

NEWS ON-LINE

2021-Issue 3 ~ Together we stand!



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From the President

Dear members,

It is great to be with you again. As you all know, our country will resume face-to-face learning beginning September 6 at schools. The universities have also decided to start face-to-face education at the end of September or the beginning of October. The Minister of Education said “Education in schools will be carried out without reducing class hours while being committed to the entire existing curriculum,” adding that the school entry and exit times and break times, if needed, will be jointly organized by provincial and school administrations.

This brings the question if we are ready to go back to school to minds. Most teachers, students and parents share the same feeling. They all say *«I feel excited but also a little nervous.»* That’s quite understandable as no one is sure if the schools can

- create and consistently follow effective health and safety measures to mitigate the risk of infection (optimal hygiene and sanitation; mask-wearing; vaccination, etc.) not only in classrooms but also in halls, food courts, toilets, etc.,
- carry on hybrid schooling (distance + face-to-face schooling),
- minimize physical contact,
- keep closed areas aired regularly (constantly keeping the windows open),
- space desks to maintain the safe distance,
- facilitate less crowded classes (holding school in shifts to reduce class size),
- reduce the workload of teachers so that they can teach smaller groups.

This pandemic has been a shared experience of trauma for communities as well as for individuals. Below is some advice for us, as teachers, when we go back to school. We should look after our mental and physical health. We should

- eat well, get enough sleep/rest, and watch your caffeine and alcohol intake.
- go easy on ourselves. Don’t push yourself too much. Don’t rush. Take your time. Nothing will change overnight. Remember, this is a period of adjustment for everyone. You are NOT a superhero.
- share how we are feeling with people we trust (family, friends, colleagues, partners, etc.).
- give ourselves small rewards and find small moments to ourselves (Me time). This is related to finding a distraction technique to get us through difficult times.
- stay flexible and adaptable (The virus continues to mutate and evolve. This may lead to a closure again).
- note things we are grateful for.

When it comes to our students and our teaching role, we should

- approach others with kindness and an open mind. We should try not to judge others too harshly.
- try to create a supportive and nurturing environment for your students.
- be aware of the fact that learning may have to wait. Students may not feel able to learn at the same pace as they have done before and may show disruptive behavior.
- make more frequent use of fun activities (regardless of age) such as games, art and craft activities, drama and dramatization, music, etc. Such activities can often help us express feelings that we struggle to put into words or help us feel less alone in difficult feelings. They help students to let off steam, too.
- offer lots of choice. Students have become used to the comfort of their home, but they need to re-learn the mechanisms that we use to maintain routine and structure. If we give students choices, this transition can be easier.
- utilize technology in new ways. After teaching online for a long time, we all got a bit bored of technology, but we have also developed new skills. Instead of abandoning technology, we can integrate it and use it to enhance the learning situation.
- be ready to be a trauma responsive educator. The pandemic was rough on a lot of families in different ways – medically, financially, emotionally, etc. Students may need extra support from you.
- encourage communication and collaboration among students. They need to practice talking to one another and get into social interactions. Don't forget that we have all spent a long time in isolation during the pandemic. Students will need activities to help them to socialize and build better social skills.
- give breaks during the class hour. You can air the classroom for 5 minutes and at the same time ask your students to move (paying attention to the social distance, of course). This will give them some time to digest what they have learned and get some more energy for what is coming.

It is critical to have teachers who know their subject matter well and who understand the social and emotional needs of students. We know that professional development should be the number one priority. As INGED, we will continue holding ZOOM sessions and adding more videos to our YouTube Channel to help you to improve yourself. Wish you all the best!

Together we stand!

Prof. Dr. Aydan Ersöz



From the Editor

Dear Colleagues,

So F I N A L L Y schools are open or better said: Face-to-face teaching and learning are back! There are still numerous issues related to face-to-face education and they need to be solved sooner rather than later! But isn't it wonderful to see the happy smiles on most of the students! We at INGED wish all children, school personnel and parents a year that is above all healthy! May this new academic year be filled with learning, happiness, and success! The difficulties that will arise because of the long break will be overwhelming at times but all parties involved can overcome most of these by collaborating and being patient.

It is with this view in mind that a variety of articles on related topics to assist teachers in their classes have been included in this issue. Your editor's favorite topics include how to get students to ask questions! It is the questions that indicate to the teacher how the lesson is going, to slow down or not, to explain some things again (in a different way) or not, what else needs to be addressed, who among the students is brave enough to put themselves out there risking themselves to ask a question? It is unfortunate that in our culture people try to avoid questions. When a person doesn't know, they shut down, they pretend to know, they don't ask or look it up! Why? Probably because most people wish to appear knowledgeable; they don't want to confess to lack of knowledge or comprehension! This lack may well be the fault of the person in charge, the person doing the explaining! They may not be too empathetic thus they may not explain the topic so that these listeners can easily grasp it and they often get upset by questions! They may see them as a challenge to their authority or as the askers problem because they did not listen properly! Please encourage your students to ask questions and do NOT get angry if it seems that you already explained but they didn't listen. Perhaps YOU didn't help them focus their attention! OK enough of the editor; let's get back to some of the other topics covered in this issue: raising student motivation, teachers' choice of off-putting words and other ideas to help teachers deal with our times.

You will also find several note-taking apps listed and briefly explained. When you have time, give one or two of these a try. Technology is full of surprises!

Have a great academic year, dear teachers! See you online at our conference! Details on our web page...

A. Suzan Öñiz
INGED Newsletter Editor



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.**



The 20th **INGED** International ELT
Conference - Online

ENGAGING STUDENTS, EMPOWERING TEACHERS

05 - 06 NOV 2021

Hosted by
Bolu Abant İzzet Baysal University,
Faculty of Education,
ELT Department



Sayın Üyelerimiz,

Derneğimizin yıllık olağan Genel Kurul toplantısı
**28 Ekim 2021 Perşembe günü saat 08:30'da,
Bağlar Caddesi 226/1 Büyükesat-Ankara adresinde
yapılacaktır.**

Yeterli çoğunluk sağlanamaması durumunda,
ikinci toplantı

**20 Kasım 2021 Cumartesi günü saat 14:00'de,
Bağlar Caddesi 226/1 Büyükesat-Ankara adresinde
yapılacaktır.**

Önemli not: Genel kurul için Valilik karar doğrultusunda ciddi önlemler almak durumunda olduğumuzdan katılacak olan üyelerimizin kendilerine ait HES kodu ile aşı kartını veya son 72 saat içinde yapılmış negatif sonuçlu PCR test sonucu belgesini yanlarında bulundurmaları gerekmektedir. Toplantıya katılabilmek için her üyenin maske takması ve sosyal mesafeye dikkat etmesi gerekmektedir.



To all INGED Members,

The Annual INGED General Assembly will meet
on **Friday, 28 October 2021 at 8:30 a.m.**
at **Bağlar Caddesi 226/1 Büyükesat-Ankara**

In the case of insufficient attendance, the second
and final meeting will take place

on **Saturday, 20 November 2021 at 2:00 p.m.**
at **Bağlar Caddesi 226/1 Büyükesat-Ankara**

Important notice: In line with the Covid regulations, we have to take all the legally required measures including to ask you to have your HES code with you in addition to your vaccination card or a PCR test with negative results conducted within the last 72 hours. All members attending the Assembly are also required to wear masks and to comply with the social distancing rule.

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

In 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 using Turkish.

We have completed **a total of 43 Zoom Sessions.**

A big THANK YOU to all presenters & our dear audience! YOU made these sessions possible!

There will be a break until September 24. See you online then!

Go to **INGED Turkey Youtube** to watch these Zoom presentations.

Please subscribe to our channel and LIKE all our social media posts.

Here are the Zoom sessions from June to the end of August.

INGED ZOOM SERIES 32

4 June 2021

"Writing with Children: The most fun you can have"

Speaker: Laura Woodward

INGED ZOOM SERIES #33

11 June 2021

"Teachers Who Make a Difference: Teacher's Professional Agency"

Speaker: Prof. Dr. Gonca Yangin-Ekşi

INGED ZOOM SERIES #34

18 June 2021

"Teacher, are you really listening to me? How can we give effective feedback?"

Speaker: Prof. Dr. Belgin Aydın

INGED ZOOM SERIES #35

25 June 2021

"Creativity in the Digital ELT Classroom"

Speaker: Nic Peachey

INGED ZOOM SERIES #36

2 July 2021

"Why reflect when you can just think? Implications of reflection for learners, teachers and trainers"

Speaker: Assoc. Prof. Dr. Betil Eröz

INGED ZOOM SERIES #37

9 July 2021

"Creating Creative Students"

Speaker: Esmâ Şenel

INGED ZOOM SERIES #38

16 July 2021

"Exploring EFL Assessment in Turkey: Curriculum and Teacher Practices"

Speaker: Dr. Şeyda Selen Çimen

INGED ZOOM SERIES #39

30 July 2021

"New Trends in Language Learning: Data-Driven Learning"

Speaker: Dr. Betül Bal Gezegin

INGED ZOOM Series #40

6 August 2021

"Individual Differences in Online Learning: One Size does not Fit All"

Speaker: Merve Oflaz

INGED ZOOM Series #41

13 August 2021

"Suffering from Teacher's Block? Let's Beat it!"

Speaker: Aycan Yaman

INGED ZOOM Series #42

20 August 2021

"Task-Based Language Teaching: From Tasks and Beyond"

Speaker: Michael Landry & Leo Gomez

INGED ZOOM Series #43

27 August 2021

"Back to School: Are we ready?"

Speaker: Prof. Dr. Aydan Ersöz



3 NEXT-LEVEL NOTE-TAKING APPS THAT'LL CHANGE THE WAY YOU WORK

**By
JR Raphael
Contributing Editor, Computerworld**

<https://www.computerworld.com/article/3608670/3-next-level-note-taking-apps-thatll-change-the-way-you-work.html>

Riddle me this: What exactly *is* a "note-taking app"?

It seems almost painfully obvious, I know — but it's a question I've found myself struggling to answer as I've been exploring a new breed of information-storing services.

The services allow you to collect and organize thoughts, lists, and all sorts of other materials. They *also*, however, provide a powerful framework for mapping out complex projects, processing large amounts of data, and even writing documents. And they're all designed to support some pretty sophisticated forms of collaboration.

So are they note-taking apps? Are they word processors — or maybe spreadsheet editors? Or are they task management tools, project management tools, or perhaps even just broad "collaboration utilities"?

Ultimately, I suspect what we call 'em depends on how we're using 'em at any given moment — because what truly sets these apps apart from the more typical note-taking programs is the fact that they're shape-shifting genies. Their versatility allows them to play a staggering number of roles and turn into practically anything you need them to be.

Today, we're going to focus on how they can supplement whatever more traditional note-taking software you're using and help you create a highly customized and exceptionally flexible system for information organization. So without further ado, here's a detailed comparison of three standout tools that could seriously shake up the way you think about notes — and so much more.

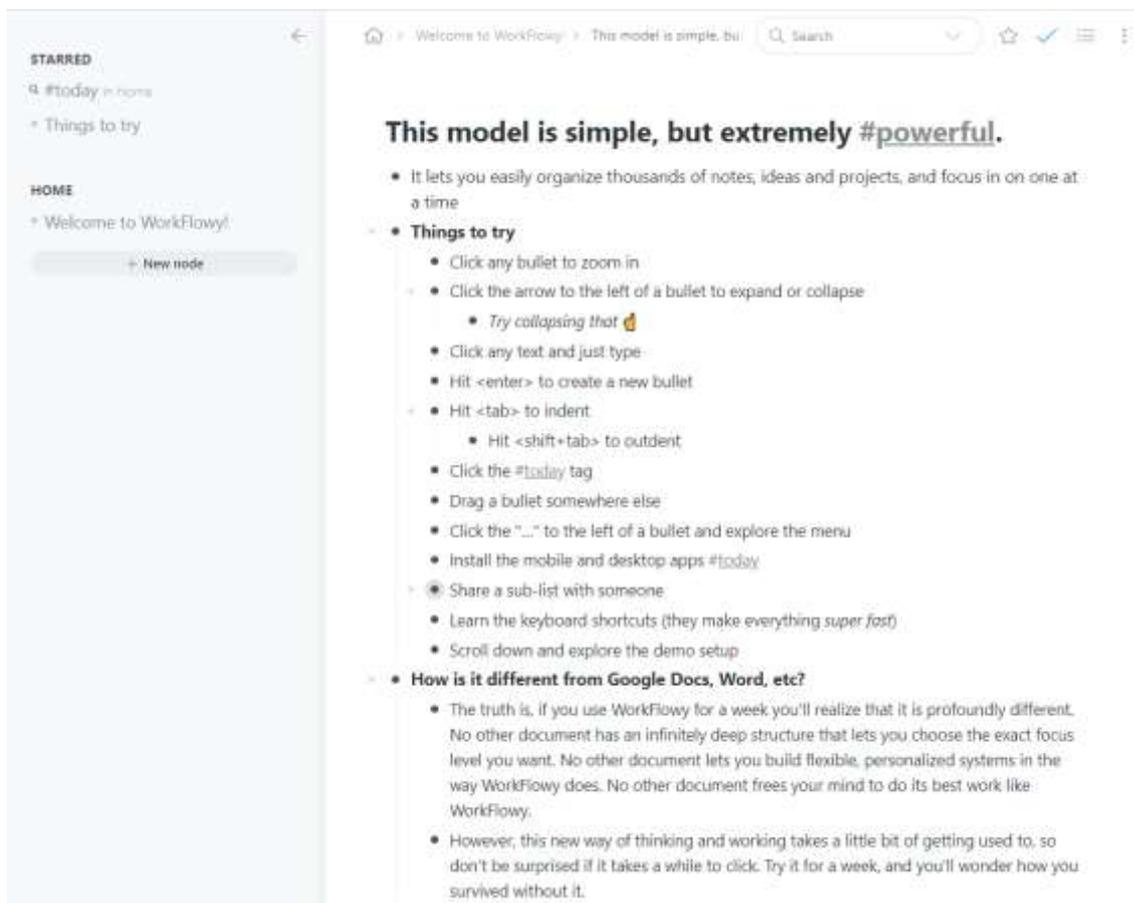
1. Workflow: The deceptively simple bullet-based organizer

Ideal for: Multilayered, text-centric note organization and collaboration

If you're looking for a simple yet power-packed place to store and organize information, Workflow might be just the revelation you've been waiting for. The service is built around expandable bullet points, each of which also doubles as its own standalone document.

