



International Association of Teachers of English as a Foreign Language in Poland

Stowarzyszenie Nauczycieli Języka Angielskiego w Polsce IATEFL Poland

ONLINE POST-CONFERENCE **Journal** No. 40 • FEBRUARY 2018

CONFERENCE SELECTIONS

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IATEFL PL WHO ARE WE?

The full name of our organisation is: **Stowarzyszenie Nauczycieli Języka Angielskiego w Polsce IATEFL Poland**.

We are an Associate Member of IATEFL – **International Association of Teachers of English as a Foreign Language** – a teachers' organisation with its headquarters in the United Kingdom. Membership of our organisation is open to all teachers of English in Poland, both active and retired, and to students of Teacher-Training Colleges and English Language Facilities.

Our main activities comprise the following:

1. Regular workshop meetings in regional centres run by members and/or invited guests, covering matters of professional interest to the members.
2. An annual three-day conference, with papers, workshops, and presentations, as well as exhibitions of books and other published teaching materials.
3. The publication of a Post-Conference Journal and 4 E-bulletins per year, including articles and contributions from IATEFL members all over the world, and the administration of the IATEFL Poland website.
4. The activities of SIGs – Special Interest Groups – sub-units within the Association, with their own membership, conferences, meetings, newsletters, etc. We have 8 SIGs at present.
5. The running of a Facebook page – a forum for discussion and the sharing of ideas.
6. Providing grants for some of our members to both attend and represent IATEFL Poland at international conferences abroad.
7. Establishing and maintaining links with other reputable, international, as well as domestic, teaching organisations.

Our Annual Conferences:

Our first annual conference was held in Karniowice, in April 1992, with approximately 400 participants. IATEFL Poland has hosted 4 conferences each in Łódź and Poznań; three in Kraków and Wrocław; and two in Warszawa. However, whilst we do go to lower profile places, 2018 will see a return to high-profile Wrocław for the fourth time.

Here is a summary of our more recent conferences:

- 20th Anniversary IATEFL Conference – Warszawa – September, 2011, with (ca 900 participants).
- 21st IATEFL Conference – Wrocław – September, 2012, with (ca 800 participants).
- 22nd IATEFL Conference – Łódź – September, 2013, with (ca 800 participants).
- 23rd IATEFL Conference – Lublin – September, 2014, with (ca 800 participants).
- 24th IATEFL Conference – Kraków – September, 2015, with (ca 1,000 participants).
- 25th Anniversary IATEFL Conference – Szczecin – September, 2016, with (ca 800 participants).
- 26th IATEFL Conference – Bielsko-Biała – September, 2017, with (ca 800 participants).

IATEFL Poland maintains contacts with teachers' organisations in Poland and other countries. It is a member of **NELLE: Network English Language Learning in Europe**, and **IC/NCTE: International Consortium of the National Council of Teachers of English (an American organisation)**.

IATEFL Poland is pleased to invite teachers from parallel organisations to its conferences, whilst seeking to send its representatives to reciprocal conferences abroad.

HOW TO JOIN

All teachers wishing to join IATEFL Poland in 2018 are required to pay the annual membership fee of 80.00 PLN. This membership includes free membership of one IATEFL Poland SIG; your preference should be reported to the Co-ordinator of the SIG of your choice.

The membership fee should be paid to:

Bank Zachodni WBK, o/Warszawa

Account no. 16 1090 1883 0000 0001 0194 5244

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IMPORTANT!

Please remember to inform us about any changes in your mailing address. This is the only way to guarantee that you receive all IATEFL info or/and publications, hence fully benefitting from your IATEFL PL membership. In the above matter, please contact us at: **office@iatefl.org.pl**.

HOW TO WRITE FOR IATEFL POLAND'S JOURNALS

Please bear in mind that our publications are aimed primarily at practising classroom teachers. They are not normally an appropriate vehicle for highly theoretical papers.

Journal articles are copyright – IATEFL PL, unless otherwise shown. They can be reproduced without formality by a number of sister organisations (cf. The Kielce Agreement on page 2 of this journal).

All contributions, if they are to be published, should be of reasonable length and detailed in content (e.g. at least 3 pages of A4), and can include visual material. They should outline what the speaker intends to present at the conference, the methodological basis behind the topic chosen, and examples of activities. We also need from speakers: a bio-pic (max. 80 words), and a small passport-sized photograph. If we do not receive these, the articles will not be published. Materials for the Journal should be sent as an e-mail attachment, (using 'Word for Windows' format), to: **newsletter@iatefl.org.pl** or to the P.O Box address on page 2. Abstracts are not accepted as articles.

The Editor reserves the right to make editorial changes to any manuscript. The author will be consulted if substantial changes are envisaged. Contributors should, therefore, ensure that their full details (name, address, place of work, and other contact details, such as e-mail address, telephone/fax number) are attached to their contributions. For details about advertising, please send your queries to: **newsletter@iatefl.org.pl**.

Editorial

PETER WHILEY



Welcome to IATEFL Poland's second online edition of the Post-Conference Journal! As there has been no negative feedback regarding last year's edition, we can assume, perhaps, that you are all happy with the online approach we have taken. It does give us extra scope to fit in more of your articles, and this year's edition does just that! So, stand by for 13 first-rate contributions from some of the speakers at Bielsko-Biala.

I read an article in the 'Guardian', recently, which asked the key question: 'is the world, nowadays, a better place?' It went on to show figures, amongst others, for a drop in murders in many countries, a big reduction in the amount of global terrorism, compared to a decade previously, and a significant fall in poverty, worldwide. It opened my eyes, somewhat, to the surprising major trends, and then, I reflected about the world of education. I asked myself the question: is the world of education in 'a better place' these days? More specifically, is teaching much improved? If so, why is that, and how can it be measured? It's a debate that is worthy of discussion, and yet this rarely happens.

I feel sure that most of you would assume that teaching has improved. If you use our conferences as a barometer, you can witness teachers who appear far more assured than in previous years, and comfortable with the latest technological innovations. More and more teachers are also willing to put themselves forward as presenters. So, in this positive environment, where teachers are "going boldly, where no teachers have gone boldly before", who should we pay credit to for the present situation?

Long-term IATEFL members have received massive doses of excellence and inspiration from mainline speakers over the years. I think they have offered us a very sound base of methodological knowledge and practice, and we owe a great debt to the publishers who have generously funded the leading 'ELT stars' to come to our conferences, and share their great pearls of wisdom with us. We have been treated to top-rate plenaries and workshops from so many of them. Their efforts have undoubtedly

built up the inner confidence of teachers keen to learn and develop.

However, we should not forget the hard-core regular presenters from within Poland, who have also taught us so much. Again, the publishers deserve credit for the broad support they give them. We should also thank the teachers who have bravely presented workshops and plenaries, without funding or help from anyone.

I certainly feel that we should remember the immense service that was provided by the NKJOs, the teacher-training colleges that have now sadly closed. They created a solid base of young, capable teachers who would grace Poland's schools with aplomb, and many of these are active IATEFL members.

Other organisations have 'done their bit' to put it mildly! **The British Council, INSETT, PASE, NIDA Foundation**, etc.....the list is very long, and all have engaged wholeheartedly in developing and supporting teachers. Finally, one should give much credit to teachers, themselves. They have the drive to further their skills and knowledge, and attend as many conferences and courses as they can manage. At our conferences, one can only look on with amazement at their interest, dedication, and focus at workshops and plenaries, and their thirst for 'live lessons'. They can't get enough information, materials, and ideas during the conference weekends, so they come back for more the following year. This is apparent with the new teachers, too. Their enthusiasm is truly impressive.

One should, perhaps, ask whether students have had a bearing on teacher performance. This is very difficult to measure, of course. When our students perform at their best, it can readily inspire us, as Conference 'Live Lessons' show, so their impact upon us must surely count. Some teachers claim that students are ever-more demanding, like their parents, and that teachers have few rights, in which case, if true, it is indeed impressive if teachers are seen to be improving. Certainly, one can

cynically claim that money is not a factor here! An observation I would make, is that students increasingly use their mobile phones as dictionaries and research tools, and this tends to blunt any desire to think for themselves, or to speculate on matters. This concerns me greatly. As for students' influence, I would have to assert that "the jury is out on this one!"

Let me know what you think: are teachers achieving higher levels of excellence? Have I mentioned relevant factors, or have I omitted to mention some other worthy contributors? I look forward to receiving your comments.

Let's move on and briefly discuss the conference selections.

We offer you, this year, a selection of thirteen articles, wide-ranging in their diversity. Two concern the teaching of English through Science, one through Art, whilst we also have a more traditional article on Grammar accuracy. The teaching of social values is perceived as vitally important, as is the issue of CPD, which affects us all. Another author bravely stresses the need for the use of

humour and fun when learning for exams, whilst another promotes the use of visual material to help motivate students. A demonstration of how to employ classical music, effectively, when teaching Young Learners is also outlined, and by contrast, covering innovative projects in Higher Education – the other end of the scale, is also revealed. The process of questioning and asking questions draws the focus in another text, and our final contribution deals with one-to-one classes, with which, many of us probably have some involvement. It is little wonder, therefore, that the remaining article has the rallying cry: "let's get better together!". We will, if we carefully read all thirteen articles!

My thanks go to all those who sent me contributions for the Post-Conference Journal. We can only produce high-quality materials, if our members share their works, ideas, and feedback with us. Do enjoy the Conference Selections – they are well worth reading!

Peter Whiley

(IATEFL Poland's Post-Conference Journals and E-Bulletins Editor)

Sylwia studied English Philology at Warsaw University, specialising in teaching, Horticulture at Warsaw University of Life Sciences, and the Psychology of Creativity at Jagiellonian University in Kraków. However, she also graduated from Maria Skłodowska-Curie University in Lublin, having followed a course in Painting. She claims to be a pioneer in introducing the idea of teaching English through Art in Poland, as well as combining art classes with the achievements of psychology of creativity.

In 2016, she wrote and published a book: "Poetry and Art for Creativity", which was awarded the European Language Label – a prize for creativity and innovation, and in 2017, she contributed to the British Council publication: "Integrating global issues in the creative English language classroom" of which she is especially proud. Sylwia has just set up a 'Cogito' Foundation KRS 0000685514 for gifted children. She also leads an educational studio – "Rzeżucha Studio". To contact her, you will find more information here: <http://rzezucha.com/>

Global issues and art in the creative English language classroom

SYLWIA ZABOR-ŻAKOWSKA

In this article, I will briefly present two brand new publications concerned with global issues and the creative use of art in teaching English, and include a ready-to-use lesson plan with some adaptation hints. I hope you will find it inspirational and useful for your teaching context.



The first publication: ***'Integrating global issues in the creative language classroom: With reference to the United Nations' Sustainable Development Goals'*** edited by Alan Mailey and Nik Peachey, published by the British Council in 2017, aims at bringing real-world issues, whilst developing creativity, into the English classroom.

The thrust of the book is also in line with raising interest in critical thinking, as well as in 21st Century learning. It is based on a deep belief in humanity and the fundamental role of education in building peace in the world.

The book contains 22 sections, to be used according to teachers' interests, their students' needs, and local circumstances. They are a rich source of creative tasks, such as writing poems or stories; creating a photo gallery; inventing a slogan for a piece of street art; designing sustainable homes and cities; and puzzling over the richness of life in a rainforest to name just a few.

My article 'End poverty in all its forms, everywhere' seeks to develop awareness of the problem of overwhelming poverty, along with alarming inequalities on the globe. It presents a project based on varied forms of art, such as architecture, poetry, theatre, music, examples of outstanding and inspirational creativity in poor regions of the globe, along with the elements of CLIL. I truly believe that we can shape empathy and creativity in our students – crucial factors towards a step-by-step, overcoming of difficulties that concern us all. It is free to download here: <http://www.teachingenglish.org.uk/.../integrating-global-issu...>

The second bilingual book ***'Poetry and Art for Creativity – Inspirations'*** is an innovative publication, which has been illustrated by children. It was awarded European Language Label, 2016, and its main focus is teaching the English language through intensive contact with art, experiencing art correspondence, and performing highly creative activities.



The form of the book responds to the developing modern 21st Century education system, whereby English teachers are encouraged to foster their students' creativity, building it up from the use of new, inspirational sources. The publication also helps to develop humanistic traits within responsible global citizens, such as empathy, sensitivity to the world's inequalities, and co-operation skills. Most notably, it can also be used by teachers interested in the pedagogy of creativity in bilingual classes, where English is an added value.

A compilation of fifteen poems of a 'painterly' character, they express happiness, which is an outcome when experiencing the process of creation. Furthermore, the book also contains a pictorial dictionary of artistic notions, which can be designed personally.

Featured scenarios combine the achievements of the modern science of psychology with its associated creativity training, stimulating positive thinking and imagination, correspondence between poetry and painting, and also other branches of art, such as music, theatre, sculpture or folk art. Besides, elements of art history can be traced, allowing trainees to get to know its geniuses and their works. The book indicates the profoundly humanistic character of creative activity. Moreover, it underlines the fact that contact between children and art creates space for learning one's own cultural personality, and

deriving advantages from it, as well as shaping an open and tolerant attitude towards other nationalities. I am the author, and a publisher of 'Poetry and Art for Creativity', at the same time. More information can be found here: http://rzezucha.com/?page_id=2673&lang=en

'Every cloud has a silver lining' – lesson plan...

'Every cloud has a silver lining' is a well-known saying. So, what advantages can be found in extreme poverty, where people are deprived of basic human rights, and have no chance of retaining their dignity? Discovering the 'silver lining' of living in poverty can be beneficial and educational. Students can be shown specific examples of how living in poverty can trigger creative solutions. Making use of art in teaching a language, gives us a good chance of reaching our teaching goals, since art is a universal means of communication between people, whatever their origin or social status. Through art, we feel more – we experience our spirituality – an inseparable element of human nature.

General aims:

- to raise awareness of the creative power of poverty
- to experience what poverty and creativity have in common
- to foster a love of English through poetry
- to enhance creativity
- to experience art – linking poetry and theatre to promote language learning
- to strengthen students' memory capacity

Language focus:

- to teach the "be made of" structure
- to teach the vocabulary of weather and emotions
- to teach the vocabulary of instruments and materials
- to practise speaking skills
- to practise creative writing skills
- to develop awareness of sound, rhythm, and intonation
- to develop clarity of pronunciation

Creative focus:

- to develop critical thinking skills
- to trigger the forces of imagination and deductive thinking
- to write a scenario for a play based on a poem
- to make puppets and plain scenography out of rubbish

Emotional and social focus:

- to raise empathy and collaborative skills
- to enhance sensitivity towards the ones in need

SDG nr. 1 "No poverty" with the aim that everyone has enough money to live.

Materials: recyclable materials as plastic bottles, caps, cans, tea boxes, paper rolls, pieces of fabric, twigs, string, old newspapers and magazines, cardboard, large sheets of packaging paper, paint and brushes, scissors, glue.

Age: young learners (7–12 years old)

Level: A2-B1

Time: approx. 180 mins.

Procedure:

Discuss the saying 'Every cloud has a silver lining'. Encourage the class to give examples from their personal experience, to illustrate the saying.

Prepare a short presentation on how housing structures have developed through the ages from caves, mud huts, and wooden, stone dwellings, to modern buildings like skyscrapers.

As an example from today's world, show video material on the Favio Chavez orchestra on YouTube <https://www.youtube.com/watch?v=yYbORpgSmjg> and illustrate the positive answer to this question, presenting Picasso's 'The She Goat', explaining to the learners that it was entirely made from rubbish thrown out by his neighbours – potters. You can read more here: <https://www.moma.org/collection/works/81670?locale=en>

Using the examples of instruments from the video, as well as Picasso's sculpture, teach them: the 'be made of' structure, along with the vocabulary of instruments and materials.



Show your students the illustration of the poem, 'All alone', by Zuzia – aged 8, and ask them to anticipate what story is behind it, and consider what change has happened. After their responses, explain that the "warm" drawing shows children who helped the Scarecrow from the poem.



