told me not to worry about spelling because in the future there will be autocorrect And for that I am eternally grapefruit.

Be grateful that no matter how much chocolate you eat, your earrings will still fit.



52

DID YOU KNOW ALL THIS?

PDF

Portable Document format.

SIM

Subscriber Identity Module.

ATM

Automated Teller Machine.

Wi-Fi

Wireless Fidelity.

OLED

Organic Light-Emitting diode.

IMEI

International Mobile Equipment Identity.

ESN

Electronic Serial Number.

UPS

Uninterruptible Power Supply.

HDMI

High-Definition Multimedia Interface.

VPN

Virtual Private Network.

APN

Access Point Name.

LED

Light Emitting Diode.

RAM

Random Access Memory.

ROM

Read only memory.

VGA

Video Graphics Array.

QVGA

Quarter Video Graphics Array.

WVGA

Wide video Graphics Array.

WXGA

Widescreen Extended Graphics Array.

USB

Universal Serial Bus.

WLAN

Wireless Local Area Network.

PPI

Pixels Per Inch.

LCD

Liquid Crystal Display.

GPRS

General Packet Radio Service.

EDGE

Enhanced Data Rates for Global Evolution.

OTG

On-The-Go.

S-LCD

Super Liquid Crystal Display.

O.S

Operating System.

SNS

Social Network Service.

H.S

HOTSPOT.

GPS

Global Positioning System.

DVD

Digital Video Disk.

DTP

Desk Top Publishing.

GSM

Global System for Mobile Communications.

DIVX

Digital Internet Video Access.

DELL

Digital Electronic Link Library.

ACER

Acquisition Collaboration Experimentation Reflection.

MPEG

Moving Pictures Experts Group.

HP

Hewlett Packard.