Sounds unusual, right? It is — but once you wrap your mind around the concept, it's actually an incredibly clever and logical framework for note collection. And the service does an extraordinary job of making sure you understand what it's all about from the second you sign in.

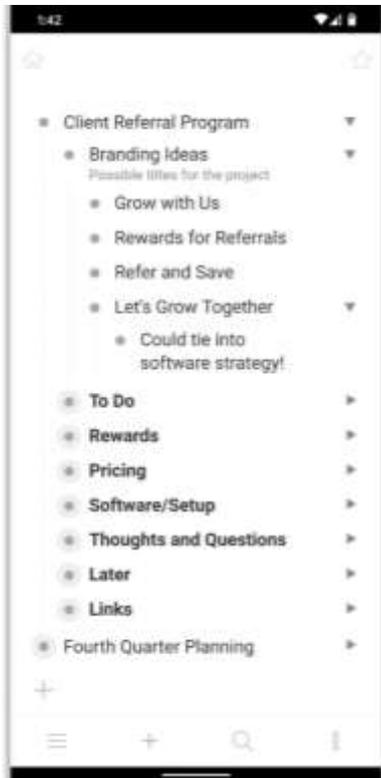
A sample list — a node, in Workflow lingo — greets you upon your first sign-in and introduces you to the Workflow way. Workflow is "an infinite document," it explains. It's like a series of interlinked bullet points, only in addition to expanding and collapsing the layers of information within each point, you can *open* any point and then work *within* it, as if it were a document, simply by clicking the dot at its start.



JR Raphael/IDG

Workflow's "infinite document" arrangement opens up lots of interesting possibilities, as this sample node illustrates.

The ways you could use that "infinite document" setup are, rather appropriately, virtually infinite. You could create quick 'n' simple notes as their own nodes or maintain multilayered lists for tasks, goals, or even meeting outlines. Or you could think through complex company projects and use Workflowy's bulleted layers to structure every last detail of your various steps and phases.



JR Raphael/IDG

The bullet point structure within Workflowy is perfectly suited for complex project organization — which is essentially just a thoughtfully presented collection of notes.

Basic structure aside, Workflowy has plenty of practical features — everything from a built-in tagging system for extra organization to a series of smart shortcuts for zipping around the apps quickly. It even has tools for mirroring items and allowing them to appear in multiple nodes at once and remain synced across all of those places.

And then there's the area of sharing and collaboration: With one click on a menu alongside any bullet point, Workflowy lets you export the entire point — with any associated sublayers — for easy copying, pasting, or attaching (as an HTML file). You can also create public web links for either a complete node or even just a specific bullet point *within* a node and then share those with anyone for collaborative viewing or editing.

Workflowy is available on the web as well as in native apps for Windows, Mac, Linux, Android, and iOS. The service is free with a limit of 250 new lists and items per month. A Pro plan — which removes that restriction and also adds in more customization options, a Dropbox backup possibility, and premium-level support — runs \$49 a year or \$48 per user per year in a team arrangement, with administration abilities included.

Workflowy's simple structure and text-centric nature are distinctive advantages that make the service both effective to use and easy to manage — but if you're looking for something more robust, well, keep reading.

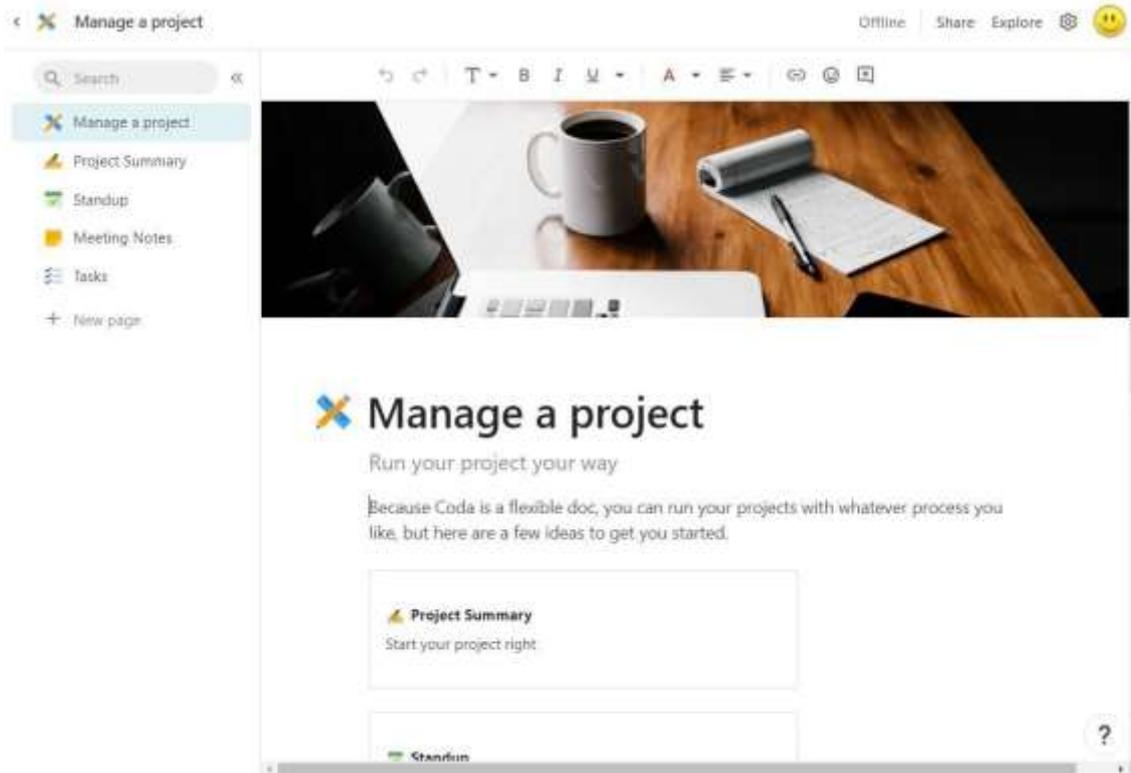
2. Coda: The all-in-one document command center

Ideal for: Document-driven note-taking that brings lots of elements and data sources into a single spot

While Workflowy revolves around bullet points, with expandable documents available at every level, Coda goes in a different direction and brings the *documents* front and center.

You could actually just use Coda as a Google Docs-like word processor, in fact, but that's only scratching the surface of what the service has to offer. As part of any document within Coda, you can create everything from interactive spreadsheet-style tables to fully functional buttons for performing advanced actions within your workspace. It's almost as if a service like [Airtable](#) had been dropped into a larger document and had even more possibilities added in around it.

This, for example, is the opening page of a document template Coda gives you for managing a project:

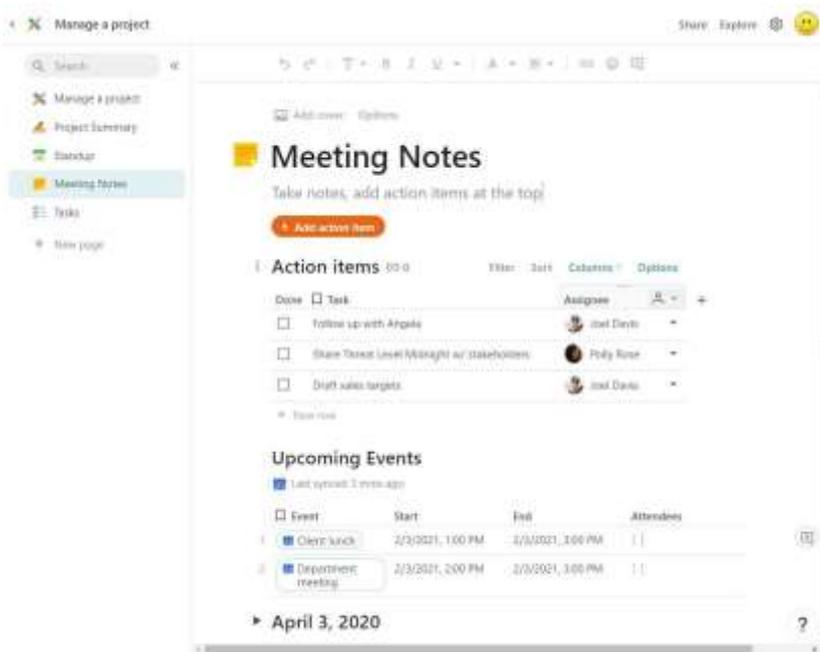


JR Raphael/IDG

Coda's project-managing template shows one way a series of notes could be organized and presented.

The items on the left represent different pages within the document, while the larger area of the screen is the currently active page. And the sky's the limit for what each page can contain — since instead of being documents in any traditional word processor sense, Coda's documents are all composed of blocks. And those blocks can hold anything from plain text to formatted lists or even calendars that sync to your Google account and allow you to both view and edit your current agenda data.

Here, for instance, you see an interactive table with tasks followed by a live Google Calendar module and, beginning below that, a series of expandable bullet lists (similar to the Workflowy style):



JR Raphael/IDG

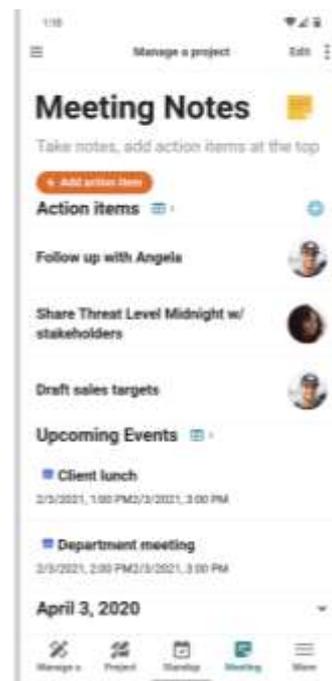
Coda can supercharge your notes with pages, lists, buttons, and even embedded Google Calendar views.

And nothing in Coda is static. You can hover over that "Action items" table to find commands for hiding columns, filtering and sorting the table's contents, and changing all sorts of variables about its display.

Where Coda *really* stands out, though, is on the mobile front, where the service seamlessly transforms all of your creations into app-like interfaces — with pages automatically turned into bottom-bar-tab sections and the entire document taking on a native mobile feel.

Coda makes any document look and work like an app on your phone, without any extra effort required.

Coda isn't quite as granular as Workflow in its collaboration capabilities, but it does allow you to share entire documents with colleagues, clients, or anyone else in your orbit — either directly or via a private web link — and to choose whether those people can view, view and comment, or edit the information.



Coda is available on the web as well as on Android and iOS. The service is free with a variety of limitations — up to 50 objects and 1,000 rows per document, among other things — or

\$120 per year for a less restricted Pro plan. In team scenarios, the service costs \$30 per "doc maker" (meaning the person who actually creates new documents) per month and is free for any employees who only view or edit existing documents.