Adaptation hint:

(With younger learners, you can do it in Polish, and use the illustration to revise or to expose your students to the vocabulary of weather, feelings, and warm and cold colours, to express positive and negative emotions).

Read the poem together with the class, and do the fill-in activity. You need to adapt it, according to the students' level. You can ask them to come up with the missing words on their own, or you can give them a list of words to complete (in the proper or improper sequence). Choose the best way of working (individual, in small groups, or as a class). Words to complete in the right order are the following: *friend, home, nose, warm, weather, strong, dust, ground, away, there, cloak, wind, clothes, well, away, more, warm, place, face*.

'All alone'

*In the vast fields of cut grain
where you won't meet a ,
Scarecrow is standing
all alone, without a
Sick and cold,
without a handkerchief to blow his
or a scarf to keep him*

*The is gloomy and blustery.
The wind blows
with fierce gusts.*

*You can lose yourself in the
Scarecrow is struggling to stay upright,
not to fall on the
The birds have flown ,
nobody is*

*A worn-out hat and a patched up
do not protect him from the icy
The scarecrow has hope, though.
But the poor man needs warm ,
a cosy bed and a tissue to blow his nose.
Some hut would serve him ,
his troubles would go far
The coming winter would not scare him any..... ,
he would be safe, he would be*

*Do you feel sympathy?
No one would like to be
in his miserable
We should help him
the troubles he suffers
we should always help others.*

Read it aloud again, and discuss the main ideas of the poem.

Explain to the students that their main task will be to construct a play based on the poem, creating puppets and plain scenography, as well. This task also needs adaptation: A2 level can simply learn and recite the poem. B1 level can write a scene illustrating how Scarecrow gets help from children, introducing the character of The She Goat, and the concept of helping children. It's important to convey the main thought of the poem (Helping the ones in need). The poem is recited by a narrator as an introduction for the play.

There is also another option that with the A2 level, you use a scenario written by yourselves at the IATEFL workshop. Telling your students you have written it on your own may have a very inspirational impact on children :)

Divide the class into groups of five or six. Distribute the recyclable materials such as plastic bottles, caps, cans, tea boxes, paper rolls, pieces of fabric, twigs, string, old newspapers and magazines, cardboard, large sheets of grey, packaging paper, paints and brushes, scissors, and glue. They will be needed to create Scarecrow, 'The She Goat', helping children, and a scenography out of grey paper painted yellow and blue.

Children need to learn the poem and write a scene to perform. They will need your help.

Children present their plays. They finish by introducing the puppets and describing what they are made of.

Video it, and make it accessible on the Internet, if possible. I also recommend that you put everything you have done (the poem, the text of the play, the puppets, the scenography) on the school's display boards, so that other students and teachers can familiarise with your project.

Follow-up:

Watch Lucy Walker's documentary film, "Waste land" (2010).

Bibliography:

Maley, A and Peachey, N (eds.) (2017) Integrating global issues in the creative

English language classroom: With reference to the United Nations' Sustainable Development Goals, London: British Council.

Zabor-Żakowska, S (2016) Poetry and Art for Creativity – Inspirations. European Language Label. Poland: Rzeżucha Studio

When Science meets English

ANNA GAZDA, MICHAŁ RZEŹNIK

Key words: **ESP, technology, creativity, motivation, challenge, peer learning**

Abstract:

We would like to invite you to a thrilling world where English and Technology merge. We will show the results of a pilot project at the Silesian University of Technology, in which C1 students of the Faculty of Automatic Control, Electronics, and Computer Science were encouraged to create their own ESP course in the context of the latest technological news. My role as a teacher was to inspire, motivate, and facilitate their work. Our target was to develop task-based lessons, with the focus on innovation, challenge, and creativity. As one of the project participants said, we tried to produce a "delicious sandwich made of stimulating information on Technology, with the topping of exquisite vocabulary, and a creative and imaginative sauce" (Piotr Frölich). Enjoy!

Introduction:

The project 'When Science Meets English' started in October, 2016, and was completed in May, 2017. The project participants were second year C1 students of the Faculty of Automatic Control, Electronics, and Computer Science at the Silesian University of Technology. Our motto was: "curiosity kills routine", and the key words for our work were creativity, challenge, context, and communication. The project was divided into seven stages:

1. Needs and anticipations
2. A perfect lesson plan
3. Tools and strategies
4. Academic targets
5. Creative process
6. Testing and evaluation
7. Feedback.

Needs and anticipations:

At this stage, we discussed what C1 students would expect from a course in technical English. The priority for my students was to keep up with the pace of technological advances. They chose six topics, most of which are the breaking news of today's techno-world: Artificial Intelligence, Neural Networks, Electric Cars, Computer Networks, Science Behind Sound, and Physics Derby.

A perfect lesson plan:

C1 students are experienced and conscious learners, highly aware of what type of lessons and lesson dynamics best suit their needs. The second stage of our project was to construct a general lesson framework, and this led to the third phase of our work – Tools and Strategies.

Tools and strategies:

Here, we compared the most effective teaching/learning techniques, and tried to come up with new solutions that would be most suitable for technical students. It was a very inspirational experience for me, because the students, not only turned out to be highly creative, but also, as they belong to the world of the newest, cutting-edge technologies, their perception of various learning-related issues was new and highly refreshing.

Academic targets:

Knowing what they needed to achieve allowed the students to prioritise their academic and professional goals, and subsequently, incorporate these into their ESP course projects. I was deeply impressed by the

maturity of the students, and their ambitious, yet realistic, targets.

Creative process:

This was the longest stage of the project. The students were divided into 6 teams, each constructing their own lessons. It involved extensive research work, writing texts, generating activities, and recording audio and video materials. My role as a teacher was minimised, the focus was on group collaboration, and any problems with the creative process (e.g. a sudden lack of inspiration, a linguistic or grammar issue), were mostly resolved without my interference. What a challenge for a teacher to refrain from offering instant solutions!

Testing, evaluation and feedback:

When the lessons were ready, we started the testing and evaluation phase. Each team had to run a 90-minute session, demonstrating their lessons, first to the project participants, and next to other C1 ESP groups at the Silesian University of Technology. I also tested the materials with other C1 students, including my post-graduate groups. The final stage was a feedback analysis, which helped us improve some elements of the course.

Workshop description:

In the workshop, we present a selection of reading and audio/video materials, speaking and acting activities from our project. We hope this will be an opportunity to have some insight into the advancement of technology, to imagine a futuristic world of Artificial Intelligence's rebellion against humanity, to use some LEGO bricks to construct a car, and enjoy the secret life of sounds. All this is wrapped up in vocabulary quizzes, role-plays, discussions, and listening tasks, to prove that teaching technical English can be the adventure of a lifetime, and that:

„Most teachers find that once they're used to teaching technical English, they have no desire to go back to the general English classroom, with the same old conversations about Lady Gaga, the Loch Ness Monster, and favourite festivals around the world. If you find yourself in a state of panic over an upcoming technical-English teaching gig, take heart and listen to people who've been there: it won't be as bad as you fear, and you'll probably end up enjoying it ”.

Lewis Lansford, co-author of *Engineering 1*, in *Tricks of the trade: teaching English for engineering*, 30 October, 2012, by Oxford University Press EL.

The text below is a summary of the project written by Michał Rzeźnik, one of the project participants, and a joint presenter of the workshop.

Initially, the idea of this project was to create a course for C1 level speakers in a context that would keep an IT student interested during classes. We decided that by creating our own exercises, we would offer a student of technical English something intriguing and challenging, at the same time. By dividing our group into teams working on different topics, we were able to create sets of source materials and exercises of various difficulty levels, subject matter, and ways of execution which – as we hope – will gain approval from those who seek innovative ways of learning, as well as from students preferring the safety of a more conventional approach.

Personally, I wanted to create a module suitable for improving speaking skills at the academic level. My main issue with English classes is that there is not enough time devoted to speaking. I believe that – especially in Poland – there is a lot of potential in terms of foreign languages. Unfortunately, people – having completed their education – are simply afraid of speaking, because they lack confidence in their own oral abilities. I believe that, at least a third of time spent during English classes, should be devoted to listening comprehension and speaking activities on the B2 level and higher. Learning a language is pointless, if one is not going to use it outside the classroom. This is why – together with my team – I decided to put a lot of emphasis on exercises, which test the ability of understanding spoken English, and giving students the chance to talk.

As a group, we were able to write a module on a truly intriguing topic, which is artificial neural networks. We believe that even someone far from being called tech-savvy, will find the materials to be valuable and informative. The struggle of creating exercises, which will be neither too easy nor too hard was a completely new experience for me. I learnt to have much more respect for people who create academic materials such as that. At the same time, what I found astonishing, is how much diversity can be achieved when people work in teams, and are still given the opportunity to create freely – without too much influence from outside.

I was able to re-invigorate myself whilst working on this project. I hope that we managed to offer an interesting and specialised course. The demand for good studying materials is greater than ever.

Sample workshop materials:

1. A question and answer warm-up, suitable for both technical and general English lessons.

HOW/WHERE WHY WHEN SIMPLE INVERSION WHO WHAT	Work in pairs. Take turns to create questions from the starters on the left, with the topic on the right. Discuss the answers.	AI TERMINALS HUMAN RESEMBLANCE COMPUTING POWER SELF-IMPROVING ALGORITHMS TERRORISTS
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2. A reading passage and a follow-up discussion from the lesson "Artificial Intelligence".

Close your eyes – even if this isn't the thing you'd normally do – and release your brain for a few moments. Think of an ocean of skyscrapers – everything made of glass and steel.

Sterile, simple, utilitarian.

Among the silent sleeping giants of concrete, there is a woman with this weird, bizarre look in her eyes. You have a sensation of complete and utter nudity – as if in the world, there wasn't a single being that could see through you like she did.

You hear a man's voice.

'Ath3na, where's my son now?', asks he.

'He's in the kindergarten-district, My Owner', replies she.

'Ath3na, go back home and switch off, I'm going out.'

Make a step forward – imagine a world where Turing's tests can be easily passed by any A.I, and there are new tests needed – eventually invented, called Turing-levels, where 1 means a machine can carry out a conversation, undistinguishable from human beings, and 10 means self-awareness (is it even possible)?

We were able to travel through time to one of the possible future universes (similar to the described one) – but we only had enough energy to grab this little piece of data:

1. How do you think such a world would exist?
2. What problems would it encounter?
3. Imagine yourself in there, would you enjoy living there? Why? Why not?
4. Is this future universe even possible from your point of view?
5. Try to come up with some newly-discovered directions of development in such a world.
6. Will it be only AIs coming up with new ideas?
7. Isn't the human race going to be redundant?
8. How about art?

3. Listening task from the lesson: "Neural Networks".

You will hear four people expressing their thoughts on artificial neural networks. For each speaker, determine who they are. Then, match the opinions given below,

with the speakers, according to their opinions about neural networks. For each speaker, choose only one occupation and one opinion.

The person may be:	The person:
University student	I) is excited about the concept.
Professional go player	J) finds neural networks unrelated to their job.
Professor	K) is worried about their future because of technology.
Doctor	L) claims that they have not looked into the concept well enough.
Video gamer	M) points out the flaws of current neural networks.
Software developer	N) is not aware of the technology.
Patient	O) does not fancy the idea of neural networks being a part of their profession.
Athlete	

4. A taboo-word game from the lesson "Science behind sound".

Form four groups. Each group should choose a leader who gets a set of pictures showing musical devices (page...). His task is to describe each musical device, without using words listed under the picture for his group to guess. Other groups should choose a person to control the leader, not using the forbidden words. The leader has 90 seconds to provide as many descriptions as he can. Other groups control the time limit. If the group guesses the name, they score 1 point. Maximum score is 5.

5. Use this set of LEGO bricks to construct a car. Explain what principles of physics need to be applied to make it run as fast as possible.



Izabela Gwinner-Stwora

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Time-saving visual ideas for learner motivation and collaboration

IZABELA GWINNER-STWORA



All of you know Benjamin Franklin's famous quote: "Tell me and I forget. Teach me and I remember. Involve me and I learn." To strengthen the effect or, actually to make our students motivated to start learning, I would like to add: "surprise me and I am inspired, and eager to know more". This 'amazement factor' works really well, especially amongst often bored, and sometimes, lazy teenagers.

I'm going to focus mainly on the visual kind of learning – "a dose of magic", which we can use in all kind of exercises, and even tests.

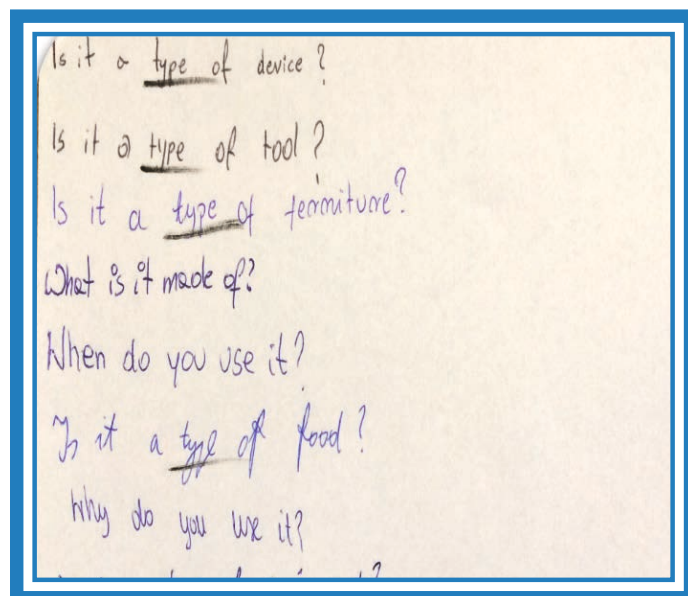
'Mysterious photo'

My first exercise, I call 'the mysterious photo'. I ask my students to take photos of the things which they think are strange, or "intriguing items". By setting this simple homework, I already achieve the effect of surprise (homework without reading or writing?!), and I direct their minds towards creative and critical thinking. You can see one such item from this homework, as follows:



The typical task is to describe it (just as we describe pictures during Matura oral exams), and be prepared to talk about it, if we want to engage the whole group (regardless of the age or number of students). I ask them to, individually, write on a single list any kind of question (other than "what is it?"). Deliberately, I ask the best students to put their questions at the top of the list, to make this task easier for the less shy or the weaker

students; both oral and written versions of this exercise are possible. This activity prompts practise with word order in questions in a very convenient way – weaker learners simply copy the questions written above, changing one or two words only, and those more creative or ambitious, introduce new, more complicated, and often funny questions. Both types of students feel comfortable with such a situation, and we can easily practise grammar. Here is one particular outcome from the set task:



Obviously, at the end, the author of the photo answers all the questions (so everyone should, on at least one occasion, be an author), and the other students try to guess what the item is. As you can see, this sort of exercise can be practised once a week throughout the year (if we have 10 or more students), without spending even a minute on preparations.

To add another promised "time-saving factor", and a favourite activity of teenagers, we can ask them to take, or find, in the Internet, such a photo – they'll be happy to use their mobiles. They will feel additionally encouraged by a sense of competition, because they will want to prepare the funniest, or the most difficult puzzle/mystery, and we will have a ready-made lesson, during which, we smuggle loads of grammar and a bit of critical thinking (by asking them to make their own choices and logical arguments).

There are many famous scientists and authors, for example, the neurobiologist, Gerald Hüther, who comments about the huge influence of enthusiasm on the productivity of our brain – and adrenaline, (both of which are present whilst playing games, and during the competition with the most ‘mysterious photo’), and “take care” of feelings, such as excitement and fascination, which in turn, make our lessons more effective and successful.

ASSOCIATIONS, EMOTIONS

Is there anything else we can do with our ‘visual homework’? Well, we can ask students to hashtag the names of these items, and choose the one which seems to be very different from the original. Another step is to compare them (again, written or spoken versions are possible) with the original photo: nevertheless, it’s advisable to impose on students a certain pattern, e.g. :

“This one is more practical/exotic/expensive because...”

“This is less inspiring due to the fact that ...”

“This makes me laugh/feel happy/sad/ because ...”