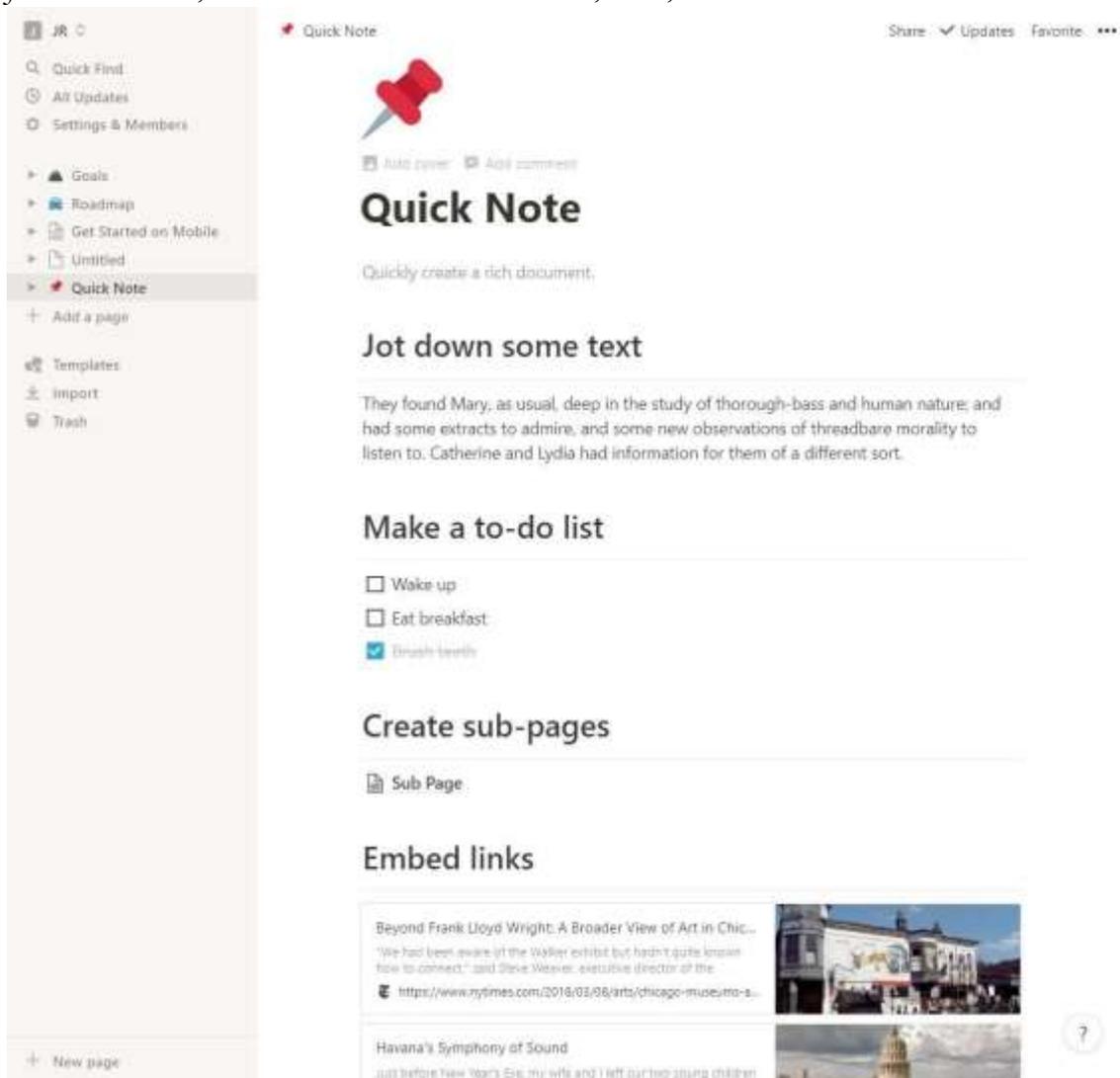
Much like the service itself, the pricing of Coda is a little complicated and something that takes a while to wrap your head around. But also much like the service, it's carefully thought out and packed with potential. The only real question is if it makes sense for you.

3. Notion: The all-purpose knowledge machine

Ideal for: Visual note organization with a mix of documents and boards

If Coda is kind of like having a taste of Workflow within a broader document form, Notion is almost like a Bizzaro World version of Coda with less external data-source support but more focus on Trello-style board-based organization.

Just like Coda, Notion revolves around the, erm, *notion* of rich content blocks within



documents. So you could create a document with a mix of text elements, interactive lists, and even separated subpages:

Notion's documents let you mix all sorts of different elements and kinds of content together in a single place.

Or you could follow the lead of the service's "Roadmap" template and go with a card-driven board view to keep your notes, tasks, and ideas organized into categories or even levels of completion.



JR Raphael/IDG

Notion combines document views and board views to give you loads of flexibility with how you view and manage information.

While Coda has its own set of powerful though complicated board view options, Notion goes a step further with a polished, readily accessible, and easy to use Trello-reminiscent system of interacting with info in that card-based environment. Clicking on any card within a Notion board opens up a form-like view where you can see and edit all sorts of detailed information based on your own custom choice of fields and parameters. You can drag and drop cards between columns and work with them entirely within that arrangement right out of the box — either on your own or with invited collaborators.

Notion does allow you to embed certain types of external content, too — including functional Google Maps, scrolling web pages, and playable videos — but the list of possibilities and the interactivity of those elements is notably less substantial than what Coda provides. And while the service can take some time to fully understand and master, it comes with a massive array of templates that makes it easy to get started — everything from the product roadmaps we just went over to simple structures for single-page notepads, hubs for

multi-paged note collections, and spreadsheet-organized systems for things like team directories and research databases.



JR Raphael/IDG

Notion makes it easy to organize info into interactive spreadsheets for some seriously advanced information management.

Notion is available on the web as well as in native apps for Windows and Mac, Android, and iOS. It also has a special web clipper extension for Chrome or Firefox that makes it possible to save any page into the service with a single click from your desktop browser — and even add notes, tag team members, or create tasks around the page right there.

Notion is free for individual, personal use, with the only real limits being a maximum of 5MB per uploaded file and a maximum of five "guests" for sharing and collaboration. A \$48 per year Pro plan removes those restrictions, while team plans offer the same setup along with a company workspace and administrative tools for \$8 per user per month.

And with that, the power is officially in your hands. Figure out which of these services best suits your information-juggling needs — and get ready to take on note-taking like never before.



SELECTED FOR YOU

In this issue of our newsletter, you will find articles on ideas to help you as the new face-to-face teaching year begins. The topics include the concept of accelerated learning, learning with masks on, one word that teachers need to avoid, choosing words that motivate students, tips on how to get students to ask more questions and finally and importantly the role that movement plays on student concentration.

<https://www.edweek.org/teaching-learning/opinion-five-strategies-for-implementing-accelerated-learning/2021/08>

Five Strategies for Implementing Accelerated Learning By Larry Ferlazzo

The new question-of-the-week is:

What is accelerated learning? What are specific accelerated learning strategies, and do they have a place in the classroom this year and in the future?

This column is the latest in a series offering suggestions to teachers, principals, and district administrators on how to respond to this year's challenges.

Today, Nancy Frey, Ph.D., and Douglas Fisher, Ph.D., share their response.

I have previously shared my recommendations on accelerated learning at [The Kind of Teaching Kids Need Right Now](#).

No to 'Learning Loss'

Nancy Frey, Ph.D., is a professor in educational leadership at San Diego State University and a teacher leader at Health Sciences High and Middle College. She is a member of the International Literacy Association's Literacy Research Panel. Her published titles include Visible Learning in Literacy, This Is Balanced Literacy, Removing Labels, and Rebound.

Douglas Fisher, Ph.D., is also a professor of educational leadership at San Diego State and a teacher leader at Health Sciences High. Previously, Doug was an early-intervention teacher and elementary school educator. He has published numerous articles on teaching and learning as well as books such as The Teacher Clarity Playbook, PLC+, Visible Learning for Literacy, Comprehension: The Skill, Will, and Thrill of Reading, How Tutoring Works, and most recently, How Learning Works:

We have been lamenting the phrase "learning loss" since we first heard it in June 2020. Has there been learning loss? Are the 6th graders now reading like 3rd graders? Did students forget all that they knew? Unlikely.

If we accept this phrase, and the thinking behind it, we run the risk of lower expectations for students. The logic goes, there was learning loss during the 2020-21 school year, so we need to spend time remediating that loss during the 2021-22 school year, thus not teaching all of the things we would regularly teach. Then the next year, we need to catch up again. When does this deficit thinking end?

What if students come to believe that they didn't learn during the 2020-21 school year? Might they say to themselves, "I worked really hard but I guess that I didn't learning anything, so why try hard this year?" Do you see the reduction in self-efficacy? And might teachers say, "I tried my best and I saw students learning, but I guess it wasn't good enough, and learning was lost. I guess my efforts didn't really matter." Do you see the demoralizing experience?

We recognize that there may be unfinished learning, but we see that as a very different concept from learning loss. If we accept the learning-loss narrative, we're more likely to focus on remediation, which would mean slowing down and focusing on isolated skills. This makes students feel punished, embarrassed, and inferior. Often, they are bored in remediation efforts and pay little attention to the experience. Instead, we should be focusing on acceleration. We're not talking about skipping units or grades, but rather we draw on the research on accelerated learning for students identified as gifted and talented. The lessons learned from that body of evidence can be mobilized to benefit all students. There are five ideas we have drawn from the acceleration research:

- **Find out what students still need to learn.** Use initial assessments before any unit to figure out what students have already learned. And then, importantly, cut out the lessons that focus on the skills and concepts students already know. We can't waste time "teaching" content students have already mastered. Instead, we need to identify areas that still need to be mastered and then design learning experiences to address those needs. For example, a quick vocabulary inventory can be used to determine students' concept knowledge about a topic. If they can list concepts and explain them, then we don't need to teach those ideas.
- **Build key aspects of knowledge in advance of instruction.** To ensure that students go from the known to the new, we need to ensure that students have sufficient background knowledge. Without sufficient background knowledge, it's hard to make sense of the new learning. In the past, teachers had to spend time building background knowledge, conceptual knowledge, or vocabulary knowledge during class time and thus had fewer minutes for the new learning. Given all we have learned about technology, educators can now provide students access to short videos, even interactive videos using systems such as PlayPosit or EdPuzzle, to ensure that students have increased knowledge before the live lesson. In doing so, instructional minutes are allocated to the new learning, and more learning can occur.
- **Increase the relevance of lessons.** When students find lessons relevant, they are more likely to engage in self-regulation behaviors. We can accelerate learning when students make the choice to engage and to allocate resources (time, attention, effort) to the learning. We're not suggesting that lessons are limited to students' current interests, but some lessons can easily be connected to students' passions. Other times, the passion of the teacher increases

students' perception of relevance. And still other times, teachers make sure that students have opportunities to learn about themselves and see the usefulness of the content in their future.

- **Active, fast-paced lessons.** Remediation is slow; acceleration is quick. There should be an urgency to the learning experiences but not so much pressure that students become anxious. And teachers need to ensure that there is sufficient wait time that allows students to think and process. Having said that, it's important to recognize that there is a pace to a lesson that communicates to students that this is important and that the teacher has high expectations and believes that the students can accomplish the learning. In addition, students should be active during the lesson, engaged in a range of tasks such as talking over possible solutions with peers, grappling with ideas, hearing the thinking of teachers, and so on. These lessons need to be chunked in ways that respect the cognitive load placed on students, and ideas need to be revisited and practiced.

- **Build confidence.** Some students are less confident in their learning than they were pre-pandemic. As part of our acceleration efforts, we should be focused on student confidence and their willingness to stick with challenges. When students display a lack of confidence, we work to rebuild it. We show them that effort is normal. Confidence is reduced when you think you're the only one who doesn't understand something. Sometimes, students think that they are struggling more than they are. In those cases, they need their teacher to show them how much they have already learned. In addition, setting goals together, teaching students to self-assess, and celebrating success all serve to build confidence. Feedback, from teachers and peers, can also serve to boost confidence, especially when the feedback focuses on the ways in which students process the task and not just if they completed the task correctly or not.

These five aspects of acceleration have the potential to address unfinished learning. They also have the potential to change the educational landscape in the long term as we learn how to reduce the amount of time we spend on things students already know as well as how to leverage technology to build students' background and vocabulary knowledge in advance of instruction. As we pick up the pace, and provide scaffolds, we can ensure that students learn more and better because we have learned and changed.

Thanks to Nancy and Doug for contributing their reflections.

Please feel free to leave a comment with your reactions to the topic or directly to anything that has been said in this post.

Consider contributing a question to be answered in a future post. You can send one to me at lferlazzo@epe.org. When you send it in, let me know if I can use your real name if it's selected or if you'd prefer remaining anonymous and have a pseudonym in mind. You can also contact me on Twitter at [@Larryferlazzo](https://twitter.com/Larryferlazzo).

Education Week has published a collection of posts from this blog, along with new material, in an e-book form. It's titled [Classroom Management Q&As: Expert Strategies for Teaching](#).



<https://www.edutopia.org/article/how-help-students-get-used-masks>

How to Help Students Get Used to Masks

By Lori Desautels

In many places, students returning to school buildings will be required to wear masks. These strategies can help elementary students adjust.

Our brains do not like surprises—they love to make predictions by finding patterns that are familiar, and they learn from associations, connections, and patterned experiences. But as schools begin to resume in late summer, there will be many unfamiliar experiences: new routines, schedules, and guidelines. Especially for young students, it's going to be challenging at best to adjust to wearing masks for extended periods.

States, districts, and schools that are returning to in-class teaching will have a variety of regulations and protocols, and we need to think collectively about how we can help young students follow those protocols. Parents can help by getting their kids used to wearing masks for increasing intervals even before school begins, and I have some suggestions for how we might introduce masks to students while creating safe and predictable environments to allay the expected fear and anxiety these changes could create.

It will be particularly important for educators to share their own feelings and sensations when wearing the masks in the first few weeks of school. When we share our vulnerabilities, worries, and questions, we can sit beside our students in creating a safe, open space for them to express their concerns and worries.

Connections and trust will need to be our priorities at the onset. What props, hats or other pieces of clothing, fictional characters, or objects could you share to introduce yourself and create positive associations and connections right away? How could you reveal your passions, interests, and personal stories while wearing your mask during that first day or week of school? I've shared the strategies below with teachers all summer. They have started implementing these with pre-K students, who report loving the activities and feeling a sense of calm.

In my work as a professor of education, I'm fortunate to be able to spend two mornings a week in K–12 classrooms. When I meet my new fourth-grade students in a few weeks while I'm wearing my mask, I will bring a plastic brain, a pair of flip-flops, and a picture of my family's rescue dog, Nellie. The students will learn a little about me through these objects as I in turn, will invite them each day for the first few weeks to share their passions and interests through objects or images.

STRATEGIES FOR STARTING THE YEAR IN MASKS

1. A calming bag: Tangible items such as Band-Aids, mints, a personal note or encouraging sticker, extra pencils, etc. can often feel comforting when someone notices our fears or

worries. Rather than share these items, at the moment it might be best if teachers create a bag for each student—if a grant or other funding is available—or send home a list of items so that parents and guardians can create the bags. Students keep them at school and use when needed. What would you put in a calming bag?

2. New routines: Teachers should be purposeful about creating classroom routines to ease any embarrassment, discomfort, worry, or anxiety students may have about wearing masks. Many of our students will not walk in already accustomed to wearing masks, so routines and predictable structures can help them feel calm and ready to learn. Routines can include things like drawing or journaling thoughts.

3. Connections with parents: A letter to parents outlining class procedures and routines will ease their anxiety and that of their kids. Teachers can also use this letter to invite parents to share the celebrations and challenges their children have experienced over the past several months.

Here are a few questions to consider asking parents:

- What are the two or three best ways I can create a positive experience for your child this year?
- Please share your favorite memories of your child. What makes him or her smile and laugh?
- What do you need from me that would be helpful for your family?
- What are ways I could help your child adjust to the mask this year?
- Are there any changes at home that would be helpful for me to know? (You can frame this as a yes/no question, and give parents the option to explain if they wish.)
- How can we work together this year? Is there anything you would like to teach or share with our class this year?

4. Face masks and superhero powers: This is a new focused attention practice designed around masks. Ask students what superhero they are, and ask them all to create a power pose. As they hold this pose, have them breathe in three deep breaths, hold for a couple of seconds, and then breathe out a superpower they wish to send to themselves, someone they care about, or the world.

5. Morning meeting questions: These are some questions teachers can use in the first week or two as students get used to their masks and each other.

- How does a mask protect us?
- Do you know of any superheroes that wear masks?
- Maybe we could all decorate our own paper masks? What colors, shapes, and designs do you want on your mask?

6. Theme weeks: The first weeks of school are going to feel rough for many educators and students. Sometimes redirecting our attention away from our masks can more easily occur if we focus on something else. One way to do that is to designate theme weeks with a variety of associations and connections. Ideas include things like Favorite Color Week, Animal

Week, Favorite Tradition Week, Artist Week, Music Week, and My Buddy Week. You can also ask students for suggestions so that they feel empowered by the themes. Teachers and students together can also come up with activities for the themes.

7. Emotion reading practice: We are capable of reading facial expressions from the eyes up. Teachers can spend a few minutes a day practicing this. Have a student wearing a mask think of a feeling and try to express that with their face, and ask the class to guess the emotion or feeling. Another option is to put little masks on the emojis on feeling charts. Students can work to become experts at reading facial expressions of people wearing masks, which could be a fun ritual that reduces anxiety and fear.



<https://www.edutopia.org/article/one-word-drop-your-teacher-vocabulary>

TEACHING STRATEGIES

One Word to Drop From Your Teacher Vocabulary

By Holly Hagman

A simple change in language can show students how mistakes are useful and how struggle can be productive.

As a senior in high school, I tested into calculus. Math was never a subject for which I had any passion, but I'd done well enough the previous years to find myself in Mrs. M's calculus class. As she taught, I would stare at the whiteboard in disbelief, comparing the amount of letters versus numbers in the equations we were solving. At the start of class on a day we were reviewing derivatives, Mrs. M smiled and said, "At least today should be pretty easy."

I gripped my pencil hard in my fist as I worked on the review problems, getting confused by x and y , making small algebraic mistakes that led to the whole problem working out wrong. I tried and tried, but it wasn't easy. I looked around the room, and it seemed like my classmates were blowing through the problems, so I kept my pencil in my fist and my eyes on the paper until the final bell.

Easy. It is a common word in education. Often, teachers will ask if the class wants the easy quiz or the hard quiz. They'll give the option for an easy day or a day that presents a challenge. They'll subtly suggest to a student that they can handle the work because it is "easy." While often said in an encouraging undertone, the word *easy* can be dangerous for student success. Literally and figuratively a four-letter-word, "easy" can set students up for decreased self-esteem, reduced confidence, and failure to understand a subject. When a teacher refers to a subject as "easy," they create a standard that not all students may be able to reach.

As teachers, we often pride ourselves as adaptable proponents of differentiated instruction, the inclusive classroom, and supporting students with diverse learning styles. Because we

know that students' abilities differ, we may inadvertently rank the material. When a teacher tells a struggling reader to finish a novel, a student with dyscalculia to work on their multiplication, or a student with severe social anxiety to complete an oral presentation, labeling these tasks as "easy" unintentionally hinders the student's success.

When students hear that something is going to be "easy," they feel excited to participate. Motivated and ready, they receive the assignment, and almost instantly some hopes are dashed. Inevitably, not all students will find the activity easy, thus potentially causing those who struggle to feel inferior. Negative self-talk begins. "Why don't I understand this? Am I stupid? What am I doing wrong? I thought this was supposed to be easy." For fear of embarrassment or ridicule, these students are reluctant to reach out for help, leaving them with assignments unfinished and confidence levels plummeting. Instead of referring to an assignment as "easy," there are better things we can say.

"Practice makes perfect."

It may seem cliché or outdated, but the phrase "Practice makes perfect" is true. The more time and effort a student puts into a specific skill or process, the more likely they are to be successful using the skill. Encourage students to practice a skill—on their own, at home, in study groups with friends, or by staying after school—rather than minimizing or dismissing the students' struggles with a particular subject.

"You are capable of completing this."

All students, no matter their background, have areas in which they excel. Use an example of a time they did well to build their confidence. When I taught AP literature, a student who excelled in examining symbolism in plays had difficulty analyzing poetry. I reminded her that her writing was strong and her instincts were good. I used a simple encouragement: "The essay you wrote about *A Streetcar Named Desire* was fantastic. Try to use that same energy to dissect the poem." Identifying students' success allows them to feel more relaxed when approaching a subject that they find difficult. This simple rephrasing shows students that they have the necessary ability to achieve.

"It's OK to struggle."

If a student is having difficulty with a subject, share with them a time that the same thing happened to you. It doesn't have to be the same subject or even the same grade level. I always tell my students about my battle with calculus because school came easy to me for the most part, but that class challenged me. Sharing the fact that I overcame it demonstrates commitment and reinforces the idea of the growth mindset. Remind students that the process of trial and error is the first step in overcoming any problem in or out of an academic setting. Showing students that they are not alone in this endeavor by reinforcing the idea that struggling is healthy allows for a deeper student-teacher connection that ultimately helps increase student success.

"This is easy for me—but I've been doing this a long time."

Teachers slip up and say things by accident; we are only human. However, we can save the situation by adding an addendum to the standard phrasing. By adding "for me," you open a dialogue with the student, explaining that you are the content area expert, so of course it is

easier for you. You've studied it for years and have had more practice than the student. Solidify the explanation by stating that it's great if it's easy for the student but absolutely normal if it's not.

Removing or modifying the word *easy* in instructional vocabulary, and replacing it with positivity and encouragement, shows students that mistakes are acceptable and struggle can be productive.



<https://www.edutopia.org/article/how-choose-words-motivate-students-during-online-learning>

How to Choose Words That Motivate Students During Online Learning By Katie Novak, Mike Anderson

Framing assignments in student-centric rather than teacher-centric ways can encourage engagement and persistence in learning.

Self-motivation. Ownership. Engagement. We have always wanted students to feel passion for learning and to be intrinsically motivated—to be driven from within. With much learning moving to an at-home environment, these student characteristics are more important than ever, and the way that we, as educators, frame at-home learning experiences can have a profound impact on how students feel about them.

This will be especially important for some students. Consider the barriers that may impact student learning at home: lack of internet, devices, and support. Add to the mix competing priorities like supporting siblings, having essential jobs, and coping with stress and trauma, and it's clear that motivation, resourcefulness, and self-regulation are critical.

This isn't to say that student engagement is everything. Districts and schools have to consider barriers through an equity lens and ensure that all students have the essential supplies to access learning, but access alone will not equate to equal opportunities to learn if we don't also help students become engaged, innovative, and empowered.

Yet if we learned anything last spring when schools shut down and kids stayed home, it was that many students struggled to stay engaged. What if part of the problem has been how we have framed the work? What if, without meaning to, we have taken engaging, inspiring, and awesome work and made doing it acts of compliance instead of engagement, simply by the way we framed it?

For example, let's say a teacher has incorporated elements of Universal Design for Learning (UDL) as students build an understanding about how geography affects human settlement and resource use. Students are offered multiple means of representation to learn (attend a live Zoom or watch the recording, read or listen to an online article, view a

documentary, read the textbook, etc.) and several choices of assessments to express their understanding (journaling or writing a paper, producing a video reflection, recording a podcast, etc.). Sounds awesome, right? Kids should be excited, shouldn't they?

WHAT THIS LOOKS LIKE IN PRACTICE

Let's consider how teacher messaging might impact students' enthusiasm.

Teacher 1: "OK, everyone. I've got several choices for you to learn about how geography affects where people decide to live and the way they live. I expect you to choose at least two different resources to explore for me, and I want you to also pick one activity to try. To get full credit on the assessment, you will need to cite the resources you used."

Teacher 2: "OK, everyone. You have several choices for how you get to learn about how geography affects where people decide to live and the way they live. Don't forget to use at least two different resources, and then pick an activity to try. You can do more than one if you want! Remember to cite resources to give credit to other authors and organizations and boost the credibility of your work."

Notice that the first teacher emphasizes compliance through the use of teacher-centric language ("I want," "I expect," "I've got") and extrinsic motivation by emphasizing getting "full credit." The belief behind this message is, "Kids probably won't want to do the work, so I need to tell them what to do and motivate them to do it." The second teacher uses more student-centric language, offering invitations and suggestions, while speaking primarily in the second person instead of the first. Their assumption and expectation is that students are motivated to learn, and their role is to guide and support students' learning.

The suggestions below may help you to reflect on the power of language as you design and deliver learning that embraces variability; eliminates barriers; and helps students to build intrinsic motivation, sustain effort and persistence, and self-regulate during Covid-19 and beyond.

Moving From Compliance to Engagement

- Instead of "I expect you all to...," try "Your next challenge is..."
- Instead of "I want you to...," try "What's a goal you have..."

Move From Teacher Ownership to Student Ownership

- Instead of "Here are three things you need to do...," try "Here are three things to try as you..."
- Instead of "I've created some choices for you...," try "You have several choices to consider..."

SHIFTING FROM EXTRINSIC TO INTRINSIC MOTIVATION

Rather than tell students what they need to do to get a good grade, consider explaining what they should keep in mind as they aim for high-quality work. When it comes to things like the importance of citing sources, don't frame it as something that's necessary for a good grade. Instead, show how this improves the work. Suggest to students that it boosts the credibility

of their work and gives credit to other authors. Offering rewards for completed assignments also can backfire. Instead, you can ask students about their goals for the work.

Changing language habits is really hard. So here's something to try. As you're teaching and talking with students, record yourself using the voice-memo app on your phone; or, if you're teaching remotely, record the session. You may also want to review directions within your learning management system, rubrics, and letters home. Which phrases do you use that emphasize student ownership, engagement, and intrinsic motivation, and which ones may unintentionally indicate the reverse? Pick one phrase or habit to work on so that you don't feel overwhelmed.

There is so much to adapt to support students' at-home learning that it can feel overwhelming, and there's so much that feels out of our control. Language is a simple and powerful thing we can control.

This work isn't about us. We don't have power over our students, but we provide them with the support so they can find the power within themselves. And when we talk about learning as though it is the reward, and provide students with the scaffolds and support to pave their journey, we will be closer to our intent: students finding the resources they need and using their voices to share what they know in ways that are relevant, authentic, and meaningful to them.



<https://www.middleweb.com/40383/how-to-get-your-students-to-ask-more-questions/>

How to Get Your Students to Ask More Questions

By Jackie Walsh

Why don't students ask more questions in school? The short answer is that most students believe it's their job to answer, not ask, questions.

What's more, many think that asking questions might lead teachers to believe they're not smart or suggest to their peers that they're not cool. Others simply don't know how or what to ask.

Even our learners who are willing to take risks may let a good question go. The teacher controlled, fast-paced rhythm of classrooms provides little opportunity for students to make a "bid" to interrupt the flow with a thoughtful (but potentially time-consuming) inquiry.

And yet, students learn more when they ask questions. Consider this response from a 14-year who was asked how she learned best: *"When I am able to come up with questions of my own, it's*

easier for me to understand and remember what we're studying." This student has incredible insight into the relationship between questioning, thinking, and learning.

Five Ways to Encourage Your Students to Ask More Questions

What can teachers do to encourage and develop students as questioners? We can address both the will and the skill of our students to assume this active role in their learning. Here are five strategies to accomplish this.

1. Establish the expectation

Talk with students about the what and the why of questions—helping them to understand their role as questioners and the value of questioning to their learning. Communicate to students the expectation that they should use questions to support multiple facets of their learning. To support this, consider introducing the following mindframes for students.

- *I ask myself questions to monitor my thinking and learning.*
- *I pose questions to clarify and deepen my understanding of academic content.*
- *I use questions to understand other perspectives and to engage in collaborative thinking and learning.*
- *I use questions to channel my curiosity and spark my creativity.*

2. Develop skills for questioning

This involves identifying and communicating key skills and providing tools, for example, stems, to support each skill. Below are some *sample* skills and accompanying stems.

Skill	Sample Stems
Ask questions to yourself to make meaning of the most important facts or ideas you read or hear.	What seems to be the most important idea? What is confusing me? What don't I understand? How would I explain this in my own words?
Ask questions to connect content to what you already know.	What comes to mind when I read (or hear) this? What do I already know about this? Does this contradict something I think I already know? In what ways does this add to or extend what I already know?
Ask questions to clarify and better understand the meaning of a topic or text	What did the author mean when she wrote _____? What do you mean when you say _____? Can you say this in another way? What example can you give? How would you summarize _____?
Ask questions to understand the relationship between two different things.	How is _____ similar to _____? How is _____ different from _____? What do _____ and _____ have in common? What may have contributed to _____? What resulted from _____?
Inquire about the importance or value of something.	What contributes to the significance of _____? How might we go about evaluating _____? What criteria (or standards) could we use to judge _____?
Express curiosity.	I wonder why _____. How might we _____? Have you ever thought about _____?
Challenge a traditional way of thinking about a topic.	What might be an alternative way of thinking? What if _____? What's another way of thinking about _____?
Test new ideas.	I am thinking _____, How do others react? Imagine _____, How might that play out? What if _____?