We can go even deeper into reflective thinking, and ask about the possible associations we can connect with the owners of the various objects, e.g. those who are not afraid of experimenting, those who have a pragmatic approach to life, etc. Students use their mobiles to help them learn (we can encourage them to read, or even write, short comments under the images they find), and we apply, not only comparatives but, above all, the constructions which are absolutely necessary during the oral Matura exam, and for any kind of written or spoken tests, where logical argumentation and reasoning are required. I usually implement spoken versions to inspire my students to speak and show it “doesn’t hurt” – those of you who teach in secondary and high school will surely know the problems surrounding an “unwillingness to talk”, apart from the difficulties with finding arguments. Needless to say, using hashtags in the process of teaching has plenty of possibilities. My main aim is to use visuals to practise as many language skills as possible, and to make my lessons somewhat magical, curious, and surprising.

‘visual version of De Bono’

My third group of exercises, I call the ‘visual version of Edward De Bono’. Undoubtedly, most of you are familiar with this world-renowned writer and philosopher, and probably, most of you have heard about his six hats – methods used, not only in teaching languages, but mainly in psychology. Nevertheless, here I would like to present my favourite De Bono book, which inspires me the most in my work. He outlines 62 different games and exercises, built around random words chosen from a list, to help encourage creativity and lateral thinking.

I adapted this idea, changing random words into random images, and creating my own lists, depending on the subject/lesson we are talking about. Again, if we want to save some time and engage students, we can ask our students to take their own photos. Of course, we can’t say “send me a few photos”: it’s better to somehow limit this range of possibilities, telling them, for example, to take photos of 5 things they see in the morning; or 5 things that are dangerous (when they have the subjects of ‘crimes and addictions’); 5 things that are healthy (if we talk about ‘sports and diets’); 5 things that are expensive, (if the subject is ‘shopping’), etc. After their selections have been made, we either print or laminate them, or if we prefer more modern ways of teaching, we can send the lists of these photos to every student (if we use Edmodo, other Internet platforms, or simply via an e-mail).

NEEDS

Using De Bono’s book again, we can ask students to create a list of things everybody needs to live – e.g. food, health, feelings, etc.). Later, we may ask them to make another list, this time listing the things they need to be successful and happy. My students in military high school, compiled a list, which we called ‘a soldier’s needs’. Here, we can see what needs they mentioned:

Arms, food, shelter, understanding

The following step is to use again our visuals – to pick 2 or 3 of them (obviously they can’t see them before the selection). If we want to introduce some kind of collaboration inside the groups, and some rivalry between the opposite ‘troops’, we may ask the students to prepare a set of photos for their rivals. There will be even more fun and adrenaline, which, as already mentioned, has an explicit influence on effective learning. Let’s imagine they picked up a flower pot, and hair curler, and now they have to come up with ideas, on how these items could help meet the needs from the list. Some of the answers they might write, could be as follows:

Hair curler – We can kill with it – (a weapon), and later, fry some little rodents or insects

- We can cook soup in the flower pot
- We can use the flower pot as a helmet
- We can praise the funniest, or the most original explanations.

The last idea as to how to make the lesson more magical, or surprising, arising out of the traditional exercises from our handbooks, engaging our students in co-operation, I call:

'FROM READING (THROUGH VISUALS) TO WRITING'

Take 2 texts from a book. Actually, it does not matter what kind of book, or texts they are, as I want my methods to be universal and apply to any language and any level, whilst surprising my students. I have used a chart used by many teachers; and I have seen it at numerous conferences, webinars, and in many books, even those from primary schools. I decided to use it for the good opening phase of this exercise. On the following visual, you are going to see the final effect of this first phase of my exercise. I call it the "phase of preparations", which are crucial, when it comes to the process of learning and motivating to learn.



After having filled the boxes with the proper words from the text, students were asked to substitute verbs and nouns with images. The following part of the exercise was inspired by the famous Canadian EFL presenter, Ken Lackman, once a special guest presenter at an IATEFL Poland Conference, who asked learners to create collocations by combining photos and words, for example:



Finally, when we are ready to use collocations (e.g. * BE AFRAID OF criminal/ burgler/ murder – the image itself, can be a kind of riddle) created by students, so hopefully remembered better than when the sentences are only

written in the book. We can go one step further, and ask students to write the sentences, and finally, a whole story. This engages the students more, not giving them the ready instructions from their books, but dividing them into 2 groups, and asking them to prepare their own instructions. Many of you prepare for Matura, and know pretty well that the main point (as for the writing skills), is to teach students to refer to and develop the 4 bullets they get. For these reasons, let them write these 4 bullets for the opposite group (of course within the topic we have been discussing, and in such a way that the previously prepared collocations will be needed). I would like to add that although I am into modern technologies, I ask my students to write, because I keep in mind the words of Carrie and Alton Barron that skipping the Word doc and the experience of writing, feeling the pen in our fingers, the smell of a notebook – it all makes the creative juices flow. Obviously, with advanced groups, we can prepare the topic for extended Matura, such as an article or opinion essay. This kind of exercise (from reading to writing through visuals) can be conducted whilst discussing a range of topics, such as shopping, school, sport, culture, or any others.

As you can see, the visual package provided a whole series of activities for at least several lessons, together with stimulating homework tasks which do not consume much time. Students are involved, and can revise even troublesome vocabulary. Following such lessons, they will be ready to write tests, without the necessity of so-called swotting the vocabulary, as it will never be as effective as the creative forms of revision supported by some visual literacy.

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and passions of our students", "Kształtowanie kompetencji komunikacyjnych w języku obcym studentów uczelni wyższej – Case study na przykładzie lektoratu z języka angielskiego oraz kursu Business communication", "The use of technology in educational context: the case of undergraduate students participating in Business Communication courses and teachers of Business English and Business Communication", "Dealing with change in the process of teaching business English and business communication", "CPD – Continuing Professional Development – new interpretations of an old idea – the case of teaching Business English and Business Communication", "CPD – Continuing Professional Development – the general idea and its implementation into professional development portfolio", "The importance of Personal & Professional Learning Network/s in the process of effective continuous professional development", "How to teach multicultural groups of students – teacher's reflections concerning intercultural project with students from 13 countries".

Reaching the Peaks in CPD – guidelines and tips for the “armchair mountaineer”

Reaching the peaks made feasible – my personal mix – case

LUCYNA WILINKIEWICZ-GÓRNIAK



ABSTRACT

Being a good professional, always ready to develop their background knowledge and skills, while at the same time remaining optimistic, creative and full of energy is a very demanding task for each of us, teachers. We all try to do our best: participating in all kinds of time-consuming training sessions, seminars, courses or conferences – to be up-to-date with all novelties.

In the review below I concentrate on those forms of professional development which enable us to “reach the peaks” without leaving our homes, sitting comfortably in an armchair and sipping coffee.

While talking about online conferences, MOOCs, webinars, websites offering materials for teachers, e-books, e-articles, free online glossaries and dictionaries or videos, I refer to my own experience in the area of “armchair CPD”. I also enclose and discuss the set of links which I consider to be very useful.

Introductory remarks

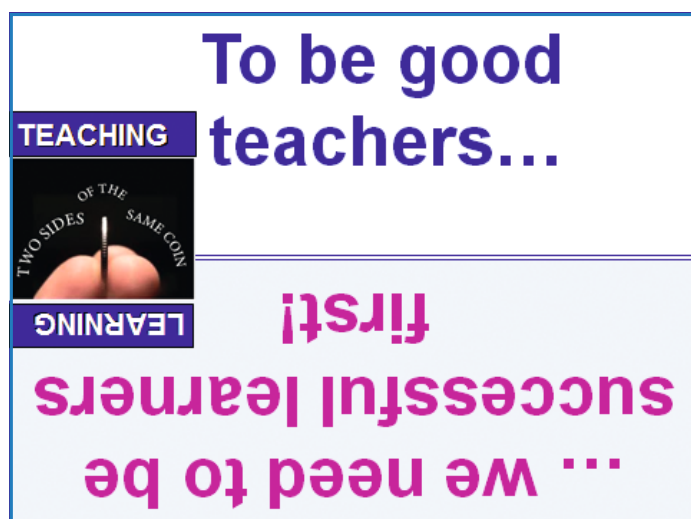
The idea of Continuous Professional Development (CPD) has not changed, but, due to fast progress in communication and technology it has gained the whole range of new interpretations. The appearance of the Internet has made it possible to continue our professional development without leaving our homes. With the variety of choices a teacher is able to make, it is feasible to be up-to-date with change and satisfy the expectations of our students and, broadly understood, educational context, even if we are not able to get well-acquainted with all novelties in the area of teaching.

What is CPD?

„CPD is a planned, continuous and lifelong process whereby teachers try to develop their personal and professional qualities, and to improve their knowledge, skills and practice, leading to their empowerment, the improvement of their agency and the development of their organisation and their pupils.”

(Padwad, Amol; Dixit, Krishna (2011) Continuing Professional Development: An Annotated Bibliography. British Council)

It may be concluded from this definition that in order to be good teachers we need to be successful learners first. The idea of lifelong learning concerns all professionally active people and each of us has to build up their own strategy to develop skills and knowledge, in spite of being very busy with our everyday teaching activities. However, planning our CPD strategy does not have to be a very hard and time-consuming task. In fact, today's world of education offers teachers the whole range of options in this area and each of us can create a unique, personalized version of professional learning portfolio.



Such a portfolio should be created individually, based on our current needs' analysis, and continually updated and modified with reference to both our changing needs and the changes taking place in education.

This does not mean that, while doing our jobs, each of us should work on their own, without contacting other professionals from our area. On the contrary: the lack of communication with other teachers would mean a significant slowdown in the process of professional development and, eventually, the danger of lagging behind. The importance of being networked, both in the real and in the virtual world cannot be underestimated. It is definitely the key to success for all professionals in the 21st century.

In the area of contemporary education, just like in many others, the availability of various resources is not a problem anymore. The problem which each of us has to solve while composing our educational mix for CPD is the quality of these resources and their applicability to the scope of our work, as well as our individual needs and expectations. The key to success seems to be the choice of such resources which are appropriate for our educational context.

For this reason, the prerequisite for ongoing professional development is continuous communication with our colleagues. This is especially important in the world of steady change, where different groups of professionals, teachers included, have to exchange and share ideas if they want to be up-to-date with all novelties. Thanks to combining our efforts in the area of CPD we feel a part of a team, and, in the process of our collaboration, synergy effect is created.

The goal of this paper is to convince its readers that, if a teacher is properly networked, they can hope to have access to the whole variety of high quality materials prepared for our professional group. What is more, we can access them from our laptop. In other words:

nowadays "armchair version" of CPD is feasible for each of us, teachers. Below I present those elements of my professional development portfolio, which I am able to use without leaving home.

Guidelines for the armchair mountaineer

My personal mix is composed of online conferences, massive open online courses, websites for professionals, e-books and e-articles and social forums. All of these options are not only available from home but they are also free of charge.

1. Online conferences

As far as the first option is concerned, I have participated in two online conferences for teachers free of charge. The first one took place between 17th and 19th November 2016 and was organized by IATEFL WORLD and TESOL (Link: <https://conference.iatefl.org/webconference/>). It dealt with the whole variety of issues related to contemporary education, such as "World Englishes", "Teacher Identity" or "Professional Development Through Teacher Associations". The sessions offered were well-diversified and dealt with problems related to all levels of teaching. On each day two sessions were offered, subdivided into three smaller sections each, altogether 7 hours of training per day. There was an option to register for the sessions of our choice and certificates of attendance were sent after the conference.

The second online conference was organised by the British Council. It was a five-day conference: 5th–9th October 2017 and it dealt with "Teaching for Success". After registration, the schedule of the conference was presented on the BBC website – <https://www.teachingenglish.org.uk/events/teaching-success-online-conference> with links to live talks each participant could choose from. Furthermore, the organisers of this conference prepared "Participant's guide", which made technology easy to use while participating in the conference. An additional benefit is the fact that materials for this conference are available still today on BC's website (see: the link above).

To conclude my remarks concerning these two online conferences, I would like to add that the issues presented were of high importance to all 21st century teachers and the level of professionalism – very high.

2. MOOCs Massive open online courses

The greatest strengths of MOOCs are: unlimited participation, open access via the web, interactivity and high standards, as they are often offered by very good educational institutions. Participation is usually free, and a certificate has to be paid for, as is the policy of Future Learn. Still, the sum of money is affordable for an average teacher. A course usually takes a few weeks (my courses were all four-weeks-long) but participating in it

means working at own speed, in time slots convenient for each participant. As far as content is concerned, we learn by studying the materials prepared by course organisers and lecturers, but we also share knowledge with other participants, in the process of information exchange and networking. The first course I participated in 2014/15 was organised by Lancaster University and it concerned dyslexia and foreign language teaching. Then, in 2015/16, I took part in “Professional Practices for English Language Teaching” organised by the British Council. At present, I am working on improving my intercultural competence by participating in a Purdue University course (Improve Your Intercultural Competence).

All courses which I have participated in are available on Future Learn <https://www.futurelearn.com/> which defines itself as the website offering “high quality online education [and] “free online courses from top universities and specialist organisations.” There are, however, more such educational websites and a list of free online courses and MOOCs is available at: <https://www.mooc-list.com/> One the best addresses is definitely Coursera <https://www.coursera.org/>.

3. Webinars

Webinars are my favourite way of learning. They are not very time-consuming (usually 1 hour) and there is such a wide choice of topics that every teacher, no matter what level of English they teach and what topics they deal with, can find webinars concerning their professional activity.

They are offered by teachers' associations (e.g. IATEFL), publishers (e.g. Pearson) and many websites for professionals, such as EDWEB (<http://home.edweb.net/>), ASCD (<http://www.ascd.org/Default.aspx>) or LEXIA (<https://www.lexialearning.com/>). They all offer participants the whole range of benefits, such as: free materials, which are usually sets of slides and/or handouts, videos, sections from newest publications, links to other relevant free resources, a certificate, and, last but not least: networking opportunity.

My favourite address in this category is EDWEB and some of the topics concern:

- CPD – for example: “Online Professional Learning”, “Teachers' Skills in the Digital Age”, “Personalized PD for Teachers”
- Classroom management – for example: “Increase Student Learning With These Classroom Management Tools”, “Collaboration in the Digital Classroom”, “Creating Positive Relationships: Practical Steps for Positive Classrooms”, or “A Conversation on Improving School Culture”
- Personalised learning – for example: “Making Learning Personal for All”, “Strategies for Personalised Instruction and Implementation”

- Students' knowledge and skills we need to develop – for example: “Teaching Students How to Study Effectively for Tests”, “Making Academic Vocabulary Stick”, “Empowering Young People to Solve Real World Challenges”
- Methodological issues – for example: “Redesigning Literacy Instruction in a Student-Centered Classroom”

4. Websites offering materials for teachers, e-books and e-articles

The well-known addresses in this category are those of publishers, such as: the British Council, Macmillan or Pearson. They offer the whole range of learning opportunities – additional materials to their textbooks, e-versions of certain sections of textbooks, recordings, videos, glossaries, tests, CPD materials, etc.

There are also teachers' websites worldwide which are very competitive in terms of learning opportunities and teaching materials offered. Among these my favourite ones are: ASCD – Professional Learning & Community for Educators (<http://www.ascd.org/Default.aspx>), Partnership for 21st Century Skills (<http://www.p21.org/>), Illuminate Education (<https://www.illuminateed.com/>), Common Sense Education (<https://www.commonsense.org/education/>), Middle Web (<https://www.middleweb.com/>), Free Resources for Business English (for teachers and students) (<http://www.businessenglishresources.com/>), and last but not least, EDWEB (<http://home.edweb.net/>), as they call themselves: “a free professional learning network for the education community” (watch the video about this website at: <https://gcs-vimeo.akamaized.net/exp=1505030533~acl=%2A%2F554663179.mp4%2A~hmac=f6cff2d9c2eea6e79a0cf2e0f6d7d5af7556301ce6653633080928650964adce/vimeo-productskyfire-std-us/01/3220/5/141104685/554663179.mp4>)

Among numerous publishers' e-publications, I am especially impressed by those offered by the British Council at <https://www.teachingenglish.org.uk/>. Apart from teaching resources for various levels of English, we can find a whole section concerning teacher development, further subdivided into many important categories related to different aspects of teaching and CPD.