3. Offer opportunities for practice

Teach your students questioning skills in a practice setting. This can be as simple as an assignment that calls for student creation of five questions about a homework or class

reading. You might have them write down three for which they think they know the answers (closed questions) and two for which they do not (open-ended).

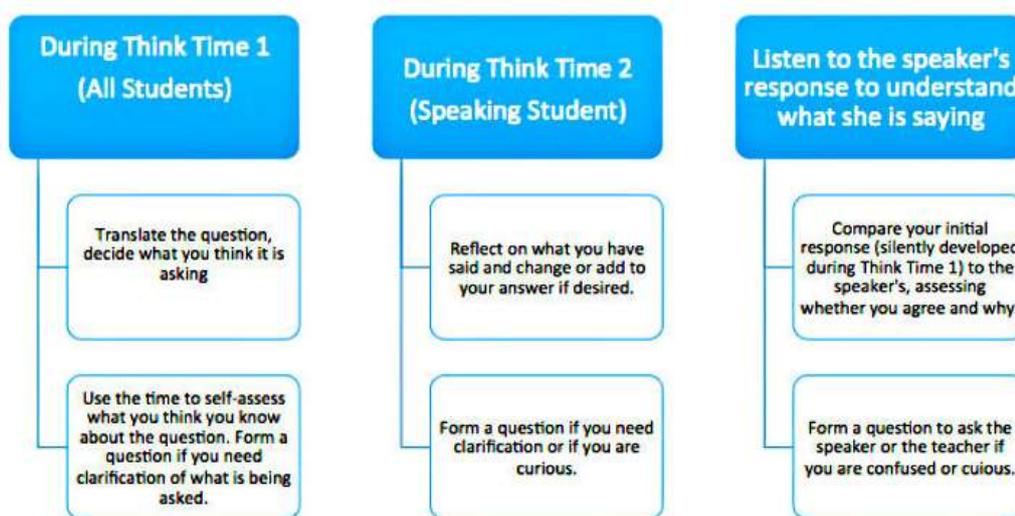
More structured practice might involve one of the *Visible Learning Thinking Routines* such as Think-Puzzle-Explore or See-Think-Wonder. When asking students to create questions, it's important to give them a chance to use them – either posing them to classmates, using them for an investigation or research endeavor, or in some other authentic manner.

Providing feedback to students on the quality of their questions is also important if they are to improve their skills. The ultimate goal, of course, is for students to ask questions spontaneously as the need arises during instruction (for example, to clarify a point of confusion) or during a class discussion (when, for example, they are curious about an idea or about a classmate's thinking).

4. Provide time and opportunity for questions

If students are to question orally during class, they must have the chance to enter the classroom conversation. Routine use of Think Time 1 and 2 provides the opportunity for students to form their questions and make their bids to pose them.

Think Time 1 is the 3-5 second pause following a teacher question before naming a student to respond. This pause enables students to consider and to ask about the meaning of the question when appropriate. *Think Time 2*, the 3-5 second pause following the end of a student's comment (prior to anyone else speaking) provides the opportunity for students to process what a speaker has said and pose questions about the speaker's comment or about the topic in general.



Teachers can also use pauses during direct instruction to afford time for student processing and questioning. Before the pause, ask *“What kinds of questions do you have?”* (a much better prompt than the usual, “Do you have any questions?”)

Another strategy I recommend to teachers is to institute a policy of “raise your hand to ask a question—not to answer the teacher’s question.” This enables the teacher to use a more equitable response structure while also placing value on student questions.

The common thread running through all of these techniques is *the interruption of teacher talk* long enough for students to be able to think about and pose their own questions.

5. Create a culture that values student questions

None of the above strategies will take off in a culture where students are afraid to take risks – to make themselves vulnerable. Many students believe that by asking a question they are admitting their own ignorance. Teachers must be intentional in communicating to students that their classrooms are places where questions are valued even more than answers. “Curiosity is celebrated here!”

Let your students know that by asking clarifying questions, they are not only improving their own understanding but helping other students in the class community. We communicate this message not only by what we say, but also by our non-verbals and our actions.



Positive verbal feedback is an excellent way to bolster this message. Imagine the impact of a teacher statement such as, “I really appreciate the thoughtful question that Maria asked earlier. I wonder if others of you have wonderings of your own.” Consider how much more powerful this statement is when the teacher’s tone and tenor communicate appreciation and when she smiles and gestures toward Maria.

Questions help students become leaders of their own learning

Culture can be loosely defined as “the way we do business around here.” With this definition, we can make the case that the first four strategies — Establishing the Expectation, Developing Skills, Offering Practice Opportunities, and Providing Time and Opportunity — contribute to Strategy 5, creating a culture that welcomes student questions.

Student-generated questions put learners in the driver’s seat. They advance both learning and engagement. Add these five strategies to your repertoire to find out if they will result in more student questions. And be sure to share the results—and other questioning strategies you may already be using—with the broader educational community. You can start right here in the comments.



Author and educator **Dr. Jackie A. Walsh** is a leading authority on using effective questioning to advance learning. She is the co-author, with Beth Sattes, of Quality Questioning: Research-Based Practice to Engage Every Learner (Corwin, 2nd Edition, 2017) and Questioning for Classroom Discussion (ASCD, 2015).

Dr. Walsh is also the lead consultant for the Alabama Best Practices Center, which affords her the opportunity to work in classrooms and with networks of school teams, district teams, instructional partners, and superintendents.

A SESSION WITH MTIAT PROJECT PARTNERS



By **Aydan Ersöz**

Mehmet Çağlıküleççi an English teacher from Ildem Imkb Secondary School, Kayseri ran an eTwinning project called 'My teacher is a toy' (MTIAT). The project has aimed to make learning English fun at our schools and have a cultural exchange. When the project was completed, he held a session with all partners to introduce and disseminate the project. I was invited to join this session which was on June 3, 2021 as a guest.

Anyone who is interested can watch the recording of that session on YouTube, <https://www.youtube.com/watch?v=ThK-BOYKbYQ>.

Anyone who is interested can read the project booklet on https://online.fliphtml5.com/ahxin/nxih/?1622589749624&fbclid=IwAR2lsFiqb967zj8x3vpI8PWpSMXVxhRCi-zjbuogB8suUCIJP4qM_7v-Dvg#p=1.



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A SESSION AT TEACHER TALKS



By Aydan Ersöz

Volkan İner who is an English teacher at Manisa Private ODTÜ Ülkem Middle School has been holding “Teacher Talks” on Instagram for more than one and a half years. Every week, he has a different guest with whom he has interviews. He won the Cambridge University Press Dedicated Teacher Awards in 2019. And this year, he won the “GLOBAL TEACHER AWARD” in the competition organized by 2021 AKS Education. He will receive his award in October.

When this dedicated, exemplary colleague asked me to be a guest in this program, I accepted the invitation without any hesitation. We had the session on June 7, 2021 where I answered both personal and professional questions and promoted INGED – what it is, what its mission is, and what it has been doing. Anyone who is interested can watch the recording of that session on YouTube, <https://www.youtube.com/watch?v=7WWeQmF3h2Q>.

June 7, 2021 Monday
9 pm (Turkey) / 6 pm (GMT+0)
live on @creativeenglish18

PROF. DR. AYDAN ERSÖZ

TEACHER TALKS
hosted by VOLKAN INER

The 54th event
of the series welcomes
the President of INGED
Prof. Dr. Aydan Ersöz.

I started with introducing myself briefly and talked about my teaching philosophy. Due to the conditions we were in (we still are?!), we also talked about online education. Not being an expert in the field, I stated that the situation we were in was an enforced situation. School is a place for building friendships, learning responsibility, and getting an escape from the house, but Coronavirus has taken that all away from us. In order to ensure the continuity of learning, educational institutions started using technological platforms to deliver online

learning programs to students whether they were ready or not. Some students enjoyed getting to work at their own pace, setting their own schedule and being free from “the stressful environment of school.” Others, on the other hand, struggled to get a device to use, have reliable internet, understand how to use technology, follow lessons, comprehend assignments, survive at home, and stay away from distractions.

From the teachers’ perspective, the teacher’s private life and work life were no longer separate as their personal spaces became a classroom. Because they didn’t go to school, they couldn’t have an escape from their private life. They were stuck in tiny spaces, and they had to work with lots of distraction. So, I can say that distance education should NOT be the present situation we are in. It must be by choice with well-educated teachers who know how to design and run online courses.

We also talked about the importance of professional development for teachers. When I was asked to make some suggestions for professional development in the present situation, I mentioned the fact that teachers are lifelong learners; hence, they should be ready to improve themselves personally and professionally. They can observe themselves and they can observe their peers. They can reflect on or think about what they did, how they did it, why they did it, what went well and what they would do differently next time. They can attend online seminars, meetings, and conferences. They can follow the literature in their field. They can watch educational videos. They can form their own groups and have regular online meetings where they share what they know, what they have recently learned, what they are planning to try, etc. Cooperation and collaboration among teachers are very important for professional development. As they say, “If there is a will, there is always a way”. Good teachers never stop learning. There is always room for improvement. They also embrace change and are ready to try out new ideas in the classroom. We finished the talk with a quote from Shakespeare which is my personal motto “We know what we are, but know NOT what we may be”.



A SESSION FOR METU NCC SFL



By Aydan Ersöz

Upon an invitation from METU Northern Cyprus Campus, School of Foreign Languages, I held an online plenary session on 25 June 2021 at their workshop festival.

The title of my talk was “*Materials Adaptation: Alter and Foster*”. You can find a summary of the session below.



Time	Event
	Please click here to join the Workshop Festival online. Meeting ID: 978 9620 1936 Passcode: 363790
08.45-08.55	Welcoming by the Organizing Committee
08.55-09.15	Dr. Leyla Silman Karanfil Welcoming & Opening Speech
09.15-09.30	Prof. Dr. Ömer Turan Welcoming & Opening Speech
09.30-10.30	Gökçe Mandalı Kurdoğlu Making Thinking Visible in Online Classes
10.30-10.40	Tea-Coffee Break
10.40-11.25	Prof. Dr. Aydan Ersöz Materials Adaptation: Alter and Foster
11.25-11.35	Tea-Coffee Break
11.35-12.30	Dr. Senem Sanal-Erginel Thriving on Change
12.30-13.30	LUNCH
13.30-14.15	Metin Esen Use of English Language Teaching in Technology: Hey, Wait a Second!
14.15-15.00	Talip Karanfil & Steve Neufeld Guess whodunnit?!?!
15.00-15.10	Tea-Coffee Break
15.10-15.45	Rhian Webb Video on – Video off!
15.45-15.55	Metin Esen It Was the Best of Times, It Was the Worst of Times
15.55-17.00	M&Ms (Memorable Moments)
17.00-17.30	Closing Remarks

There is no perfect book for your students. All books are written for learners of English in general and for mass sales. Hence, it is almost impossible to find the right book specifically prepared for your learners. So, we can easily claim that coursebooks (or any other teaching materials) are terrible *masters* but wonderful *servants*. What is more important than a textbook is what teachers can do with it.

No matter how carefully the coursebook has been chosen, in-use evaluation i.e., constant evaluation of the material to see how it works in the actual classroom situation is a must as it will reveal the problems encountered in the classroom or how much teachers and learners benefit from the material.

In-use evaluation can be done in three different ways: (1) Student based evaluations, (2) Learning based evaluations, and (3) Teacher based evaluations.

Student-based and teacher-based evaluations can be done through checklists, questionnaires, and/or interviews.

Learning based evaluations aim to determine whether any measurable learning took place as a result of the materials. In addition to the quizzes and exams, observations can also be used in determining the effectiveness of the materials.

As a result, teachers may decide to adapt the materials. Materials adaptation is inevitable to increase the effectiveness of our program and make our students' task of learning as easy and enjoyable as possible. Adaptation can be in the form of

- Changing
- Adding
- Removing
- Replacing

Let's have an example here. This activity is taken from Top Notch 2 by Pearson (from A2+ to B1). Please look at the activity. Would you make any adaptations? What? Why?

BEFORE YOU LISTEN

LISTENING
FLUENCY
EXERCISE

A ▶ **TEST VOCABULARY** • *Participial adjectives* Read and listen. Then listen again and repeat.



The safari was **fascinating**.
(They were **fascinated**.)



The ski trip was **thrilling**.
(They were **thrilled**.)



The sky-dive was **frightening**.
(They were **frightened**.)



The food was **disgusting**.
(They were **disgusted**.)

B Write lists of things you think are fascinating, thrilling, frightening, or disgusting.

C PAIR WORK Compare your lists.

☹☹ I've never eaten snails. I think they're disgusting! ☹☹

☺☺ Really? I've tried them, and I wasn't disgusted at all. They're good! ☺☺



Yes, the activity definitely requires some form of adaptation because there is no scaffolding or communicative purpose. We can use these activities (given below) instead.

A) Work with your friend (pair work). Choose one of the cartoon pictures in your book and answer these questions.

1. Who are these people? What is their relationship?
2. What happened before they came here?
3. What's happening in the cartoon?
4. How do they feel in this scene?
5. What will happen after this scene?
6. How would you feel in such a situation?