The British Council also offers very good publications for teachers, such as: “Innovations in the continuing professional development of English language teachers” edited by David Hayes, (http://englishagenda.britishcouncil.org/sites/default/files/attachments/e168_innovations_in_cpd_final_v2_web.pdf), “Going forward: Continuing Professional Development for English Language Teachers in the UK” (https://englishagenda.britishcouncil.org/sites/default/files/filefield_paths/b413_cpd_for_teachers_v2.pdf) or “Creativity in the English language classroom,

edited by Alan Maley and Nik Peachey, and others (https://englishagenda.britishcouncil.org/sites/default/files/attachments/f004_elt_creativity_final_v2_web.pdf). Other e-books worth mentioning here are two Pearson's publications: "Inquiry into Practice: Learning and Teaching Global Matters in Local Classrooms" (https://www.oise.utoronto.ca/oise/UserFiles/File/TEACHING_GLOBAL_MATTERS_FINAL_ONLINE.pdf) or "Poland: What makes an effective teacher?" (https://www.pearson.com/content/dam/one-dot-com/one-dot-com/global/Files/efficacy-and-research/schools/global-survey/reports/RINVN9283_Poland_Sept16_ExecSum091516.pdf)

Apart from e-books a very good source of information, especially in the area of CPD, are e-articles which are shorter and often review newest publications or refer to problems which are characteristic for our educational context. Publications such as "Do we all have some grading bias?" (<http://www.smartbrief.com/original/2017/02/do-we-all-have-some-grading-bias/>), "4 Questions to Ask Yourself to Increase Your Emotional Intelligence" (<http://inservice.ascd.org/4-questions-to-ask-yourself-to-increase-your-emotional-intelligence/>), or "What is the true language of global business?" (http://www.huffingtonpost.com/entry/what-is-the-true-language-of-global-business_us_58c9e224e4b0e0d348b34051) can give us the foretaste of the variety of topics referred to.

Social forums

There is no doubt that in the world of contemporary education each of us has to be well-linked with others. My personal mix of social forums is composed of LinkedIn, Facebook and Twitter. This, however, does not mean that I use each of these forums with all of my contacts. On the contrary: I use LinkedIn and Twitter to keep in touch with my students and colleagues from my, very broadly understood, professional environment. My activity on these two forums concerns keeping up-to-date with the newest resources referring to my work as a teacher. While trying to keep track of the newest trends in education, I also share with my colleagues and my students

the information which I find especially valuable. LinkedIn also gives me an opportunity to observe my students' professional careers, not only when they are still taught by me, but also many years later. This provides me with information about students' success in future, and gives me valuable insight into what they are expected to know when they leave the university. This way, I have information about the "final link" in the educational process: between university and professional career.

My Facebook account, in turn, is for personal contacts, although I am not very strict about it, bearing in mind the fact that networks intersect and converge.

Concluding remarks:

Climbing is not an easy task. There is a saying in mountaineering that: "The peak of the mountain is narrow. Only a few can reach the top." Luckily for us, professionals, this saying is not applicable to the peaks in the area of continuous professional development. At this unique peak there is room for many of us, the more the better for the whole community of climbers. What is more, we do not even have to leave our favourite armchair to get there.

Why not become an armchair mountaineer then?

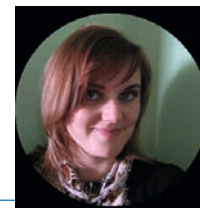


Ilona loves teaching, and with more than fourteen years' experience, with all levels and age groups, she still feels the need to improve her teaching, as well as sharing ideas with other teachers. She achieved her Master's Degree in Brno, Czech Republic, but has worked in both the Czech Republic and Slovakia. A member

of SKA – the Slovak Chamber of English Teachers, an IATEFL associate, she is currently working on her DELTA full qualification. She yearns for the chance to teach abroad, to broaden her horizons, as well as gain experience outside 'my comfort zone', as she calls it.

How to 'communicate grammar' – fluently and accurately?

ILONA SOSTRONEK



'I know some words, but I cannot use the grammar correctly.' 'I want to speak quickly, in order to be fluent.' The students usually know the words, but lack confidence about using grammar correctly, and do not subsequently react in conversations, promptly. So, it is probable that they might be facing the sort of issues that haunt me.

First of all, let's ask a key question: what is the definition of grammar, and can it exist without words?

"...between vocabulary and grammar there is a complex relationship, words only come to life through grammar, which is their form of existence. On the other hand, grammar without words is empty, an abstract system because grammar only exists through words. So, in a living language, vocabulary and grammar do not have their own independent existences – they only exist when they use each other." (Tarp, p.135)

Tarp's perspective is correct, I think, and the reason why I have chosen the importance of teaching grammar through communicating it.

Language should be absorbed by all the senses. It is easy to see the language, hear the language, it is more difficult to touch it, catch it, or feel it. However, by combining the senses in a language classroom situation, we help students acquire the target language structure, when it is applied via real-life situations. Personalisation of tasks is a great help, resulting in enhancing students' imagination, intrinsic motivation, as well as their self-confidence in task completion.

However, not only are activities practising grammar question formation of importance; what really matters is the feedback we provide students with, and more importantly, how we do that. When is the right time for immediate feedback, and when is it more suitable to delay it, what does our decision depend on? Let's, therefore, take a closer look at some of the activities, which hopefully, will provide answers to the above-mentioned questions.

Lesson Plan:

Aim: the participants will be introduced with a number of activities I have previously used with my students, and which worked out well.

Target group: adults

Assumptions: willingness to participate 😊

Activities procedures:

1. Warm-up:

The participants try to make themselves comfortable, and take deep breaths with their eyes closed, inhale deeply and exhale...and once again, and once more. Now, very slowly, open your eyes and look to your right and left, and if there is a person sitting next to you, find out who that person is.

What questions did you ask each other? Country of origin, classes they teach, materials they use, levels?

2. Introduction:

T. gives three pieces of information connected about himself/herself, either personally or professionally, for example: Liptovský Mikuláš, 1-6, A0-C1.

Groups are formed - Yellow paper for beginners, complete beginners, and/or 1-2-1; red paper for pre-intermediates, and/or small groups of up to 6; blue paper for upper and higher, and/or 7 students and more.

Each group should have at least one representative of each colour; if you teach all the students, then you can choose the group you like :)

3. ACTIVITY 1:

a) Make sure you are sitting comfortably, close your eyes; listen to the music and think about a place – where are you?

b) Time – what time of the year is it, season, month, day, and/or hour?

How do you feel?

c) A person – is there anybody with you? (If yes, what are you doing?)

d) Slowly open your eyes, and share your answers with the others in your group.

e) (for the teacher) Review what has been practised in this activity. Think also how you can give feedback on this.

Vocabulary feedback: think about what language was used:

A place – noun, you can add descriptive adjectives.

Feelings – emotions, adjectives.

A person – description, physical appearance, as well as personality traits.

Follow-up: question formation: the activity can be extended.

How much grammar did you use when sharing with a partner?

*** (for the teacher) Can this be done at all levels?

*** Teachers, being busy at most times, also appreciate “zero-prep activities”. ☺ The required material for this type of activity is simply a good, suitable song in an audio format.

*** With the teacher as well as students, feedback in terms of motivation, and confidence can be discussed.

*** Typical questions could be: *What was easy about the activity, was anything hard, challenging for you?*

Did you have the same, similar different visions?

4. ACTIVITY 2:

‘Holiday memories’

Preparation: pictures from holidays;

Instructions:

Who has got a mobile phone? Are there any pictures from your holidays?

AIM: the student will write a paragraph on the topic of a past holiday.

Tasks:

1. Choose three pictures from a place you visited during the summer.
2. Write at least three sentences about each picture.
3. Each sentence must have at least 7 words.
4. You need to complete the task in 4 minutes.
5. Exchange papers, comment – and give feedback.

A sample activity is discussed for the importance of taking a closer look at how to provide a student with feedback.

‘Food for thought’ as a follow-up of the sample activity:

Why did I decide that writing would be better than just speaking about the pictures?

If you had opted for a spoken performance rather than a written one, would the feedback be the same or different/ and in what way?

Is this a task for only a one-to-one lesson, or could you imagine assigning such a task to a larger group?

Any other comments are shared with participants.

5. ACTIVITY 3:

Topic: the vocabulary of food, drink, and restaurants, revised through the media of written questions and oral answers.

Aim: students will have conducted a short dialogue on revised vocabulary of the topic above.

Procedure:

Task a). write down, individually, as many words as you can think of in 40 seconds connected with food, drink, and restaurants.

Task b). think of a foreign country you have visited, or of your home country, if it is outside Poland, and strongly recommend your partner to visit it.

Task c). in your groups, check on the various members’ chosen countries, and make sure you select a different one; do you have any interest in visiting this country?

Task d). write at least 3 questions, and try to use as many words as possible from your list – there should be: verbs, nouns, and adjectives. Challenge your group colleagues – with each of the questions, and each question must consist of 7 words at least, and, of course, try to avoid yes/no leading questions; time limit: 2 minutes.

Task e). now, with your partner, exchange questions, and if your partner is not interested in coming to your selected country, try to convince them that they should, in your answers; if your partner is interested, decide which piece of info. might be the main reason for coming to this particular country.

Task f). compare and share your opinions/findings.

Feedback Time: how and on what

The above activity is followed by a sample activity with my students, where feedback is discussed.

It is designed to create a better understanding of how manageable, or “doable”, the activity itself was, and this is vital. Too often, some teachers forget about the feedback and do not discuss with students what they think they learned from the activity, and how useful they felt the activity was for them. Sometimes, they just do not know how to give feedback to their students. So, I will be happy to refer back to this article after the conference, and add one more paragraph of the teachers’ reactions, and opinions, following my workshop. ☺

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and contrastive linguistics, and has delivered papers on linguistics during many nationwide and international linguistic conferences. 15 articles and her M.A. thesis on the cognitive approach towards metaphors in rock music lyrics have been published. Her IATEFL Poland debut was in Szczecin in 2016, where she presented a live lesson on Ponglish.



Teenagers and adults wanna have fun too! Edutainment in the ESL classroom when teaching for exams

URSZULA MAJDAŃSKA-WACHOWICZ

1. The objectives of my paper

Exam preparation is challenging, but tedious at times. Following the curriculum, some teachers focus on presenting various types of exam tasks, and conducting mock exams. Undoubtedly, it is vital to do so, and one cannot neglect this practice. On the other hand, the class may become quite repetitive and monotonous. This is mostly the case when teaching secondary school students and university students, as they are believed to be too 'mature' for 'fun-filled' lessons. In addition, it is thought that there is insufficient time for teaching with a twist. Needless to say, routine can be a source of boredom and demotivation. To avoid it, one can, in fact, incorporate a variety of activities to make teaching for exams (the Matura, in particular) fun. Therefore, my aim, here, is to present some ideas which can be used when preparing students for writing or speaking exams. Specifically, I will put an emphasis on 'edutainment' and its role in teaching integrated skills, developing students' creativity, argumentation, and logical flow.

In the first part of this article, the structure of the Matura oral exam will briefly be explained so that foreign readers, as well as Polish teachers, who are not familiar with Matura exams, will be able to comprehend their form and macro-structure. The second part will outline the notion of 'edutainment'. In the last part, I will focus on some practical applications of *edutainment* and its role when teaching for exams.

2. Matura exams 'in a nutshell':

As far as foreign languages are concerned, Polish secondary school students are supposed to take both written exams (Basic Matura – B1 level, Extended Matura – B2 level), as well as an oral exam.

Oral Matura exam

1. The exam consists of three tasks.
 2. The exam lasts 15 minutes.
 3. There are two examiners.
 4. Examiners' handouts provide instructions of how to conduct the exam, by means of metalanguage and footnotes.
- 30% - pass!

Before an exam begins, students answer some random questions as a warming-up activity. Nonetheless, students are not given any points for that part.

Task 1: Roleplay with an examiner: Key information provided in the Polish language, and included in speech bubbles, has to be discussed, analysed, negotiated, or explained. The topics are related to everyday situations, such as: doing shopping, going to the doctor, etc.

Task 2: Students describe a picture. They have to say: who is in the picture, where, and what the person is doing. As a follow-up, there are three questions related to the picture. The first one may ask: *How do you think people in the picture?* the second one is more general, for instance: *How do you spend your free time?* Question three includes expressions in the past or relates to past experience, e.g. *Tell us about a situation when you, or somebody you know, went on an adventurous journey?*

Task 3. Students are usually given three options. They have to choose one, and give reasons for their choice. They also need to explain why they reject other possibilities, for example: *You want to buy your friend a birthday gift: You have three options: 1. A book, 2. A CD, 3. A T-shirt.* Topics may vary from simple ones to more challenging ones, such as choosing a poster for a social campaign dedicated to global warming, etc. The instructions are provided in the Polish language. Two questions out of five (prepared in the examiner's set) are asked by an examiner. The questions test students' general knowledge, critical thinking, etc., for example: *How can we avoid the risks connected with online banking?*

What is tested?

- Communicative competence – 18 points
 - Language level – 4 points
 - Grammar and lexis – 4 points
 - Pronunciation – 2 points
 - Fluency – 2 points
- = 30 points – passed with flying colours

How is it tested?

Table 1. (adapted from: <https://sites.google.com/site/kasiabronicka/szczegowe-kryteria-oceny-czci-ustnej-1>, date of access: 10.09.2017)

Do ilu elementów zdający się odniósł?	Ile elementów rozwinął?				
	4	3	2	1	0
4	6 p.	5 p.	4 p.	3 p.	2 p.
3		4 p.	3 p.	2 p.	1 p.
2			3 p.	2 p.	1 p.
1				1 p.	0 p.
0					0 p.

Table 1 indicates that in order to be given maximum points for communicative competence, students have to elaborate on what they are saying by giving reasons, examples, etc.

The procedure for the oral exam:

- Picking up the set
- A warm-up task (max. 2 mins.)
- A roleplay (max. 4 mins.)
- Describing a picture (max. 3 mins.)
- Argumentation (max. 5 mins.)

3. The notion of 'edutainment'

This section will only briefly outline the critical points of 'edutainment', which I have found the most inspiring. The concept of learning by means of fun, dates back to the past. As an example, let us take The Age of Enlightenment. In the works of Polish poets and writers at that time (e.g. Ignacy Krasicki), it was very common to incorporate the elements of humour and irony to teach values, correct people's drawbacks, and show society's role models. It was connected with the ideology of that time, metaphorically conveyed in the name of the age. The development of the mass media in the 20th century, resulted in the creation of programmes, TV series, etc., whose aim was to touch serious matters in an approachable and modern way. That is how 'edutainment' was born. The term is a blend of two words combining – *education and entertainment*. In its strict sense, it is taken to mean 'the process of entertaining people whilst you are, simultaneously, teaching them something, and using products, such as television programmes, or software, to do this'. (CDO).

Scholars highlight that *edutainment* can be understood in both a narrow and a broad way. The former relates to the use of mass media as the predominant channel of communication between the speaker and the receiver. The latter, however, refers to all activities designed to teach by incorporating fun and any form of entertainment. Hence, 'edutainment' can be perceived in terms of games, theatre play, movement, workshops, dramas, etc. (Skibińska, 2010:62). I will duly refer to the broad definition of 'edutainment', by which I mean, breaking up the routine and spicing it up with some excitement when teaching for exams.

4. Let's teach for oral Matura with a twist

Task 1 – 'video clip for speech bubbles'

Procedure:

- Prepare a picture extracted from a video clip that you want to use. My choice this time is 'Cigarette Duet' by Princess Chelsea. It is connected with the topic of 'health'.
- Show students the picture, and ask them to describe it.
- Ask students: *What do you think this song is about?*
- When students express their opinions, explain to them that they are going to watch a video clip, and they need to write down the keyword of the song written in its title, and count how many times the keyword is repeated in the lyrics.
- After they watch the video clip, check the correct answer with the students. The keyword is 'cigarette'.
- Show the lyrics to the students (asking stronger students to translate any passages that may be difficult) and ask them to work in pairs.
- Hand out a copy, or present on the board an exam task (Task 1), including the conversation with a friend about his/her addiction to cigarettes. Students need to use at least two phrases from the songs to fill in the speech bubbles.
- Each pair acts out a dialogue.

Exam task:

Rozmawiasz z Twoim/Twoją kolegą/koleżanką z Anglii na temat palenia papierosów. Twój kolega/Twoja koleżanka jest zdania, że papierosy nie są szkodliwe. W rozmowie z egzaminującym omów poniższe kwestie:

- Dlaczego młodzi ludzie palą;
- Wpływ papierosów na zdrowie;
- Koszty i konsekwencje;
- Doradź koledze, jak rzucić nałóg.

Materials:

'Cigarette Duet' by Princess Chelsea

*It's just a cigarette and it cannot be that bad
Honey don't you love me and you know it makes me sad?
It's just a cigarette like you always used to do
I was differ' then, I don't need them to be cool
It's just a cigarette and it harms your pretty lungs
Well it's only twice a week so there's not much of a chance
It's just a cigarette it'll soon be only ten
Honey can't you trust me? When I want to stop I can
It's just a cigarette and it's just a Marlboro Light
Maybe but is it worth it if we fight?
It's just a cigarette that I got from Jamie-Lee
God, she's gonna get a smack and I'm gonna give you three*

(the source: http://www.tekstowo.pl/piosenka,princess_chelsea,the_cigarette_duet.html
date of access: 10.09.2017).

Note: This exercise can be followed up by presenting some ways of saying 'no' to cigarettes. Students work in small groups, and vote for the best solution of how to refuse when offered cigarettes (the source: <https://www.slideshare.net/samuelhadjo/8-ways-saying-no-to-cigarette> date of access: 13.09.2017).

Task 2 – 'Kebab questions to describe a picture'

Procedure:

- Before doing this exercise, ask students to identify their favourite food, to make a surprising introduction. My students like kebabs very much, and that is why this exercise is called 'kebab'.
- Explain to the class that they will be working on their own to write in three questions. However, some keywords will be taken out, and the word 'kebab' will be used instead.
- Dictate the questions and when you finish, ask students to exchange the word 'kebab' with the one that they believe fits the context.

Note: the words or phrases may be dedicated to specific grammar, syntax, or structures typical of the questions used in task 2 (picture describing).

- Check the answers with the class.
- Ask students to draw/sketch a picture which they think may be related to the questions.

NB: Emphasise that there are no wrong answers to this exercise!

- When students finish drawing their picture, ask them to work in pairs. Each student describes his/her picture to his/her partner, and discuss the 'kebab' questions.

Note 1: You can also ask students to compare/contrast their pictures, e.g., *"In my picture there are two people? What about yours?"*

Note 2: When you teach mixed ability classes: one student describes the picture, another answers the questions.

Show the real picture to the class, and ask students to describe it.

NB: Students may also try to find as many similarities between the real picture and their own as possible.

Example of 'kebab' questions (the source: OUP):

1. What do you think the (KEBAB) people are celebrating?
2. How (KEBAB) do you celebrate your birthdays?
3. Tell me about a birthday party you went to (KEBAB) and really enjoyed.

(adapted from OUP's materials).

Task 3: 'Bigos argumentation':

Procedure:

First of all, the etymology of this exercise has to be explained. The origin of the '*bigos argumentation*' is a result of my students' association of the lexeme, '*because*', with the Polish word '*bigos*' (Polish traditional dish). It is obviously due to the similar sound of these two non-related lexical units. This task, just by its name, is a fun introduction to giving a reasoned strategy. If possible, make sure that students sit in a circle.

- Prepare some pairs of words which are antonyms or phrases related to likes or dislikes, e. g., summer - winter, books - CDs, sport - computer games, etc.
- Elicit some examples of expressions for choosing or rejecting, and write them on the board.
- Explain to students that everyone will have to choose one thing, and reject another, giving reasons. However, the reasons cannot be repeated. Students have to put their hands up, and stand, when they want to speak. EVERYBODY must participate.
- Say out loud the first pair of words (starting with the easiest one), e.g. summer – winter, and the game starts: S: *"I choose summer because I like holidays, I reject winter because I do not like snow."* Other students cannot use the same phrases again.

Note: If you work in large groups (e.g. 23 students), you can focus on choosing or rejecting only, so that everybody has the chance to speak.

Sample phrases:

- summer – winter
- holidays with family – holidays with friends
- school – holidays
- Poland – abroad
- going to university – going to work

Note: As a follow-up exercise, you can use a running dictation for 5 questions extracted from an exam set, or a popcorn technique.

5. Let's teach for written Matura with a twist.

The Written Basic Matura Exam is divided into 4 parts: listening, reading, writing, grammar and lexis. Some possible ways to refresh reading and listening:

[Kahoot.it](https://kahoot.it) – games to practise receptive skills and productive skills

Kahoot.it is a great 'edutainment' tool to practise all exam strategies. It is "a free game-based learning platform that makes it fun to learn – any subject, in any language, on any device, for all ages! In this little journal you'll (kahoot.it)." You can find varieties of exercises dedicated to listening (e.g. video clips with questions, interviews, or

movies extracts), reading, speaking, and even writing. All you need to do is to sign up and search materials that you are interested in, and then duplicate them to your account. Interestingly, students have to use their mobile phones or tablets in order to play. Teachers may prepare their own exercises as well (more information to be found here: <https://kahoot.com/blog/2016/04/28/making-kahoot-get-started-kahoot-creator/>, <https://kahoot.com/>).

True/False – Text extracts

- Choose 6 clauses from a text you want your students to read during the lesson.
- Write them on the board.
- Ask students to count to 6 and remember their numbers.
- Ask students to make sentences containing the clause they pick.
- Explain that the clauses are extracted from the text they are going to read. Students try to predict what the text is about.
- Students read their sentences.
- Students do a reading task (true/false sentences). However, break the routine by asking them to find the clauses and phrases in the text, so that they can compare the original structures with theirs.

Examples (adapted from OUP):

.....*jumped into his car and raced home.*
They are enjoying their money, but.....
So you quit your job,.....
You just worry about different things.....
.....live in a nice house.....
After a couple of weeks.....

(adapted from OUP's 'Life-changing or is it?')

Note: Some students find reading boring. Therefore, this exercise helps to engage them. It is because they have to read the whole text to recognise their phrases, and compare original sentences with the ones they have produced.

YouTube for active listening tasks:

- Choose a short film from YouTube. It can be a TV series, an interview, talk show, additional materials to textbooks, series designed to learn English, etc.
- Before students do the task, prepare open questions or true/false sentences related to the film you have chosen.
- Play the film and ask students questions (they have to give reasons while answering) or true/false sentences (also giving reasons).

Note 1: To make this task more challenging, ask students to prepare their own true/false sentences, etc.

Note 2: Variations are possible, for instance: First, play just the audio version of the film, and ask students to take notes and predict what the film is going to be about. Next, play the film again, so that students can check their predictions.

Note 3: If your classroom is not equipped very well, simply ask students to use their phones whilst doing the task.

6. Summary

The aim of this paper was to outline some ideas inspired by *edutainment* to teach for exams. By means of the presented exercises – mostly based on real Matura sets – teachers can prepare students for exams in more unconventional ways, rather than just conducting mock exams. When we incorporate such exercises, not only do we bring movement into the classroom, but we also take advantage of ICT, such as the Internet, mobile phones, Kahoot.it application, etc. That is why, we literally become connected to our students' world. It is also worth mentioning that the tasks above help to engage different types of learners, develop students' creativity, and collaborative working. Furthermore, they are suitable for mixed ability classes. In addition, they allow variations, so that teachers can adjust them to their target group. Last, but not least, they bring fun and enjoyment. When done in moderation and with a sense of purpose, they may become a great way to break the exam's routine. Consequently, as underlined in the leitmotif of this year's conference, due to breaking the routine, students may have a chance to reach their peaks with a smile.

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<http://edunews.pl/narzedzia-i-projekty/edutainment/363-wszedobylski-edutainment-2>
 YouTube

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Teaching values through communicative activities

KATARZYNA WIACEK

I teach values, I believe it's an important part of my profession. There are a lot of values, ask any person for some examples and they will give you lots of different ideas, some completely distant. Most of the curricula say that we need to talk about family, love, friendship, health. But I want to go further. The session *Teaching values through communicative activities* deals with those values which I believe should not be forgotten but rather promoted among our students in order to prepare them for life in a multicultural society.



What makes English and values a good combination? What are the reasons for introducing values in the English classroom?

- We can adjust the method and the topic to the right level. Students at beginner levels can learn the value of friendship, respect or the sense of belonging. Advanced students can discuss the intricacies of tolerance and different aspects of justice and empathy.
- We can teach values to all age groups. It's vital to introduce such topics since the first years of learning the language as thanks to this students will be able to appreciate the diversity of the world.

- Values can be taught through various methods: games, discussions, projects, films, images, presentations. Thanks to this variety introduction of certain topics becomes more natural.
- Teaching is a process: we are able to observe students' development, especially if we have a chance to educate them for longer than a year.
- Reaching conclusions for students might be easier because first they are exposed to arguments and particular language, then based on this they can form their own opinions. Even if they are not ready to state their own opinion, they are able to present both sides of the argument.
- Teaching values is also teaching the culture and traditions of foreigners. There are more and more organisations or volunteering programmes whose aim is to invite foreigners to run activities for children. Such lessons with foreign volunteers is a unique opportunity for younger and older students to get to know another culture personally.

Here are four examples of activities that promote different kind of values. I believe that this set of tasks tackles issues like empathy, critical thinking, awareness, sensitivity, openness, optimism, (self-)appreciation, gratitude. They might be used with all levels and all age groups, tasks called *The Bright Side* are ideas for regular warm-up activity.

THIS IS US BOARD

- Ss write 3 nouns that represent them. They mingle and discuss.
- Ss stick the pieces of paper with their nouns to the board. When it is ready, they approach it again and see how many people have similar ideas to theirs.
- T takes one word and reads it, the person who has written it should stand up.

THE BRIGHT SIDE

Ask your students to

- say three good things that happened to them last week / yesterday / at the weekend.
- say three things that always make them smile / that made them smile yesterday.

- write five positive things / features of character about themselves. And then add five more.
- talk about what they were grateful for last week / yesterday / at the weekend.
- Students present their decisions.
- T shows the real data.
- Reflection stage



MY CHILDHOOD POSSESSIONS

- Show your students the four pictures and ask what the photos have in common. Then start a speaking activity during which students answer the following questions: What kind of toys did you play with when you were a child? Which one was your favourite? Do you still have it? What happened to it?
- What toys do children nowadays play with? Are they similar to the toys from your childhood?
- What about children around the world? What kinds of toys do they have?
- Show students pictures from the project *Toy stories*, discuss and describe them <http://www.featureshoot.com/2013/03/photos-of-children-from-around-the-world-with-their-most-prized-posessions/> (project by Gabriele Galimberti)
- Next ask the following questions about the photos from the project: What surprised you about the photos? Are there any similarities between the pictures? What are the differences?
- Do you think the children wanted to share their toys with the photographer?

IF THE WORLD CONSISTED OF 100 PEOPLE

- http://www.100people.org/statistics_100stats.php?section=statistics
- Show students empty statistics, ask them the question *If the world consisted of 100 people how many people of different groups would there be?* and then ask them to work in pairs or small groups to complete the statistics.

If the World were 100 PEOPLE:

would be female
would be male

would be children
There would be adults,
of whom would be and older

There would be:

Asians
Africans
people from the Americas
Europeans

Christians
Muslims
Hindus
Buddhists
people who practice other religions
people who would not be aligned with a religion

If the World were 100 PEOPLE:

50 would be female
50 would be male

25 would be children
There would be 75 adults,
9 of whom would be 65 and older

There would be:

60 Asians
16 Africans
14 people from the Americas
10 Europeans

31 Christians
23 Muslims
15 Hindus
7 Buddhists
8 people who practice other religions
16 people who would not be aligned with a religion

Finally, one thing that we should remember when we are teaching values is to allow our students some time to think over what they have learnt during the lesson, especially if the discussion was hot or moving. **THE REFLECTION STAGE** can be done in different ways, individually or in pairs, orally or in writing. These are some useful questions for the reflection stage:

- *What surprised you?*
- *How did you feel when...?*
- *What didn't you like?*
- *Will this information change something in you?*
- *Will you tell someone about anything that you learnt today?*
- *What did you learn?*
- *Do you agree with the things we talked about today?*



Innovative Projects at the Silesian University of Technology

GRAŻYNA DUDA & JANUSZ SROKA

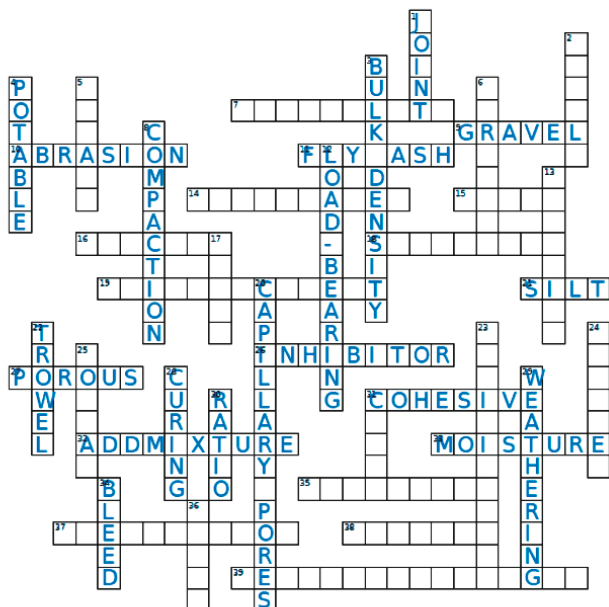
The CLIL (Content and Language Integrated Learning) projects which have been carried out at the Silesian University of Technology since 2015, are a result of a collaborative effort between the Foreign Language Centre and the Faculty of Civil Engineering of SUT. The participants are civil engineering students learning English as a second language, whose task is to design and make pre-fabricated concrete benches, to be used as elements of the so-called “small architecture” within the university area. The projects have language and content co-ordinators, who co-operate in their realisation. Moreover, they also include the co-operation of an English teacher from Finland, acting as an external adviser. Whilst preparing for their main task, students have to do a lot of preparatory research work, which includes reading, and then discussing authentic materials.

The main goal of the CLIL projects is to make students learn professional competences through practice, and to practise language skills, such as reading specialist texts, note-taking, giving opinions, writing reports and documentations, and learning how to give presentations. The students are encouraged to use the English language to interact whilst solving problems, working in groups, communicating, and collaborating. They are also provided with various learning materials on concrete, which are worked out on the basis of CLIL criteria, to practise reading, listening, writing and speaking skills. The idea is to provide some tasks on the topic of concrete, as the students have already studied related content materials during their previous semesters. The CLIL learning materials are worked on, paying special attention to both lower order and higher order thinking skills, and to activate the students' prior knowledge, as well as process new content and concepts.

EXAMPLES:

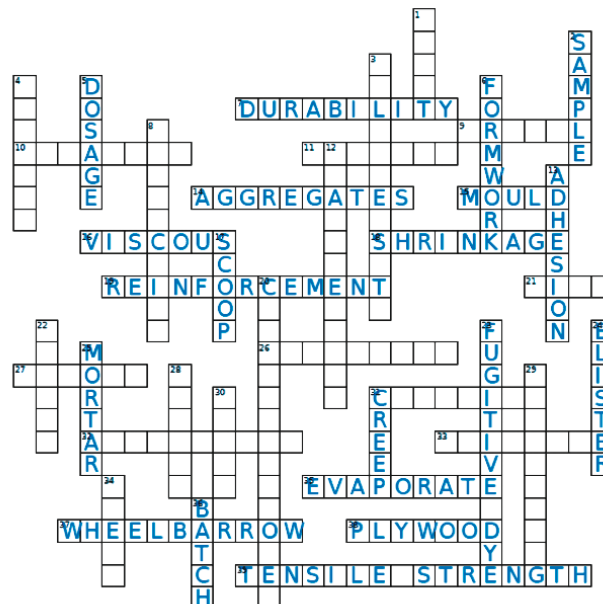
STUDENT A

Working in a group, write definitions of the words you can see in the crossword puzzle below. Then find a pair from another group and complete your crossword puzzle.