B) Work alone. Find the odd one out in each group.

- a) Volcano eruption, Rio Carnival, Running with bulls, African Safari, Venice Carnival
- b) Skydiving, Hot air ballooning, Whitewater rafting, Playing computer games, Ice climbing
- c) Italian pizza, Turkish döner, French escargots (snails), American hamburger, Russian vodka
- d) Roller coaster, Locus infestation, Ferris Wheel, Bumper cars, Ghost train

C) Write lists of things you think are fascinating, thrilling, frightening, or disgusting. You can use the ideas above. (from the book)

D) PAIR WORK Compare your lists. (from the book)

With the adaptation, we have included the following skills:

Critical thinking; Creativity; Personalizing; Making associations; Categorizing; Brainstorming; Collaboration; Communication.

With the adaptation, the activity has become more engaging, fun and manageable.

This example shows you that the only limit to how effective teachers can use the books is their professional skills, their imagination and creativity.



A SESSION AT "EĞİTİM SOHBETLERİ"



By Aydan Ersöz

Prof. Dr. Belgin Aydın who is currently working at TED University has a channel on YouTube where she holds talks on education. She invited me to be a guest on 28 July 2021. The talk was in Turkish, and it was more like a friendly chat rather than an academic one. Anyone who is interested can watch the recording of that session on YouTube,



<https://www.youtube.com/watch?v=RJeduPvE8hk>.

We mostly talked about why people keep complaining about not being able to learn English



and lack of motivation (both for teachers and learners) to learn English. I mentioned how much Turkish is being used to teach English and how that creates a negative impression on learners. I also talked about the importance of

- having awareness raising sessions with students on the importance of speaking a foreign language.
- preparing motivating and fun lessons;
- keeping students busy by actively involving them in all activities (because unless students are actively involved in the learning process, teaching CANNOT entail learning);
- creating an interactive and engaging learning environment that uses many methods of learning and a variety of activities/tasks (because busy and engaged students interact more successfully, cause less discipline problems, and learn more effectively).

SOMETHING TO THINK ABOUT

In this issue we would like to share with you an article discussing concept mapping.

<https://www.languagemagazine.com/2019/06/14/drawing-on-ideas-for-language-learners/>

Drawing on Ideas for Language Learners **By Mark Oronzio**

For more than 40 years, education researchers have advocated the use of concept mapping as an effective approach to fostering higher-order thinking skills, moving students from mere knowledge acquisition to knowledge utilization and creation (Novak and Cañas, 2008). By specifying and linking concepts in a concept map, students and language learners create a visible structure of their understanding in a given domain that can be modified over time to assimilate new concepts and reflect new understanding.

In short, concept mapping can move learners toward more in-depth learning, i.e., more meaningful learning, by facilitating the process of linking new concepts with existing knowledge and experience. Concept mapping is an effective strategy for educators to use to support English language learners (ELLs) and prepare them for success in school and beyond.

There are several research-based methods for applying concept mapping to language learning. Here are some of the ways teachers can use concept mapping to differentiate instruction for ELL students:

Pre-Reading

- Invite students to share what they already know about a particular concept in a concept map prior to reading. This approach provides students with the concepts and words that they are about to encounter in the reading text as well as an overview of the content to be learned. Then, ask students to add information to their maps while reading to provide a visual aid for building on their prior knowledge. This could be an individual or whole-class assignment.

Pre-Writing

- Task students with brainstorming about a given topic by making connections among ideas and analyzing information in a concept map in preparation for writing. Allow students to discuss their maps in groups and share their ideas for writing so they can hone or expand their focus as needed. After researching their topic, students can modify their maps to capture new information and organize their thoughts before writing their compositions. Research has shown that this approach helps ELL students improve their writing.

Vocabulary Building

- Enable students to create concept maps to define and better understand key vocabulary terms. Students can access videos, text, and images to learn about a term and then build a map that visually links the term to its various meanings, uses, related words, synonyms, and more. This allows students to personalize their connections to the vocabulary words, improving their recall and comprehension. The map provided in this post is an example of this approach.

Developing Critical Thinking

- Encourage students to create a concept map of a unit or topic with key terms and essential questions during and after a series of lessons. Help them to see the big picture of the topic as well as build a scaffolding of meaning, a governing framework for future success, by emphasizing the main ideas, key concepts, and principles.

By visually expressing the association of related concepts, concept maps help learners to find unseen connections between ideas, organize information easily, and create new knowledge, which in turn clarifies their thinking. This process of making knowledge explicit fosters the understanding of complex information for ELL students without elaborative written explanations. The concept maps are also useful visual aids that make later study and recall easier for language learners than with linear notes.

Assessment

- Use concept maps to ascertain student understanding of a concept or unit taught. By making students' thinking and learning visible, concept maps reveal to teachers, and to the students themselves, the gaps in understanding at any given moment. After reteaching or employing interventions, have students adjust their concept maps to assess their knowledge development over time.

Reading Comprehension

- Ask students to build a concept map as they read a book or text, identifying main ideas, finding subconcepts, and linking related ideas together. An earlier post on close reading strategies shows how this method can help all learners, particularly ELL/ESL students, improve reading comprehension. Try any of these methods with ELL students to help them develop content-area knowledge, literacy skills, and critical thinking, as well as to evaluate their learning needs and progress.

Additional Background

The Ideaphora concept-mapping environment is the latest and most comprehensive tool for facilitating critical thinking through web-based concept mapping. It builds on decades of research investigating the use of concept mapping as an effective approach to fostering meaningful learning (Hilbert and Renkl, 2008; Novak and Cañas, 2008). In addition, it benefits from years of research experience designing and integrating technology-supported concept mapping in the classroom (Anderson-Inman and Ditson, 1999; Anderson-Inman and Horney, 1996/1997; Liu et al., 2010; Muirhead, 2006).

For more than 40 years, Novak and colleagues have advocated the use of concept mapping as an effective approach to fostering higher-order thinking skills, moving students from mere knowledge acquisition to knowledge utilization and creation (Novak and Cañas, 2008). By specifying and linking concepts in a concept map, students create a visible structure of their understanding in a given domain that can be modified over time to assimilate new concepts and reflect new understanding.

In short, concept mapping can move learners toward more in-depth learning, i.e., more meaningful learning, by facilitating the process of linking new concepts with existing knowledge and experience. Research on concept mapping reveals the process can have a powerful effect on learning. For example, Brullo (2012) found that students who created concept maps while taking notes had better test recall, could access information more quickly during tests, and scored better on content post-tests than students who did not have the concept-mapping experience.

According to Brullo, students who created concept maps were thinking on a deeper level about the text prior to taking the post-test, as these students quickly recalled information and answered the questions. Research also reveals that technology can play an important role in simplifying and supporting the creation, modification, and management of learners' concept maps (Chang et al., 2002; Liu et al., 2006; Liu and Lee, 2013).

In 1956, Bloom proposed a taxonomy of intellectual behavior important for learning, with acquisition of knowledge at the bottom and evaluation of knowledge at the top. Decades of research on how to promote higher-order thinking skills has led to a revision of Bloom's taxonomy and closer alignment with 21st-century learning goals (Anderson and Krathwohl et al., 2001). The lowest level of learning in the revised taxonomy is "remembering" existing knowledge, and the highest is "creating" new knowledge—a differentiation in skill level also found in the Common Core State Standards.

In response to the revised taxonomy, Mayer (2002) advocated moving from instruction that focuses on retention of learning (remembering and understanding) toward instruction that fosters transfer of learning (applying, analyzing, evaluating, and creating)—in other words, "meaningful learning." Key to the concept of meaningful learning is the learner's ability to link new ideas and information to prior experience and existing knowledge (Anderson-Inman and Ditson, 1999).

This article originally appeared in *Language Magazine* in June, 2017. At the time, **Mark Oronzio** was CEO and co-founder of Ideaphora, a concept-mapping platform for students to improve their comprehension of digital content while building higher-order thinking skills. Oronzio's insight and leadership was based on more than 20 years of experience in executive-level positions for education technology companies, including Inspiration Software.

THE 'WRITING FOR PUBLICATION' PROJECT

Dear INGED members,

This part of the newsletter is for freshmen's "writing for publication" Project. In "writing skills" class at Gazi University, ELT Programme, freshmen are required to write a new essay on a new topic in each month. The essay types and topics are determined based on their interests and needs in the programme.

As we all know, student teachers are provided with subject matter, pedagogical content knowledge, general knowledge and general pedagogical knowledge courses during the four-year long English language teaching (ELT) programmes in Turkey. As part of the subject matter courses, "writing skills" is a course which aims to develop student teachers' paragraph and essay writing skills through different topics in both academic terms. Although ELT programmes have a standard syllabus introduced by Council of Higher Education, it is departments' choice to specify the syllabus details. For example, at Gazi University ELT programme, "writing skills" course is introduced to student teachers through EAP (English for Academic Purposes) topics to help them raise their awareness, motivate them in the field, do some basic research about the hotly debated issues, and prepare them for the coming pedagogical content knowledge courses. In this course, student teachers are introduced to styles and strategies of paragraph and essay writing. They are asked to write paragraphs and essays on various topics such as the integration of culture and language, native/non-native dilemma, and the value of English in Turkish context as an international language. Successful papers which are promising for their structure, writing style and idea generation are sent for review to be published in INGED Newsletter. The below essays represent the ones which were found to be promising and selected by the editor. In this writing Project, student teachers wrote reaction essays on any topic they are interested in. Enjoy reading!

Müzeyyen Nazlı GÜNGÖR, PhD. | Associate Professor

One of the Seven Wonders: Seven By Muhammed Fatih YAVUZ

Have you ever heard there are seven deadly sins and seven cardinal virtues in Christianity, and they were used in medieval sermons as a teaching tool? The movie 'Seven' tells the story of a detective who is cooperating with one of his experienced counterparts to track down a serial murderer who kills his victims by using "Seven Deadly Sins motives". The sins are, in alphabetical order, envy, gluttony, greed, lust, pride, sloth, and wrath. The movie was released in 1995, and it was directed by David Fincher. We see Kevin Spacey, Morgan

Freeman, Brad Pitt, and Gwyneth Paltrow featuring in the movie. The movie is a masterpiece in terms of its theme, the deep messages it gives, and successful acting by performers.

Firstly, the story the movie tells is extremely sophisticated and it is the first compound making the movie a masterpiece. After watching it, I've realized that the messages given by the movie are extremely realistic and essential for humanity, and that every one of us should learn from the messages. As mentioned above, the serial killer, John Doe, uses seven sins as his motives while killing the victims. He defends himself by claiming that he is not a serial killer; on the contrary, he was chosen by God, and he claims to be carrying out the commandments. So, he implies he is out of bad feelings for what he has done so far, and he thinks every victim of his is not innocent but guilty. The killer's main motivation is to display what a corrupt world we live in and to make the world a better place for the next generations. The important point here is that every single one of the sins represents one of seven victims, and that he leaves a one-word note for his first five homicides. By leaving those notes, he wants people to know what causes these deaths. His first victim is an obese person, so his motive is supposed to be gluttony. John defines the obese person as a disgusting man because of his bad habit which is overeating. The obese man is forced to eat for hours, thus dying from overeating. By killing this man, and leaving the word gluttony as a note, John gives his first message to two detectives, Mills and Somerset, and the whole of humanity: abstain from gluttony, for it is stated in the Holy Bible that gluttony is an obvious rebellion against the Lord, and that the gluttons themselves are the people who are destroying the life on the earth, and that sin may lead people to withhold from the needy (King James Version Bible, 1611, Deuteronomy. 21:20). John's second victim is a wealthy attorney spending a prosperous life and earning his life by defending rapists and murderers. He makes the attorney cut away a pound of flesh because of the corruption he has. John leaves one of his one-word notes: greed. He writes the word on the ground of the attorney's office. That is the second message he gives: abstain from greed. It is considered a sin because of destroying the relationship between God and humans. The third victim is a drug dealer and pedophile. He is forced to lie down on his bed for almost a year while he is alive. The victim is not able to move anywhere, and he is at a standstill. In this case, the killer's message is sloth. "Slothfulness casts into a deep sleep, and an idle person will suffer hunger." (English Standard Version Bible, 2001, Proverbs. 19:15). This victim is the third message from the killer: abstain from sloth, for it may cause hunger and poverty. The fourth victim is a prostitute who is killed by one of his customers. John forces the customer to rape and kill the prostitute. John Doe defines her as a disease-spreading whore, and says these words: "Let's not forget the disease-spreading whore". The sin corresponding to the victim is lust. We see a one-word message on the door of the club the prostitute works for. The fourth message by the killer is: abstain from lust. According to Aquinas, (1485) "The sin of lust is of voluptuous emotions, and extreme sexual pleasures unloosen the human spirit." The fifth victim is a young model mutilated by the serial killer, her nose is cut off, and she is given a chance to live with her new appearance, but she chooses to die rather than to continue her life without the beauty she once had. The killer's motive here is pride. And he gives a message to the corrupt world: abstain from pride. It is considered a sin because pride goes before destruction. The sixth sin is related to the killer himself. He says to detective Mills, "It seems that envy is my sin because I envy your normal life." Therefore, he kills Mills' wife

and the baby inside her. John Doe chooses her as a victim, for he is well aware of the sin detective Mills has which is wrath. He provokes Mills and causes his own death by saying these words: "Become vengeance, David, become wrath." The last two message the killer wants to give is: abstain from envy and vengeance. Because these last two sins make you do some things you don't want to do. All these seven homicides are committed to give a message to the world, and to set an example for the citizens of the world. What the killer has done in the movie is visible to the eye, but there are a lot of hidden things invisible to the eye. The movie wants the audience to be aware of the real world, and to take action against the sins seen as ordinary things by people.

Secondly, the movie has a lot of tiny but meaningful details apart from the realistic characters and successful acting, which is helping the movie rise to the top. First detail, the places where all these incidents happen are ambiguous. Neither do we know in which city they live, nor do we have any clue. If the audience knew where all these homicides took place, the messages wouldn't be transmitted to them. The aim here is to make the audience adopt an idea: crimes are not endemic in a certain place but they are everywhere. This detail may look like a tiny one, but it has a crucial task: making people aware of their immediate environments instead of a determined place. The second one, we don't witness any homicide except one, we don't know what happened and how it happened even though we know how fiercely the victims were tortured and killed. This lets the audience build the scenes; in other words, it sets them free to write the scenes on their minds. The third one, in one of the scenes, it is seen that detective Mills' house is shaking and vibrating, and the house represents the matrimony of the couple which is shaking like their house. All the details mentioned above may look insignificant, but they serve a purpose: making the audience feel the movie as if they were living it.

Thirdly, as to the characters, there are three main characters in the movie: Kevin Spacey as John Doe, Morgan Freeman as Detective Somerset and Brad Pitt as Detective Mills. John Doe, the serial killer, is a sadistic and cruel person having a different perspective on life. To him, the world needs cleaning up and he is carrying out his plan -commandment- to make the world pure again. It is all true what he has done, and he can set an example for humanity, he thinks. The reasons making him think in that way are logical indeed. Crime and corruption are everywhere and someone has to stop people considering them as ordinary things. Somerset, the experienced one, thinks the world is not a fine place to live; therefore he wants to run away. He quotes from Ernest Hemingway, "The world is a fine place and worth fighting for" and says, "I agree with the second part." The killer and Somerset have one thing in common: they both think the world is not a fine place but it is worth fighting for though their way of fighting is not the same. The dialogues between two detectives show us they don't have the same world view and there's a character conflict between them. Somerset's perspective of life doesn't let him classify people into two groups: goods and evils. Everyone is human and equal. Detective Mills is a kind of person thinking just the opposite: the guilty consist only of criminals, psychopaths, or lunatics other than people having no problem on the surface. He thinks most of the victims are innocent. In one of the scenes, he asks John the reason why he kills innocent people. John replies "Innocent, is that supposed to be funny?" and tells what their crime is. He just sees visible things and thinks superficially because of being young and inexperienced. As to the acting, it is one of the

most important compounds of a movie. In the movie, the actors are compatible with their roles; for instance, even though Kevin Spacey hides his face most of the movie he plays his character as if he was a real-life murderer. His gestures and facial expressions show how he is devoted to his plans. Similarly, Morgan Freeman meets all the possible expectations from the audience and acts in that way. Brad Pitt represents his character without any mistake, he does a great job like all the other actors do.

In conclusion, because crimes or evils are ordinary things in our ordinary lives, we ignore them and we don't see what is happening in our environments. In one of the scenes John says, "Wanting people to listen, you can't just tap them on the shoulder anymore. You have to hit them with a sledgehammer. And then you'll notice you've got their strict attention." He hits every one of us with a sledgehammer to take our attention by committing all these homicides. He gives a striking message to humanity. With its strong theme, deep messages, realistic characters, and perfect actors with perfect acting, the movie *Se7en* is a masterpiece in the crime and drama genre. I consider the movie a successful work, for it gives the messages needed by the whole of humanity, and I consider myself lucky to have seen the movie, and to have learnt the things from which I and the whole of humanity should abstain.

Link to the prompt: <https://www.imdb.com/title/tt0114369/>

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From the “Land of Swamps” to the “White Lilies” By Hiba AY

Everyone wants their country to grow up, but why not everyone can achieve it? The book by Russian author Gregory Petrov “The Country of White Lilies” provides an important answer to this very question. His book reveals the key role that education plays in raising a country’s profile. Being a witness to the awakening of a nation, Gregory Petrov provides his insights and observations. The book tells the story of Finland that was known as “The Land of Swamps” but now is the best known all over the world for its top feature “education”. It received considerable attention at the time of its publication. Also according to some resources, when it was published Mustafa Kemal Atatürk demanded that the book to be included in the Turkish school curricula. The Country of White Lilies has enlightened me on how it can serve as a great source of inspiration not just for the world of education, but also for raising a country from its ashes.

In the educational aspect, the book gives significant clues on how to boost education. The main character of the book, Johann Snellman, shows that the core of education is the family

upbringing by saying : “You’re not interested in your children. If you’re finding time, you’re a little affectionate to them, trying to make them happy with confectionery and toys. The children’s mind remains empty like a meadow that has not been planted in childhood.” Snellman here compares children’s mind with a meadow and he explains that when you don’t plant a meadow, there will be weeds and thrones just as if families leave their children’s mind unprocessed, then unwanted habits and behaviour will emerge. Moreover, his ideas that are implemented in the schools, clarify the precise way of how to educate people. For instance, he supports individualized learning. Namely, he emphasizes the fact that children should be educated in their own unique way because their needs differ from each other. He says that if instructors focus on the needs of children, students’ own performance comparatively will boost. Also, I personally think that individualized instruction prepares students to become active and effective learners. To exemplify, if instructors dwell on the varied aptitude level of students, student’s hesitations to attend the classroom activities will disappear as they will be more comfortable with their talents and they will realize that their differences are not deficiencies, but are what makes them unique. Furthermore, the book reveals that educational efforts should have the principal goal of giving everyone an equal chance. This is particularly about abolishing private schools and guaranteeing everybody the same level of education. The book makes it clear that the socio-economic inequality of private schools weakens a country. Also, when comparing the conditions in today’s schools, it is obvious that this fact has still not changed and it seems that it will not change in coming years too. For example, in a recent survey by Margo Miller (2020), he emphasizes the negative effects of private schools on the countries by mentioning that the financial resources on which public schools rely on are diminishing when privileged students flee the public schools system to private primary or secondary schools. This claim proves how the inequality of private schools is considerable and how this issue has stood ever since. As a whole, the educational ideas behind this book lead the teaching principles and fulfill this task perfectly.

Behind the education the book also impacted me on the fact that a nation determines its fate and even with few people it is possible to rise from the ashes. For example, for educational innovations there were not many people to inform the public and show them the right path. At the time of reconstruction of Finland there were no mass media and any other tools that could convey ideas through cities, too. So, Snellman and not many of his colleagues traveled from one city to another to rebuild their country. With their consistency, they could catch people’s attention and they achieved to touch their hearts. From few communities they raised the whole country. Also, behind all of them the book reveals that countries’ political leaders mirror their own nations. In other words, it claims that whether a leader is good or bad the nation itself determines its leader and every nation deserves their leader for that reason. At first, the idea behind this fact didn’t catch my attention and I did not agree with that point. Then I realized something in it. Countries select their own leader and they choose the way they raised this leader, which leads me to the point that the countries’ leadership will again be dependent on the quality of the country. As a whole, ideas made me realize that the deficit number of people and the circumstances are not obstacles for countries’ improvement. On the contrary nations decide their own ways.

We all know that education is the alpha and omega of development and thus the nub of most of the problems which nations cannot easily overcome. The book has shown me how education can change a country and it also shed lights on the nations' paths so that they become the best version of themselves. I strongly recommend this great source of inspiration to everyone and I believe that after reading it they will question their role in the society. Also I want to finish with Snellman's question : "When do you begin to build a life? When is your life's debt going to be paid off?"

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<https://themacsweekly.com/79128/opinion/private-schools-are-the-antithesis-to-social-justice/>

The Book: <https://www.pdfdrive2.com/beyaz-zambaklar-%C3%9Clkesinde-e56049269.html>

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Unlocking Complex Grammar: 4 Steps for Reading and Writing by Heather Weger and Julie Lake (taken from TESOL Connections, August 2021)

In our English for Law Purposes context, we have noticed that students in our writing classes often struggle to understand and produce texts because of gaps in their grammatical awareness. This gap may explain why learners tend to make “safe choices” (Neumann, 2014) when writing. These choices, however, can disadvantage students in contexts where writing is a primary measure of success, as is true of many advanced academic programs (Swales & Feak, 2012) and professional programs like ours (e.g., Baffy & Schaezel, 2019). This article outlines four steps to increase students’ grammatical accuracy by analyzing grammar in reading and applying this analysis to student writing.

As detailed in this article, our approach evolved into a four-step process that moves from scaffolded, contextualized grammar analysis to students’ independently recognizing and correcting errors in their own writing. We drew inspiration from Grabe (2014), which shows a clear link between decoding complex lexico-grammatical structures and reading ability, especially for advanced-level authentic texts. We hope that you can use these strategies in

your teaching context to encourage your students to better understand and use complex grammar.

Step 1: Analysis of Complex Structures in Authentic Texts

In Step 1, the cornerstone step, we ask learners to analyze complex, challenging grammar structures in authentic readings. A foundational activity is a close-reading strategy that helps students grasp not only the main ideas but the details of a text.

Though reading for main ideas, and not details, is often an effective reading strategy, skilled readers in advanced-degree programs and specialized fields often need to focus on these very details. A close-reading strategy can help learners grasp these details and, ultimately, clarify the meaning of an important text by developing learners' linguistic knowledge. For example, the use of *crucial* in the following excerpt, taken from a scholarly legal article on the issue of gun laws and gun rights in the United States, signals to the reader that this excerpt contains an important detail the reader should attend to:

“There is a crucial divide in these laws between those that issue permits essentially automatically to anyone who applies and those that employ a measure of discretion. The majority of states fall into the former category, often called “shall issue,” giving states and municipalities no choice but to issue a permit so long as the person is not a felon, a domestic violence offender, or seriously mentally ill.” (Meltzer, 2014, p. 1498)

Using this excerpt, we coach our students through a close-reading strategy. Though we do not have space to show the entire process, Figures 1, 2, and 3 show selected materials to demonstrate the substeps. For each substep, we first let students try close reading individually or in small groups before showing our analysis.

Substep 1

Students find the groups of words (or chunks). We generally have students chunk at the phrase level, but students can group words in a variety of meaningful ways. Figure 1 shows our use of different colors for different phrases; please note that these colors are arbitrary and do not signify systematic differences in grammar structures.

Substep 2

Students determine the clauses. Using animation, we demonstrate our coding system to indicate the relative clauses and adverb clauses (see the use of brackets and underlining in Figure 1).

Step 1: Example 1 (Critical Reading)

There is a crucial divide in these laws between those [that issue permits essentially automatically to anyone] [who applies] and those [that employ a measure of discretion]. The majority of states fall into the former category [, often called "shall issue,"] [giving states and municipalities no choice but to issue a permit so long as the person is not a felon, a domestic violence offender, or seriously mentally ill]. (p. 1498)

[relative clause]
underline = adverb clause

Strategy : "chunking" phrases

Words operate in groups (= phrase). It is helpful to find the groups and determine which ones are clauses (have subjects + verbs). Then you can distill the sentence into the independent clause and start building your knowledge outward.

Figure 1. Example of finding groups of words and determining clauses

Substep 3

Students focus on the independent clauses. We accomplish this by "hiding" all the dependent clauses so that students "see" only the independent clauses (see Figure 2). By doing this, students can locate the main ideas of the sentences. In the first sentence, the independent clause *There is a crucial divide between [A and B]* shows that there are two categories. In the second sentence, the independent clause *The majority of states fall into the former category* shows that most states are in category A.

Substep 4

Students build up knowledge by adding the "hidden" chunks back in one by one. Students can now focus on understanding important details. As one example of an "aha" moment, see Figure 3, which shows how adding in chunks of information affects our understanding of the text. When we add back in the first relative clause, we prompt the students to connect the meanings across the two sentences. This relative clause provides the detailed information: what is true of the majority of states.

**Step 1: Example 1
(Critical Reading)**

There is a crucial divide between those and those
The majority of states fall into the former category

(p. 1498)

[relative clause]
underline = adverb clause

Strategy: "chunking" phrases
Words operate in groups (= phrase). It is helpful to find the groups and determine which ones are clauses (have subjects + verbs). Then you can distill the sentence into the independent clause and start building your knowledge outward.

Figure 2. Example of focusing on independent clauses.

**Step 1: Example 1
(Critical Reading)**

There is a crucial divide in these laws between those [that issue permits essentially automatically to anyone] and those
The majority of states fall into the former category

(p. 1498)

STOP! Connect the meanings!
You now know who / what "the former category" is!

[relative clause]
underline = adverb clause

Strategy: "chunking" phrases
Words operate in groups (= phrase). It is helpful to find the groups and determine which ones are clauses (have subjects + verbs). Then you can distill the sentence into the independent clause and start building your knowledge outward.

Figure 3. Example of building up knowledge.

In summary, this first step (composed of four substeps) is foundational. It helps learners understand the complex grammar that creates meaning in authentic texts, which is a tool for discovering errors in their writing.

Step 2: Analysis and/or Correction of Teacher-Selected Errors

In Step 2, we select problem sentences from student texts or authentic texts with complex error types and guide students through an analysis in which they detect and correct these errors. Rather than focus on specific activities, this article outlines options for texts, activities, conditions, and type of feedback based on our specific context of English for Law Purposes (see Table 1). By creating different combinations, students can start to build up their confidence to detect and, ultimately, correct grammar errors. For example, you could create a controlled practice activity using an authentic legal memo that has subject-verb agreement errors inserted. Without any explicit feedback, students could then work in small groups to locate the subject-verb agreement errors and fix them.