STUDENT B

Working in a group, write definitions of the words you can see in the crossword puzzle below. Then find a pair from another group and complete your crossword puzzle.



Task One: Unscramble the words to make each sentence more understandable.

- Concrete is made by mixing cement, water, RESOCA and fine aggregates and admixtures (if required).
- Aggregates should be BARUDEL to stand up to wear and tear and weathering.
- Admixtures are mixed into the concrete to change or alter its TERSOPIPER.
- Concrete has three different states: plastic, TINGEST and hardened.
- Concrete that is PYLOSP or wet may be easy to place but will be more difficult to finish.
- A slump test can be used to measure the KWYBARILITO of concrete.
- Strength of concrete in the hardened state is usually measured by the VESOREMPICS strength.
- Well-made concrete is a naturally strong, dense and reasonably GRITHETTAW (impermeable).
- The main aim of MOCAPTINOC is to remove the air from concrete.
- Well-made concrete is very important to protect the steel in NEDCROFIRE concrete.

Task Two: Match the halved sentences so that they make perfect sense.

- Finishing is screeding, floating and / or trowelling the concrete surface to
- No final finishing can begin
- A well trowelled surface will
- It is worse to
- Never let concrete dry out and stiffen
- Screeding levels and compacts thin
- To minimise wastage,
- Segregation may occur
- Never just add water to the concrete
- Too much concrete in the mixer means

- under-vibrate than to over-vibrate concrete.
- to make it more workable.
- because it will be too difficult to compact.
- when the concrete is mixed, transported, placed or compacted.
- densify and further compact the surface layer of concrete, as well as giving it the look you want.
- mix, load, transport and place concrete carefully.
- while bleed water is present.
- that each batch takes longer to be properly mixed.
- concrete slabs and the top layers of thicker slabs.
- be very smooth and can be slippery when wet.

WORD SEARCH:

Can you find 20 words related to concrete hidden among these letters? After you have found the words, match them to the definitions you can see below.

c o m p a c t i o n o p s e e l a a n
g s a b s o r b e n t w i h b a r w o
n l s e r h t e l s t e e l f l o a t
c o m p r e s s i v e s t r e n g t h
g p o e o s e l w d i s c h a r g e t
e p u h d i n u e a t p g a e e e r a
t y l d n v e m a u d m a c l o o t i
s o d u e e r p r r a s r f e t s i o
g s g w p n t t a d m n s v v m o g c
a g s e c e m e n t p a s t e s h h b
g o t e t s t s d p e s c o l b o t t
s e c p e s e t t i n g o e n r a h m
i r t d d t b r e a d d o u g h e d t
p v o s n i b o a a l n p r n v e r o
c f t i v f c u r i n g n n s i m s p
e e m p e f h h g u t p e c o c u e t
e c i e o e s i s t r o d i s t p u e
o c a t o n r t e e t r s n s t e e a
a e s n m e c t g c c g r t i o m g a

- a mixture of a soft or malleable consistency which will turn into concrete
- a slim cylinder of metal, wood, etc.; stick or shaft
- a small hand tool with a rectangular blade used for smoothing plaster, usually made of a special iron alloy
- a thick mixture of flour or meal and water or milk, used for making food that we eat for breakfast
- a utensil with a long handle and round bowl used for dispensing liquids or powdered substances
- characterized by or causing the force that holds together the atoms or molecules in a solid or liquid
- checking the properties of concrete using a special cone
- damage, depreciation, or loss resulting from ordinary use
- a form used to shape sth
- hardening (of concrete)
- having a surface of completely equal height
- impermeable to water
- keeping concrete moist during initial hardening
- taking in water or liquid
- the capacity of a material or structure to withstand loads tending to reduce size
- the process by which the porosity of a given substance is decreased as a result of being squeezed together, e.g. by mechanical means
- to make or become inflexible or rigid
- to make sth wet
- to pour, release or let go
- wet or slushy

Another source of learning English and broadening students' content knowledge about concrete are authentic materials in English, such as professional articles and specialist publications, found on the internet. They are mostly used for practising reading and note-taking skills, either as self-study materials, or to be discussed in class. Having been downloaded from different English language professional magazines, they represent various, new, critical views on concrete technology and products, and are used for group discussions. The so-called "*Cement Talks*" are organised to discuss differences between English, American, Canadian, and other foreign methods of concreting and concrete constructions. Additionally, instructional concrete videos, which can be found in online professional magazines, as well as You Tube, are provided for the students to watch, discuss, and deepen their necessary content knowledge, especially for the working-in-a-lab stage of the CLIL projects.

Before entering the building lab., in order to cast their benches, the students have to prepare their technical documentations, which include concrete mixture recipes and technical drawings, necessary to calculate the mixtures' volume. The students work in teams and have to compose individual concrete mixture recipes, which differ in the choice of building materials, such as cement, aggregates, reinforcement, and pigments. Later, all technical documentations of the benches have to be checked, approved, and assessed by the content teacher.

The casting of the benches takes place in the civil engineering building lab., and is preceded by an OHS (Occupational Health and Safety) training session, during which, students learn how to safely work with cement and fresh concrete, and what kind of protective clothing is necessary for them to wear during the lab work. The training is carried out by the content teacher and ends

up with writing a group report from it. The actual casting of the benches is supervised by a lab co-ordinator and carried out in the presence of the language teacher, whose task is to ensure that the English language is spoken by the students throughout the whole process of making the benches.

Although the bench-making process goes smoothly, the students usually make some concreting mistakes, such as miscalculating the amount of concrete, adding too much pigment, etc., which they consider to be the most valuable professional experience, and which they document in the final project reports that each team has to write in English at the end of the CLIL project.

Overall, the CLIL projects have been appreciated by all the participating students, who consider them to be important, because of the CLIL innovative approach to the project's subject matter, tasks, and methods used. The evaluation questionnaire, which students have to fill in after the end of each project, proves that, apart from gaining the content knowledge, the CLIL projects have a lot of other benefits for the students, such as learning through practice and from one's own mistakes, working in a group, managing stress, organising work, solving problems, or getting an international perspective, mainly through reading and discussing authentic foreign professional magazines and contacting big companies, to obtain necessary building materials. Such experience will definitely help the students, not only to integrate work on their content subject matter, but also to prepare them for a globalised world, in which they will have to co-operate with others across cultures, such as future specialists in their field.

Finally, the co-operation between language and content teachers in an academic environment, as proved in our CLIL projects, has great potential, and should be continued in the years to come.



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to encourage open-mindedness in her students. Currently working on her PhD programme regarding teaching on the Holocaust and human behaviour, Kasia loves literature, travelling and dancing. kasia.laziuk@gmail.com

Let's get better together!

KATARZYNA ŁAZIUK

The V formation is the symmetric V-shaped flight formation of migratory birds. This V formation is said to improve the efficiency of flying birds, particularly over long migratory routes. All the birds, except the first, fly in the up-wash from one of the wingtip vortices of the bird ahead. The up-wash assists each bird in supporting its own weight in flight, in the same way a glider can climb or maintain height indefinitely in rising air. [...] The birds flying at the tips and at the front are rotated in a timely cyclical fashion to spread flight fatigue equally among the flock members.¹

The above definition of a V formation seems to introduce an article about ornithology, but actually it is used as a metaphor for the best example of team work, compassion, and dedication towards the objective. It is also all about teachers who pursue their goal to help students develop their intellectual, academic, and personal skills. To succeed, teachers need support as well. To get the best results out of student-teacher and teacher-teacher relationships, we need to listen, share, and learn from one another. So, let's create a V formation together!

The **let's get better together!** orally-interactive session concentrated on ways for teachers to slow down and reflect upon their own teaching; discussing great ideas; sharing daily successes, problems, and helpful practices; along with teaching techniques that forge successful teaching. In a relaxed atmosphere, the workshop provided a wonderful chance to share thoughts, and to hear what works well for other teachers. Developing positive teacher-student relations was the other issue touched upon during the presentations. Together, teachers celebrated good teaching and hopefully renewed their commitment to education.

Brainstorming about Sondra Perl's view on teaching opened the discussion. Her philosophy that "teaching is a moral, as well as an intellectual act" was a great introduction to the workshop. A similar viewpoint was expressed by Eyring, an advocate of the philosophy:



"What matters most, as you and I try to help our students, will not be so much whether they master a particular subject, or pass our exam. That will matter some, but what will matter most is what they learn from us, about who they really are, and what they can really become. My guess is that they won't learn it so much from lectures. They will get it from feelings of who you are, who you think they are, and what you think they might become".

(Henry B. Eyring).²

The endeavour of teaching brings about a lot of challenges. Passing knowledge to students, helping them utilise it, and shaping their identity whilst learning, appear to be the most important challenges that teachers face. However, the latter two seem to be sometimes neglected at schools. Teachers tend to focus on theory, when the other aspects matter significantly in the learning process. Knowing, doing, and being, are inseparable, as Lynn G. Robbins emphasises.³

Teaching involves getting to know students, so that educators can meet their needs. Patricia Carini, an American scholar, suggests taking a different look at children, schools, and standards. As a founder of the Prospect School, she believes that "the best people to generate knowledge about children are those closest to them." In examining a fragment from her book, *'Starting Strong'*, teachers focused on the importance of the relationship between themselves and their students, in order to create the best situation. Carini advocates "learning about children by building on parent knowledge and teacher knowledge" in order to help students find "tremendous resources within themselves." The author worked out ways of keeping narrative chronicles "so we could maximise what we could learn from children's records." Hopefully, participants benefited from the suggested activity, aimed to reflect upon teachers' impact on students and the role they play in the educational process.

¹ https://en.wikipedia.org/wiki/V_formation

² <http://ctl.byu.edu/tip/teaching-moral-act>

³ <https://lsmagazine.byu.edu/Issues/Spring2016/TeachingasaMoralEndeavor>

Sometimes, teachers can lose enthusiasm as the years pass by, and then, there is that one student that sparks excitement in their teaching again. The workshop supplied the opportunity to recall the names of students who made a difference in both teachers' professional and personal lives. I wonder who has been the highlight of your teaching career? Collecting and sharing teaching ideas that cause teacher-student conduct to be more meaningful was the next discussed topic. Sometimes, we do not realise that a small gesture, comment, or remark can have a great impact on students. We asked ourselves what can make this more visible and apparent. What if, instead of highlighting students' mistakes in red, we start using a green pen to mark what they did well? What if, we write a thank-you letter to our students at the end of the school year? Hopefully, teachers found the activity worthwhile, and shared their "secret tips" on what works well in their classrooms.

Red pens go away

Patty McGee suggests stepping away from red pens, widely used by teachers to give feedback to students. There is no evidence that students learn better from corrections. What is known, instead, is the fact that almost every student feels rejected and discouraged when looking at a paper covered in red. The first reaction to such 'edited' work is a reluctance to examine it. I remember one of my students sharing her positive experience, when she saw a green heart drawn by her teacher next to a wonderfully structured sentence. She was ready to recall it by heart. Isn't this an example of the best proof of what matters and works well?

McGee⁴, in her article, takes a close look at some ideas while grading students' work. She shares pointers which should be considered when we want to become more careful and caring teachers. One of her suggestions refers to the writers, themselves. Each piece of writing reveals a bit of our ideas, beliefs, and thoughts. Suggesting that something is wrong can be understood personally and critically and, in turn, hurt an author. Teachers should remember that these "authors" are our students, who are usually at the age when their personalities are being formed. Undoubtedly, teachers can have an impact on how their identities are shaped. Our responses can either encourage or discourage them from further attempts to write. Therefore, I do opt for appreciative feedback. Another idea to be mulled over is getting rid of the word "but" in our critiques. Why? For the reason that words like "because" and "you are ready" seem to enhance students' development and inspire them to take further steps. Which of the following responses would you like to hear?

*You wrote a sentence or two **but** you need to write more.*

or

***Because** you were able to get started, **you are ready** to write even more.*

These simple suggestions and changes, which are easy to introduce, can make a real difference in students' careers.

Putting ourselves in the students' shoes may change a lot. Think about yourself, sitting at your desk in the classroom, and waiting to be pointed at by the teacher to answer a question. Remember how happy we were when a teacher chose someone else, and not us. Furthermore, there are numerous methods to check students' understanding. We can ask students to teach one another what they have learned during the lesson. Another suggestion is to write down the answers on post it notes, and while students read them out, the knowledge can be enhanced and false statements corrected. A great idea is to have students move in order to address a particular topic. For example, raising hands and indicating the level of understanding by using fingers: five would designate total understanding, whilst one would suggest the need for further exploration of the topic. "Four corners" in turn requires standing up and moving into one of the classroom corners according to the option one chooses: Agree / Disagree / Agree somehow / Not sure. An important concern regarding student participation, with this type of feedback, would be the social and educational factors that could determine the student's participation. Does it depend on an educational system of a particular country? Having visited some foreign schools, I noticed the students were not afraid of asking questions and giving feedback. Why are American or Dutch students more willing to take an active part in a lesson, discussion, or comment on a variety of topics? Fear of failure and being incorrect may be one of the reasons. When students often hear that their answers are incorrect, or not sophisticated enough, they just do not want to be exposed to a public humiliation and discomfort again. Their self-confidence and self-esteem are shaken, and they choose to sit in silence waiting for the end of the lesson.

What can be done to create a safe atmosphere in which students enjoy questioning, asking, responding in class, and have real joy whilst discovering the unknown? Appreciating students' efforts that they put into learning, comes first. It is not just about praising them, it is much more about seeing the progress they make and valuing

⁴ <https://www.middleweb.com/35235/teacher-step-away-from-that-red-pen/>

it. Honouring students who, regardless of their inabilities and constraints, achieve a lot, would help them believe in themselves. American schools grant their students memberships in Honourable Societies, as well as organisations which recognise students' excellence in different fields. Membership is based on students' academic skills, leadership, and involvement in voluntary work, so personal qualities matter. Thus, a grade average is tangential. Following good practices is a great idea for teachers to learn from one another.

One would say that a V formation is used to save energy, which would be right. However, it turns out that birds (substitute 'teachers') in a V, are actually pulling off a feat that's more complicated and more impressive than anyone can imagine.

Ready to fly? Let's do it together! Let's get better together!

Anna Rattenbury

Using classical music in teaching English to very young children

ANNA RATTENBURY



*(these ideas can be used with any age group).

PART 1 INTRODUCTION

1. In 2004, classical music was piped into London Underground train stations, as well as certain dangerous neighbourhoods. As a result, incidences of vandalism, assault, and robberies dropped in those areas by as much as 37%.

2. Howard Gardner, proposed a notion of nine intelligences, including musical intelligence, which means children benefit from learning through music, rhythm, and tonal changes.

Music unlocks the mind:

3. In the book, 'Music and Learning' by Chris Brewer (1995), which includes chapters on each method of integrating music in the curriculum, we read:

"Music helps us learn because it will...

...establish a positive learning state; create a desired atmosphere; build a sense of anticipation; energise learning activities; change brain wave states; focus concentration; increase attention; improve memory; facilitate a multi-sensory learning experience; release tension; enhance imagination; align groups; develop rapport; provide inspiration and motivation; add an element of fun; and accentuate theme-oriented units".

PART 2 PRACTICAL IDEAS

- 'Waltz of the Flowers' – **Tchaikovsky**. Use floaty scarves as butterflies.
- The Tale of the Tzar Saltan: 'Flight of the Bumblebee' – Nikolai Rimsky-Korsakov ...Use beanbags.

1. Pass a beanbag (the "bee") around a circle of children, whilst the music plays. Pause the music occasionally. The person with the beanbag is "stung" and moves to the middle of the circle.
2. Another idea: Allow the children to move around the room like buzzing bees. Pause the music occasionally, and everyone must freeze.
3. Bees and Flowers on the floor.