Table 1. Options for and Examples of Texts, Activities, Conditions, and Types of Feedback

What texts can you mine for errors?	<ul style="list-style-type: none"> ● Authentic texts: cases, law review articles, appellate decisions, legal memos ● Student-generated texts: case briefs, exams, timed writings, scholarly papers
What activities can you use?	<ul style="list-style-type: none"> ● Guided instruction: Provide texts with errors highlighted or indicated in some way. Model for students how to find and fix errors. ● Focused practice: Provide a list of decontextualized, discrete errors of one type (e.g., article usage). Have students fix errors. ● Independent practice: Students use proofreading skills to identify and correct errors in authentic and/or student texts without any highlighting/clues.
What conditions can you present these activities in?	<ul style="list-style-type: none"> ● In class: demonstration in front of group or small groups ● In office hours: individual or small group conferences ● At home: homework
What type of feedback can you provide?	<ul style="list-style-type: none"> ● Highlight error. ● Provide metalinguistic feedback. ● Explicitly correct error.

Step 3: Analysis and/or Correction of Student-Selected Errors

The third step repeats many of the previous activities with students—rather than teachers—selecting the texts for analysis (see Step 1) or errors in student-generated texts (see Step 2). In other words, we remove the scaffolding, allowing students to take more ownership of their language development. Students can work individually or in reading/writing pods for this step, receiving feedback either from their peers or from you. Your feedback leads to the final step, the creation of an accuracy log.

Step 4: The Accuracy Log

The final step uses an activity we call the accuracy log (AL) to help learners recognize patterns of errors they have when writing, whether word-level or clause-level. We explain the AL to students as a tool to help them track their frequently occurring error-types so that they can develop strategies to avoid and/or correct these errors. The AL has four columns that correspond to four features (see Table 2). The first feature is the student’s original sentence with one or more errors. The second feature is a corrected sentence. The third feature is an explanation of the type of error(s). The final feature, frequency, indicates how many times a given error occurs in a particular piece of writing; we use this feature because our goal is not to track every single error, but to use the AL as a way for students to recognize the types of errors that they frequently make.

Table 2. Sample Accuracy Log

Original Sentence* (With Error)	Corrected Sentence	Analysis/Explanation (in your own words and/or using grammatical terms)	Frequency of Error (i.e., how many times did you make this error)
Plaintiff (Lewis) lived in an apartment building that owned by one of the defendants.	Two possible corrections 1. Plaintiff (Lewis) lived in an apartment building that was owned by one of the defendants. 2. Plaintiff (Lewis) lived in an apartment building owned by one of the defendants.	The error occurs in a relative clause that needs a passive voice verb. 1. Passive voice correction (insert the missing <i>be</i> verb for the relative clause) 2. Reduced relative clause correction (omit the relative pronoun)	I made this error 2 times.

*The original sentence is adapted from Baffy and Schaezel (2019, p. 234).

Students tend to struggle most with the analysis (or explanation) of what caused the error (the third feature in Table 2) because it can be difficult to articulate why an error has occurred. However, this feature is critical to the AL because it helps learners move from thinking of error correction as simply responding to a command from the teacher (The teacher told me to add an – s here) and toward recognizing—and correcting—the error autonomously (I see that I need to make this word plural, and that means I need to add an – s). Through a scaffolded process, we guide learners toward this self-analysis of recognizing and correcting their errors using the AL. We start by using a teacher-created model containing errors. Students work in groups to proofread for errors, discuss errors they

discover, and jointly create an AL. Second, students create their own AL using several samples of their own writing, which allows them to look for frequently occurring patterns rather than focusing on fixing all the errors in one document and making that one document perfect. Third, students receive an unmarked sample of their writing from the same genre. Students can either correct the unmarked sample by looking for error types already identified in their AL or record additional error types in their AL. The final step in this scaffolded process is meeting with students to discuss their AL. Often, we find that our conversations focus on that third column, the explanation of the error type, and, more importantly, why learners are making those errors. In short, this cycle helps students better understand where they are in their language development. They move from responding to a simple command to thinking about how they have approached the sentence and how that approach has led them to make a particular error type.

Conclusion

We hope that these four steps help you think of ways to guide your learners into decoding complex grammar, using that decoding skill to improve reading comprehension, and detecting (and correcting) errors in their own writing. We have found that our students have become more confident and independent writers through this process.

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Embracing Multimodal Writing Tasks in ESOL Classes by Qiandi Liu and Cyndriel Meimban (taken from TESOL Connections, September 2021)

The past decade witnessed a rapid transition from print to digital communication. In print texts, meaning is conveyed through linguistic and visual means. In digital texts, meaning-making takes advantage of a hybridization of two or more of the five modes of representation: linguistic, visual, audio, gestural, and spatial (The New London Group, 1996). Multimodal texts are more engaging and effective, yet they present challenges to interpret and produce. With multimodal digital communication gaining increasing popularity, teachers are faced with the task of helping students develop multiliteracy for academic, professional, and social writing purposes.

Nonetheless, due to different educational backgrounds and familiarities with new communication technologies, not all teachers feel confident and comfortable in implementing multimodal writing tasks in their classes. Our goal in this article is to help teachers gain a deeper understanding of the nature, benefits, required skills, and challenges in incorporating pedagogical multimodal writing tasks in English language classrooms. We also demonstrate, through three examples, how to transform traditional text-based writing prompts into multimodal writing tasks.

Defining Pedagogical Multimodal Writing Tasks

Pedagogical multimodal writing is commonly defined as tasks requiring learners to create multimedia digital products that integrate a variety of semiotic resources (Balaman, 2018). We argue that this definition is limited because it focuses exclusively on the productive end and overlooks the receptive dimension of such tasks. When students are asked to produce multimodal texts, they are typically provided with multimodal prompts. Interpreting and synthesizing materials from multiple modes and sources constitutes a crucial step toward the completion of a multimodal writing assignment. We, therefore, propose an expanded definition that includes both the receptive (input) and productive (output) ends of pedagogical multimodal writing tasks.

Multimodal writing prompts can be a combination of

- linguistic (written texts),
- audio (e.g., songs, podcasts, audiobooks),
- visual (e.g., photographs, comics, diagrams, figures), or
- audiovisual (e.g., videos, videorecorded lectures, movies) input.

Multimodal output can take a variety of forms. It can be

- visual (e.g., posters, brochures, storyboards, infographics, blogs, newsletters, graphic novels),
- audio (e.g., voice recordings, podcasts, oral presentations), or
- audiovisual (e.g., animation, book trailers, music videos, interactive stories, vlogs, and short films)

Benefits of Multimodal Writing Tasks

Compared with traditional writing assignments, multimodal writing tasks have several advantages. First, they are more authentic because they reflect the recent shift toward digital, multimodal communication in the world. Second, they accommodate the needs of different learner types (e.g., visual, aural, verbal, and kinesthetic). Third, they encourage deeper task engagement as learners must interact closely with multimodal information to gain a thorough understanding of an issue before they can discover new ideas or propose innovative solutions (Sadik, 2008). Finally, digital multimodal texts can be easily shared, reviewed by teachers and peers, and published online to reach a larger audience, which motivates learners to produce higher quality work (Yoon, 2012). Second language learners also develop linguistic competence (Balaman, 2018) and critical problem-solving skills (Yang & Wu, 2012) in the process.

Knowledge and Skills Required for Multimodal Writing Tasks

The design and development of multimodal texts are complex and demand an orchestration of multimodal literacy knowledge and skills, including the following:

1. Rhetorical competence: Students should have rhetorical competence in analyzing a writing prompt so they can identify the intended audience and the purpose of writing.
2. Multiliteracy skills: Students should understand how meaning is constructed through individual communication modes and how the hybridization of multiple modes synergistically conveys the intended information (Jewitt, 2009). Lacking such knowledge can lead to a superficial mixture of multiple modes that is detrimental rather than facilitative in reaching communicative goals.
3. Technical skills: Students should know how to use word processing software (e.g., Microsoft Word, PowerPoint, and Publisher) to create printable posters, brochures, and newsletters. They should also be skillful in using online writing platforms (e.g., Google Docs, Edublogs, Wix, WordPress, and Google Sites) to create digital texts. Moreover, they should be able to create images and record audio and videos using smartphones or professional devices and software (e.g., Photobooth, Voice Recorder Pro). Additionally, basic skills in editing and formatting multimodal files are necessary for enhancing the overall effectiveness of communication.

Challenges in Multimodal Writing Tasks

Although the younger generations are known for being tech-savvy, they use electronic devices mainly for social purposes, including texting, social media, gaming, dating, and news (Kalogeropoulos, 2019). They generally lack the digital literacy skills required for academic tasks. Moreover, even though students are exposed to multimodal texts daily, they may not have acquired the essential knowledge and skills in creating them. It is teachers' responsibility to help them develop such competence to successfully interpret and construct multimodal meaning. Through situated practice, students become "active designers" of social futures (The New London Group, 1996, p. 64).

Teachers play a vital role in multimodal writing projects. They must be familiar with how different communication modes create meaning, separately and in tandem with each other. In addition, they should be able to help students make informed decisions on choosing the most effective combination of modes in a specific communicative context. This necessitates proper training to help teachers gain expertise in these areas before they can impart such knowledge and skills to students. In the following section, we demonstrate, through three examples, how teachers can easily transform traditional writing prompts into multimodal tasks.

Three Multimodal ESOL Writing Tasks

1. Silent Film

In this task, a short silent film (e.g., Disney Pixar's *Mouse for Sale*) is used as the visual writing prompt. The video challenges students to utilize their imaginations and stretch their vocabulary reservoirs to write a story. Teachers may choose to highlight a specific grammar point (e.g., "write using simple present tense") or writing skill (e.g., "use sensory descriptions"). This prompt can be used for both young and adult English language learners. Young learners can be asked to script the film followed by a post writing acting-it-out task.

Adults can be required to complete a hybrid narrative-descriptive-summary writing that combines narrating the story with personal reflections on its meaning. Because the stimulus itself is wordless, the plot and characterization are open to numerous interpretations. There is no right or wrong answer as long as the student writer can use visual evidence from the film to support their writing. It is fascinating to see what themes different students take away from the silent film and explore in their writing.

2. Beyond-the-Essay Task

Traditional writing tasks offer a limited platform that fails to show students the impacts of writing beyond the immediate context of classrooms. Pedagogical writing tasks must not take place in a vacuum; instead, they should reflect multifaceted reality and make substantive connections to the larger stage in the real world. This Beyond-the-Essay task offers such an opportunity.

In this task, students are asked to produce a podcast or YouTube video that accompanies an essay assignment. In addition to submitting an argumentative essay in support of abolishing grades at school, students can be asked to create a YouTube video showing them interviewing students and teachers who agree and disagree with the essay's argument.

3. Revising-Reflecting-Recording (3Rs)

Traditional process-oriented writing requires students to reflect on their writing, revise for content, and edit for accuracy. Occasionally, students are asked to write a companion piece to explain how they get from Point A (prewriting) to Z (printing/publishing). This metawriting activity comes in several forms (Ferris & Hedgcock, 2014), two of which are as follows:

- a. Explanative Letter: A short reflective memo or cover letter is attached to the final draft, explaining how the student writer chose to apply (or not) instructor and/or peer feedback.
- b. Editing Log: This log serves as an inventory of errors and corresponding corrections, further helping students notice patterns and avoid fossilization.

These tasks require students to write again about writing. With the writings alone, teachers can rarely tap into the thinking processes which prompt students to make certain decisions in revising.

An alternative is a 3Rs task, which requires students to record an audio reflection after completing a multidraft essay assignment. The recording serves the dual purpose of a “palate cleanser” (activating a different language domain—speaking) and a new angle to illuminate the nuances of individual writing processes. A single audio recording can be 1–2 minutes long. Students can be given a brainstorming worksheet to frame and deepen their reflection. The recordings can be used by instructors to analyze students' revising processes, decisions, and strategies to give them better revision advice and guidance.

These tasks can be adapted for different learner groups or instructional contexts. We hope that this paper inspires English language teachers to transform conventional writing

assignments into multimodal projects to better help students develop multimodal literacy skills.

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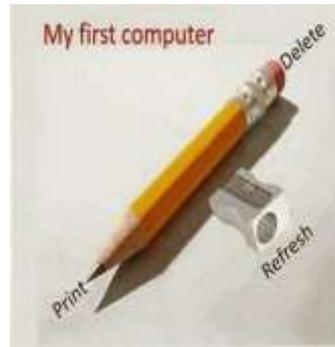
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QUITE FAMILIAR FOR MOST

the new normal
self-isolating
pandemic
quarantine
lockdown
key workers
social distancing
flatten the curve

ARE YOU FAMILIAR WITH THESE?

Blursday - an unspecified day because of lockdown's disorientating effect on time
Corona break – a period of confinement envisaged as a short holiday
Coronacation – cessation of study or work due to the pandemic, viewed as a holiday
Coronalusional – suffering from disordered thinking as a result of or during the COVID-19 crisis
The COVID 19 lbs (American) – extra body weight accrued during quarantine
Covideo party - online parties via Zoom or Skype
Covidiot - someone ignoring public health advice
Covexit - the strategy for exiting lockdown
Drivecation – a holiday, typically in a motorhome, in one's own driveway
Hamsterkaufing – stockpiling and/or hoarding (adapted from German)
Quaranteams - online teams created during lockdown
Morona – a person behaving stupidly because of or during the coronavirus outbreak
WFH - working from home
Zoombombing - hijacking a Zoom videocall