- **'Carnival of the Animals', Camille Saint-Saens**

1. Learning names of animals, making a collage, flash cards, etc. Each song in this series represents the movement of a different animal. Have children move around the animal represented in the song: they will prowl like lions; crawl like tortoises; walk and swing their trunks like elephants; move in a slow, swimming motion like fish, etc.

- **Carnival of the Animals: 'The Aquarium' – Camille Saint-Saens**

1. The aquarium: learning about the sea's global creatures, etc. In this song, the piano keys represent the bubbles floating up to the surface, and the violins and flutes represent the fish moving gently through the water. Children can dance slowly with scarves, pretending that the scarves are the waves or seaweed. Ask them to move in a slow, gentle motion like fish moving through the water.
2. As an extension, use light blue fabric (tuile, organza, or such like) to play with fish, octopus, crabs, etc., made from paper.

3. You can create a sea scene by using a plastic wrap painting (just wrap plastic wrapping foil round the tables placed on the floor upside down). The children paint "the sea" with good (tempera) paints, using brushes, sponges, or hands.
 4. With older children, you can make a class aquarium, using 5 sides of a box, string, and lots of sea creatures and plants stuck on/hung up from the top.
- **Carnival of the Animals: 'The Bird' – Camille Saint-Saens**
 1. The children can pretend to fly and flutter about the room, along with the fluttery sound of the flutes and piano in the song. Give them verbal instructions to pretend to land on a branch, fly away again, swoop down to catch a worm, etc. 'One little dicky bird....' rhyme to follow up with, also you can use the 'Five Little Chickadees' song.
 - **Carnival of the Animals: 'The Elephant' – Camille Saint-Saens**
 1. Children can pretend to move like elephants, swinging their "trunks" (arms), in a slow, cumbersome manner. Give them verbal instructions to stop, drink water from a pool with their trunks, lift their trunks to spray the water, scoop up some food with their trunks, and curl it into their mouths, etc.
 2. 'The Elephant': 'Ten Little Elephants'. Use grey cable pipes for trunks, or trunks made from folded card.
 - **'Copenhagen Steam Railway Gallop' – Hans Christian Lumbye**
 1. Have the children line up and move around the room like a train. Choose a leader to be the engine.
 - **'Radetsky March' – Johann Strauss Sr.**
 1. Children keep beating on drums whilst marching. As the music gets softer, and then louder, at intervals, stop the drum beat, then begin again. A good idea is to make the drums from egg boxes.
 - **'Also Sprach Zarathustra' – Richard Strauss**
 1. Make a rocket, or use pictures/flashcards.
 - **'March of the Toreadors' – George Bizet**
 1. With instruments.
 - **'Hungarian Dance no. 1 in G minor' – Johannes Brahms**
 1. Fast and slow. Moving tempo using instruments.
 - **The Tales of Hoffman: 'Barcarole' – Jacques Offenbach**
 1. This is a gondola boat song, and the steady flowing rhythm reminds me of boats rowing. Have the children pretend to row boats, moving in concert with the rhythm of the song. You can either have them sit on the floor and pretend

to row with their arms, whilst rocking back and forth; or you can pair them up to sit face-to-face with their feet touching, holding hands whilst rocking back and forth. Afterwards sing: 'Row your Boat'.

More Ways to Move to Music:

- Paper plate dancing; Scarf dancing; Use vocal signals to change movements; Stomping; Free dancing; Clapping to the beat; Use rhythm sticks; Castanets; Shakers/Maracas; Rhythm band instruments; Rainbow beanbags; Drums.
- Fast and Slow: Moving with Varying Tempos.

Here are some songs you can use to vary the tempos. Children move in a fast or slow way to follow the mood of the music.

Fast:

'Horn Concerto No. 4 in E-Flat' – **Mozart**; 'Symphony No. 4 in A Major Op. 90 "Italian"' – **Mendelssohn**; 'Mandolin Concerto in C Major Op. 134 1st Movement' – **La Danza Tarantella – Rossini**; 'Country Gardens' – **Percy Grainger**; 'Tritsch Tratsch Polka' – **Johann Strauss II**.

'Piano Sonata in A Major: 3rd Movement' ('Rondo Alla Turca') **AKA 'Turkish Rondo' – Mozart**; 'Rodeo: Hoedown' – **Aaron Copland**.

Slow:

'Nocturne in E-Flat Major' – **Chopin**; **Porgy and Bess**: 'Summertime' – **Gershwin**; 'Madame Butterfly: Humming Chorus' – **Puccini**; 'Memories of the Alhambra' – **Tarrega**; 'Carnival of the Animals: The Swan' – **Saint-Saens**; 'Gymnopedie No. 3' – **Erik Satie**; 'Nabucco: Chorus of the Hebrew Slaves' (**Va, Pensiero**) – **Verdi**; 'Symphony No. 3 in F Major' – **Brahms**; 'Moonlight Sonata' – **Beethoven**; 'Pelleas et Melissande' – **Gabriel Faure-Sicilienne**; 'Petite Suite: En Bateau' ('In a Boat') – **Beethoven**.

Integrate Classical Music with Themes or Projects:

Bugs

The Tale of the Tzar Saltan: 'Flight of the Bumblebee' – **Nikolai Rimsky-Korsakov**; 'The Wasps' – **Ralph Vaughan Williams**; 'La Danza Tarantella' – **Rossini**.

Farm

Carnival of the Animals: 'Cocks and Hens' – **Saint-Saens**; **Carnival of the Animals**: 'Wild Donkeys' – **Saint-Saens**; 'Where My Sheep Safely Graze' – **J. S. Bach**;

'Horn Concerto No. 4 in E-Flat 3rd Movement (horses)' – **Mozart**; 'La Boutique fantasque': 'Gallop (horses)' – **Rossini**.

Forest

'Peter and the Wolf' – **Prokofiev**

Fairy Tales

Hansel und Gretel – **Englebert Humperdinck**; 'Pavane of the Sleeping Beauty' – **Ravel**; 'The Sleeping Beauty' – **Tchaikovsky**; 'Cinderella Suite No. 3' – **Prokofiev**; 'The Firebird' – **Stravinsky**.

Ocean

Carnival of the Animals: 'The Aquarium' – Saint-Saens

Pond Life

Carnival of the Animals: 'The Aquarium' – Saint-Saens; 'Swan Lake' – **Tchaikovsky**; 'Swan of Tuonela' – **Jean Sibelius**.

Space

'The Planets' – **Gustav Holst**

Safari

Carnival of the Animals: 'Royal March of the Lion' – Saint-Saens; **Carnival of the Animals: 'Elephant' – Saint-Saens**.

Transportation

'Copenhagen Steam Railway Gallop' (train) – **Hans Christian Lumbye**; 'Pacific 231' (train) – **Arthur Honegger**; 'Spitfire Prelude and Fugue' (airplane) – **William Walton**.

Christmas

'The Nutcracker' – **Tchaikovsky**.

Halloween/ Spooky Songs

'St. John's Night on the Bare Mountain' – **Mussorgsky**; **Carnival of the Animals: 'The Fossils' – Saint-Saens**; 'Also Sprach Zarathustra' – **Richard Strauss**; Hebrides: 'Fingal's Cave' – **Mendelssohn**; Walkyre: 'The Valkyries' – **Wagner**.

Enjoy.

Anna Rattenbury.

A teacher of English and German at the Vinnytsia Private School, Tetiana is also a teacher of the ESP Civil Servants project, for the British Council in Ukraine, with whom she has worked since 2011. A Core Skills Master Trainer for the same

body, she is a candidate for Philological Sciences, at the Dragomanov National Pedagogical University, Kyiv. In October, 2013, she became an IATEFL Ukraine Committee member.

Questions and Questioning: to improve learning, teaching, and...?

TATYANA DEKSHNA



The aim of my workshop was to create an opportunity for participants to evaluate their own questioning techniques, and to establish a common background for creating a 'question-friendly' atmosphere in the classroom, along with analysis of the suggested scaffolding strategies for asking questions, with the purpose of using them in classrooms.

The rationale behind my workshop was based on the necessity to prevent students from stopping to ask questions, as questioning is an inborn inherited ability, which gradually diminishes during one's school years. The task of a teacher is to use certain scaffolding techniques to encourage and develop students' questioning skills, which, in their turn, will enforce critical and creative thinking, together with problem solving skills. This potential, therefore, can improve learning, teaching, and eventually wellbeing, not to mention life fulfillment.

I was driven to conduct some small-scale research after my 10-year old son told me that his "life used to be more interesting, because he used to ask so many questions, and it was great fun to look for answers." Soon after, I learned that between the ages of 2 and 5, children ask about 40,000 questions, but by the end of primary school, this questioning habit gradually fades away (1). So, what drives children's curiosity? What exhausts curiosity, and how to prevent it? How does knowledge of it affect a teacher's demeanour and choice?

One of the ways to encourage a student to ask questions is to create a question-friendly atmosphere.

Discussion of tips on how to create a question-friendly atmosphere:

Participants individually rate the tips (sheets); in pairs, compare their opinions; in a plenary session, share their conclusions; (the content of the sheets: role-modelling questioning, praise questioning, encourage questioning with appropriate activities, creating a "no fear" atmosphere, make it cool, try to find the causes of curiosity of these very students, make it fun, and make it stick). Discussion follows (What-How-Why).

Input part:

Questioning techniques: 'Bloom's questioning matrix' (why and how to use), 'Star bursting' (why and how to use), 'Socratic approach' (why and how to use), 'question dice' (why and how to use), using standards to assess questions, according to R. Paul's theory. Participants may have used some of them, and will be encouraged to share their experience and visions.

Discussion of questioning techniques:

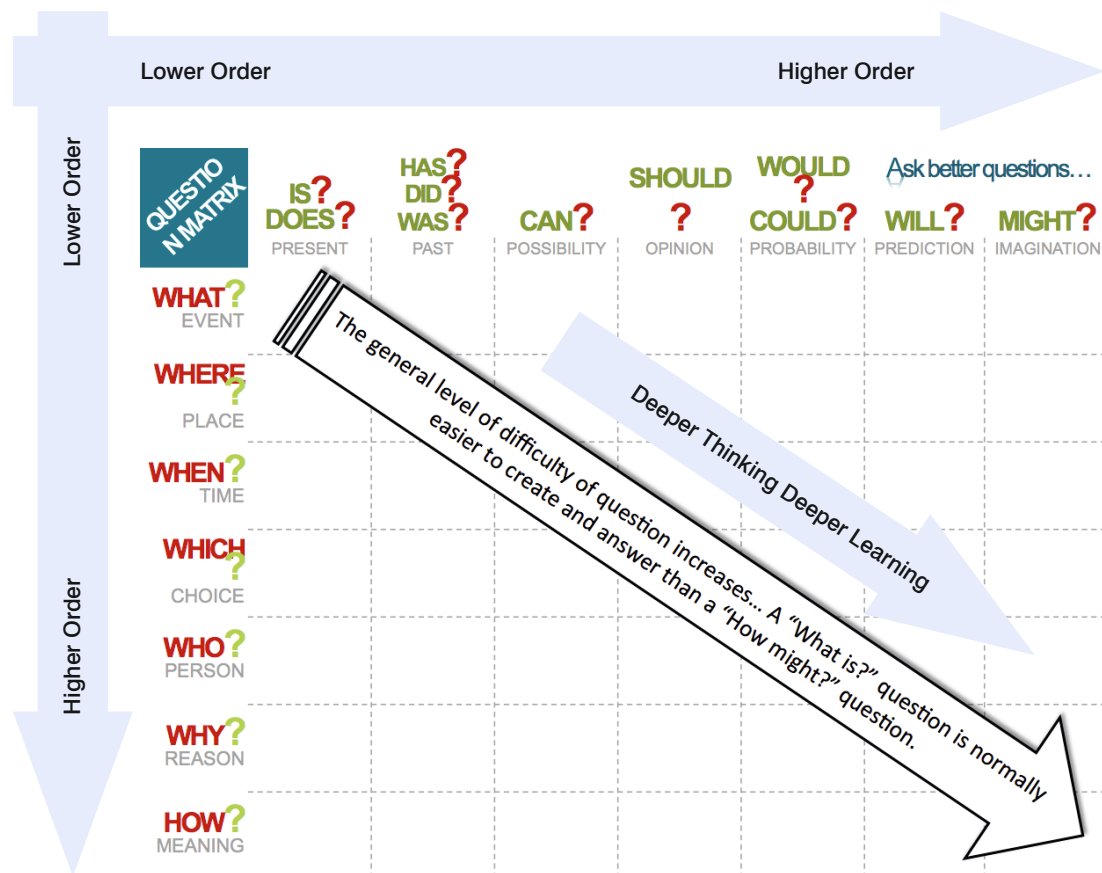
Participants individually mark in the checklist and discuss in small groups why - yes/no/plan to use. The checklist: I prepare questions as a part of lesson preparation; I try to ensure use of a variety of questions; I always pause for a few seconds after posing a question, to give students time to think; I make sure all students get an opportunity to answer a question; I actively engage all students in thinking; I use a variety of prompts to encourage further reasoning and answers; I use student answers as a stimulus for further questioning; I try to follow a line of thought of a student who gives a wrong answer; and I involve other students in the discussion, after one student has given an answer. They share their responses in a plenary session. Participants are asked to continue the list in groups, and to then reveal their findings in a plenary session.

Wrapping up:

Participants answer some questions: What has driven you to this room? What exhausts curiosity? How does it affect teachers' behaviour? How does the scheme relate to the topic? When would you use scaffold questioning? What is the technique you want to try in the next class? Could you sum up? Why have I asked you these questions?

Participants are encouraged to ask their own questions, after checking them using R. Paul's standards.

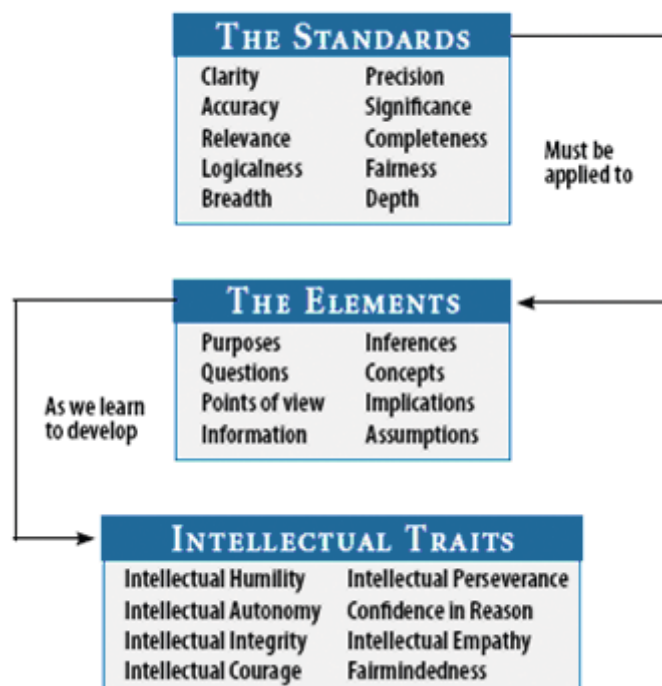
Question Matrix



<https://www.tes.com/teaching-resource/question-matrix-asking-questions-updated-6325478>

R. Paul's Theory

Critical thinkers routinely apply the Intellectual standards to the elements of reasoning in order to develop Intellectual traits.



Question Dice



<https://garysking.me/2015/07/20/questioning>

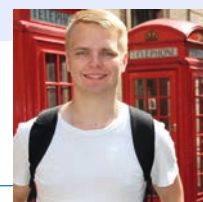
Star Bursting



<https://deprincipatibus.wordpress.com/analisi/tecniche-di-analisi-strutturate/generazione-di-idee/starbursting/>

A graduate from the University of Adam Mickiewicz in Poznań, Dominik has 4 years-plus experience of teaching English in language schools and companies. You can also meet him at dominikszulinski.pl where he uploads videos for learners of

English. He is also a conference speaker (PASE, 2017), and an author of newspaper articles on effective language teaching. Dominik believes that establishing a good rapport with students is the key to successful teaching.



Get ready for one-to-one classes

DOMINIK SZULIŃSKI

Over the years, English has become a necessary means of communication in both our social lives and workplaces. People who have yet to speak it fluently, are required to learn it faster than ever before. Not surprisingly, group learning is not as common as it used to be. Today, a great number of students attend one-to-one classes. There are a few sound reasons why one-to-one classes are growing in massive popularity. Individual classes are said to be centered on the student, which is conducive to rapid learning. Furthermore, they are tailored to one's needs, which is very motivating for a learner. However, teachers regularly run into problems, when asked to give individual classes.

Teachers might find one-to-one classes difficult, as they are almost always trained to work with groups of people. Therefore, they must explore effective one-to-one language teaching on their own, which might lead to mistakes. Interaction with the same person for one hour can be tiring, as one needs to be focused all the time, and it is not possible to take advantage of group work to think about what to do next. Furthermore, pace is yet another factor, which might be problematic for teachers. When teaching one-to-one, teachers are required to prepare a lot in advance, as the material is covered faster than when working with a group of students. Finally, individual students need to see that they make continuous progress. If they cannot see this, they are likely to stop attending the course, because individual classes are more expensive than group ones. All those differences might be troublesome for teachers.

Before starting the course, a teacher and a student should establish the necessary ground rules. Issues such as payment, lateness, and cancellation of classes should be clarified. A student needs to be informed before the class, what happens if he or she comes late, and what happens if the lesson is cancelled. When classes are cancelled, it might be particularly troublesome for teachers, as they may not be paid. Therefore, introducing a cancellation policy before starting a course, might be the perfect solution for such situations. I always offer my one-to-one students a contract to sign, and this states that, if a student cancels a class within a 24-hour period before it is due to commence, he or she is obliged to pay for that lesson. However, if the cancellation is made more than 24 hours before the class, then a student is not required to pay for the class.

It is also of paramount importance to highlight that the contract works both ways. If a teacher cancels the class 24 hours before the class, a student does not have to pay for the next class. If the afore-mentioned issues are not dealt with before they occur, they might lead to misunderstandings, and affect the relationship between a teacher and the student.

Having drawn up the rules of the course, a teacher should proceed to carrying out a needs analysis. Students are only willing to pay a top rate, because they know that the course will be tailored to their needs. Needs analysis should include identifying skills a learner wishes to develop, and activities he or she would like to do in class. Questions concerning a student's learning history and learning styles should also be taken into account. I recommend doing this task together with a student, as a teacher has the chance to ask additional questions, in order to more accurately identify the student's needs.

The next part of successful one-to-one teaching is course design. I used to neglect creating such designs, when I started teaching, but the moment I started to plan them, I realised what a big mistake I had been making. There are a number of advantages when preparing a course design. First, a student knows what he or she will be doing for the next few weeks. Secondly, the student has a chance to look at what he has already learnt throughout the course, so he knows he isn't wasting his time. Finally, it is a time-saving solution for a teacher, as after designing it, he or she does not have to do any preparation for the class for the next few weeks. I use MoodleCloud to prepare courses for my one-to-one students. This is a website where you have the chance to create your own course, by uploading all the materials you are going to cover with your student, in one place. The material is organised lesson-by-lesson and the student's job is to always be prepared for the class.

Ideas for one-to-one teaching:

IDEA 1: Memrise is an application, which teachers can use to upload vocabulary of their own choice, so that a student needs to learn it. A few items of vocabulary are first presented to a student and, after that, the student is required to choose the correct answer. If a learner makes a mistake, a particular item of vocabulary appears more often than usual. From my experience, students often

find it difficult to learn vocabulary, as they are not familiar with learning techniques, however, MEMRISE helps them to tackle this problem, as they need to retrieve words from their memory, in order to complete a quiz. Additionally, there is also the ranking of students, which helps you to observe how often your students learn.

IDEA 2: When we teach elementary students, it is usually difficult to have a conversation in a foreign language with them. This is because they know very few foreign words. However, we can make them speak by asking them to prepare a mini-presentation on very simple topics (i.e. the pluses and minuses of living in a flat and house). After the student prepares it, he should send it to the teacher, who checks it and sends it back. When a student comes to a class, we should not ask them to deliver a presentation, but attempt to have a short conversation with the student on living in a flat and a house. We could start the conversation by asking such a question: "Would you rather live in a flat or house?" This exercise is very important for a student, because it gives him a **sense of achievement** in class.

IDEA 3: Problem-solving activities usually work very well with one-to-one students. There are loads of such activities at <https://www.lessonplansdigger.com/> I really enjoy using them, as students have plenty of opportunities to speak in a foreign language. First, the need to present a problem to the teacher and, after that, we can talk together about the problem. Since our language ability is better than a student's, we can play devil's advocate, in order to maximise the amount of the student's speaking.

IDEA 4: Today, we have a wide range of applications, which enable students to record themselves and send the recording to a teacher. A great tool to do it is **mailvu.com**. The biggest advantage of this tool, is the fact that the file itself is stored on a server of a company, so there is no need for the teacher to store files in his computer. The teacher can ask the student to record a speech, on a given topic, and they can both analyse it in class. Alternatively, the teacher can record the student speaking in class, and ask him or her to transcribe a part of it at home. After the student does this, they can analyse the written part of the speech, together in class.

IDEA 5: It has already been mentioned that students often enjoy one-to-one classes, as they finally have the chance to put the language into practice. **<https://viralet.wordpress.com>** is a great website, where one can find plenty of ideas on how to make the student speak in a one-to-one class. There are also follow-up exercises, which are suitable for listening comprehensions or homework.

There is no doubt that teaching one-to-one might be demanding, as each student is different and expects a course tailored to his or her needs. However, if the teacher applies all the afore-mentioned tips and techniques, students ought to be satisfied and willing to co-operate.

Monika Śleszyńska is a lecturer at the Foreign Language Centre of the Białystok University of Technology. Apart from regular classes, she runs skill-oriented courses for PhD students and university teachers: 'How to Give an Effective Presentation in English'; 'Academic English at Work'; 'Speaking and Writing Science

in Plain Academic English'; and 'From the Word to the Text. Writing (Science) Better'. She enjoys sharing her expertise with teachers in Poland and abroad (e.g. Wolverhampton, Barcelona, Istanbul). Her professional interests include plain English for speaking and writing in the sciences.

Simpler. Clearer. Stronger. How to speak and write science better

MONIKA ŚLESZYŃSKA



For my PhD students, English is a tool to share their research findings at international conferences, and in scientific journals. They are usually located between the levels A2 and C1, and the ages of 24 and 55 (within one group), so catering for their learning needs is a challenge. Their expectations (of both myself and my classes) are often high. They all need, however, to improve or modify their speaking and writing skills. My aim is to teach them how to cut the language clutter, and convey the message clearly and effectively. I convince them that 'less is more', that simple does not necessarily mean simplistic and of lower quality. Step-by-step, they realise a wordy and sophisticated style is not the key to successful oral or written production in the sciences. Fortunately, learning how to simplify the language is within everybody's reach, so both stronger and weaker students benefit from this. Additionally, they develop the 'can do' attitude and their confidence grows. It is not only the learners who get better, though. I also enhance my own writing and revising skills. I become a much better paper/slide corrector, even if I know nothing about, for example, a control system with adaptive non-uniform sampling switch algorithms. As a result, my self-esteem and satisfaction rise, which helps to prevent job burnout.

At the Bielsko conference, I shared with other ESP teachers, how I help my students improve their language skills to give better presentations at international conferences, and write more effectively for scientific journals. I also showed my audience how teaching plain or simple English improves my own competences. I discussed a very narrow selection of what I do with my students, but participants who wished to expand their expertise in teaching or revising technical, medical, legal, or business English, hopefully found my presentation informative.

In my talk, I went over three major issues. Firstly, I described how KISS (an acronym popular with many supporters of plain English) has changed my view on speaking and writing in the sciences, and then I talked about parallel structures, which play an important role in organising our thoughts better. And finally, to finish on a brighter note, I focused on the rule of three, a powerful

tool to highlight or intensify a message, both in speaking and writing.

KISS means shortening and simplifying sentences. In order to keep the language short and simple, we need to:

1. use strong verbs,
e.g.
 - not: provide a description of ... but: **describe**
 - not: write a review of ... but: **review**
 - not: carry out an analysis of ... but: **analyse**
2. remove unnecessary modifiers,
e.g.
 - As it is well known ...
 - As it has been shown ...
 - clearly, undoubtedly, generally, etc.
3. and avoid wordy phrases.
e.g.
 - not: due to the fact that ... but: **because**
 - not: has the ability to ... but: **can**
 - not: there is a chance that ... but: **might**

All these ideas are characteristic of plain English. The strong verbs can stand on their own, and do not need the support of other words to convey the meaning. So, instead of declaring "*a paper provides a description of the latest research results*", we should use the simpler, more direct "*the paper describes the latest research results*". Additionally, if the word count in an abstract or a paper matters, we should consider removing a modifier, as it contributes only to the number of words. When you give a talk, such redundant words fly away quickly and unnoticeably, but in writing, they substantially and unnecessarily lengthen the text. The last example of applying KISS is by avoiding wordiness, which means not using more words than necessary to make your point. A less wordy style is easier to listen to or read, and provides fewer opportunities for misunderstanding. After a short introduction, I demonstrated to the participants, sentences from my students' abstracts and their

revised versions. They could see how employing KISS shortens and clarifies the statements (in English and, surprisingly, in Polish).

e.g.

- The thesis is an attempt to find answers to a few questions. → **The thesis answers a few questions.**
- In Chapter 2, the project's objectives are included. → **Chapter 2 includes the project's objectives.**
- ukazywały się w wydawanym co dwa tygodnie sensacyjnym czasopiśmie zatytułowanym „...” → **.... ukazywały się w sensacyjnym dwutygodniku „...”**
- Plakaty o treści społecznej, a także tematyce historycznej ... → **Plakaty o treści społecznej i historycznej ...**

The last two examples show how little language discipline native Polish authors may have. Therefore, I strongly believe that learning to simplify English results, in preparing both English and Polish slides or manuscripts, much better.

In the second part of the talk, I turned to the parallel structures which are essential for clear speaking and writing when we join ideas, list examples in a sentence, or use bullet points on a slide. We can start them with the same word class and thus make the lists less chaotic. To illustrate parallelism, we had a closer look at the sentences where the words in bold, linked by the conjunctions *and*, *but*, *or*, follow the same grammatical pattern. Consequently, the statements are better-organised and more understandable.

e.g.

Telemetry deals with the **performance of** automatic **measurements** and wireless **transmission of results** at a distance.

Pesticides can have a harmful effect **on humans, animal life, or the environment.**

We also analysed a couple of slides from my students' presentations and checked if the lists are grammatically consistent (A) or not (B).

e.g.
A.

There are many topologies of step-up DC/DC converters and they differ in:

- 1. power range,**
- 2. control method,**
- 3. number of components.**



Krupa, A., Step-up DC/DC converter

14/24

B.

What could you learn?

- 1. Capturing sponsors**
- 2. Time management**
- 3. Learn about secrets of social media**

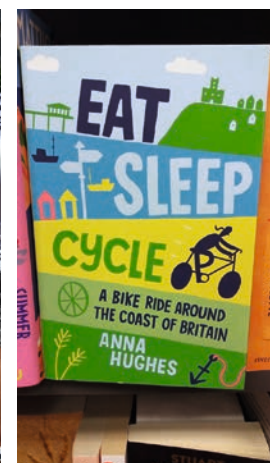


Koroniewska, D., Marketing

15/24



A final section of the presentation focused on the 'rule of three', which dates back to ancient times. Since then, it has been believed that '*omne trium perfectum*': 'everything that comes in threes is perfect', or, that 'every set of three is more satisfying or complete'. Triads have been widely used in literature, art, and pop culture. They are extremely popular with politicians and advertisers. I reminded the audience of a few famous examples, such as: Julius Caesar's "I came, I saw, I conquered", and then I 'entertained the concept' with a short quiz on the triads.



(photos by M. Śleszyńska)

My objective was, however, to illustrate the threes in a technical context. We looked at the extracts from my students' papers, and a vocabulary exercise from the book I use in class ('Technical English 3' by D. Bonamy). We all could see how the rule of three is observed and tested in a regular activity. Everyone admitted that the triads make the language more emphatic and memorable. e.g.

- Road safety is the main issue for automobile **designers, constructors, and users**.
- Experts admit that **seatbelts**, padded **dashboards**, or air **bags**, play a crucial role in vehicle safety.

The talk finished with a discussion on other issues important in academic discourse. We mentioned, for example, hedging language; tautology; noun-verb/noun-pronoun agreements; weighting in English (i.e. new information vs. old information); Latin-based words vs. French-based words; and logical linkers. I concluded the presentation with the strong belief that teaching

simplified English costs us, teachers, little effort, but significantly, affects our students' speaking and writing output. If we keep in mind the rules of plain English, we will spot language problems in oral presentations, slides, or manuscripts, much sooner and correct them more easily.

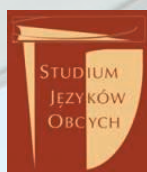
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27th International IATEFL Poland CONFERENCE
WROCŁAW 2018 – THE MEETING PLACE FOR EXPERTS
21st-23rd September 2018

Dear Colleagues,
We are inviting you to our next conference organised
by the Department of Foreign Languages,
Wrocław University of Science and Technology.



IMPORTANT DATES:

Submission of Speaker Proposals: 31st May 2018

Notification of Acceptance: 15th June 2018

Early Registration for Conference Participants: 9th July 2018

Late Registration for Conference Participants: 31st August 2018



**27th International
IATEFL Poland CONFERENCE
WROCŁAW, 21st–23rd September 2018**



**The Organising Committee
IATEFL Poland
Department of Foreign Languages
Wrocław University of Science and Technology
Conference Venue: Congress Centre, Building D-20
Janiszewskiego 8, 50–372 Wrocław**

WROCŁAW 2018 – THE MEETING PLACE FOR EXPERTS

Dear Colleagues,

We have the pleasure of inviting you to the 27th International IATEFL Poland Conference, which will be held at the University of Science and Technology in **Wrocław on 21st–23rd September, 2018**.

As always, the aim of the conference is to give English teachers the chance to get together, exchange ideas and make professional contacts with experts working in all the various fields of ELT. The conference will also offer the opportunity to visit the stands of leading publishers, shake hands with authors whose names we know from course book covers, and peruse the latest ELT publications. We would like to invite not only teachers of English, but also teachers of school subjects taught through a foreign language, as well as school managers and education policy makers, to take part in our Conference and share their experience. It will be an excellent opportunity to experience the whole spectrum of the IATEFL community.

The organizers propose the following topics for the Conference:

- ★ **Current trends in language teaching and learning**
- ★ **English in the various fields of ESP**
- ★ **Academic English – teaching English in academic contexts**
- ★ **CLIL and English for subject teachers**
- ★ **English as a lingua franca – what aspects of English should we be teaching?**
- ★ **SEN – Special Educational Needs – how to teach students with different disabilities to help them make the most of the language class**
- ★ **Good practices in teaching English**
- ★ **Promoting learner autonomy**
- ★ **Young learners and teenagers**
- ★ **ELT Management**
- ★ **Using modern technology in teaching**
- ★ **Teacher resources and resourcefulness**
- ★ **Testing, evaluation and assessment**

We also hope to be able to include Live Lessons, which have become a traditional element of every conference since the Wrocław Conference in 2012!

These are just a few proposals, but as always it is **YOU – the participants** – who determine the content of the conference and contribute to its success. Therefore, you are welcome to add your own ideas and suggestions to the topics mentioned above.

We are looking forward to meeting you in September 2018 at the 27th International IATEFL Poland Conference in Wrocław, in the vicinity of one of the most beautiful university campuses in Europe.

Best regards,
The Organising Committee
Joanna Leszkiewicz, Irina Modrzycka, Ewa Mrocza, Dorota Pytel

