

Hrvatsko udruženje profesora engleskog jezika
Croatian Association of Teachers of English



inspire
& be inspired

HUPEzine

No. 11 • May 2019





28th

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Valamar, Poreč, Croatia

PRESIDENT'S NOTE

Dear colleagues, HUPE members and friends,

As another school year is approaching its end, it is time for the new issue of HUPEzine, time to look back and be happy about all the great achievements and time to start thinking about new challenges. We hope that you are happy that you have chosen to be part of HUPE for one more year and that you will stay with us in an even better future.

This year the HUPE Board worked hard again and organized our 27th Annual International Conference in Poreč, 12-14 April. A huge thank you to all the speakers, volunteers, honourable guests, partners and all the attendees – all of you made the conference the great success that it was.

We hope that you will keep up your active role in HUPE because HUPE is not only the conference – it is the work done in branches, the work online, all the activities through our website and the social media, which continue all year long.

I would also like to personally thank all of you hard-working, innovative and inspiring teachers that I met during my four years as the president of HUPE. All of you is what makes HUPE great. It has been an honour to work with you and to represent you at various meetings, both in writing and speaking on behalf of HUPE to the representatives of our partners and institutions important for our work, in Croatia and abroad.

In Poreč we elected our new HUPE Executive Board and Supervisory Board. Congratulations to all elected volunteers about to serve on the two boards of HUPE! I believe that I share the feelings of all of you in wishing them all the best.

As you are working on the last papers, grades, administration of the end of the school year and planning for the next school year, I would like to remind you to keep an eye on <http://hupe.hr> and to include HUPE in the plans for your professional development for the next school year.

I like to think of HUPE as the place where we all come to celebrate teaching and learning, to share our stories of success, to ask for advice on how to improve and to meet friends. Let's keep that spirit – inspire & be inspired!

Best wishes,
Sanja

EDITOR'S NOTE

Dear HUPEzine readers,

HUPE is proud to present the eleventh issue of your magazine.

We hope you will appreciate the articles published in this issue and, of course, special thanks to the contributors. We also look forward to receiving your feedback and article contributions for our next issue. This is an excellent opportunity to share your ideas and good practices with your colleagues in Croatia and abroad. The deadline for article submissions is November 1, 2019.

This issue brings you another text on reading strategies by **Marija Smuda Đurić** entitled **Let's get reading**. Marina Moćan has shared her teaching experience in Portugal with us. We hope that her article **My First Teaching Assignment Abroad** will encourage you to try it yourselves.

Inspired by Jane Austen, her work and 19th century England, **Ankica Šarić and Helga Kraljik** have decided to organize an exhibition where they would combine traditional and modern works. Read about their work in **Jane Austen in the 21st Century**.

If you are looking for an interesting lesson plan for the end of the school year, we have a treat for you, **SPACE – THE FINAL FRONTIER** by **Elvira Hodžić**.

For those of you who perhaps couldn't make it to the conference, our own **Melinda Tupek** has described her HUPE 2019 experience.

The next four articles are part of our **HUPE 2019 Conference Selection**. Our readers might be interested in an article by Katarina Slapničar titled **ESP vs. EGP in Vocational Schools – Issues and Ideas**. You can also enjoy **Co-teaching** by **Ana Inić and Marina Mrazovac** and **Let Us Shape Up the Personalities of our Students** by **Nataša Grčar**. In an article by **Olha Madylus**, find out more about **Projects – how and why to use them with students**.

We have decided to share with you two articles from our partners' newsletters as well. For those of you interested in drama **Dragana Andrić** wrote **Using Drama-Based Instruction in the EFL Classroom**. **Fake News and Alternative Facts: Critical Digital Literacy in the Classroom** by **Kirsten Hemphkin** has some great ideas for those of you interested in critical thinking.

I hope you have a nice and warm holiday! Have fun!

Yours,
Dajana

Impressum

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Contributions:

The best way to support your association and the HUPEzine is to write to us and send us your contributions. All contributions should be submitted on a CD or by e-mail. Please note the document name clearly on the CD. The deadline for the next issue is 1 November 2019.

Write and send your contributions to the HUPEzine editor. Please, be sure to write your name, surname and affiliation / institution and address at the beginning or end of the text

Let's get reading! (part I)

Overview

"Teaching children which thinking strategies are used by proficient readers and helping them use those strategies independently creates the core of teaching reading" (Keene and Zimmerman, 1997).

This article aims to provide a short theoretical framework and tips on how to transfer this knowledge of reading strategies into practice. We described in detail three strategies: activating background knowledge, generating questions, and predicting.

What does research tell us about reading strategies?

Over the past few decades, research has revealed a great deal of information about how readers read and how good readers differ from poor readers. In short, it seems that good readers are most often strategic readers. One way that researchers have studied what good readers do has been to ask them to think aloud as they read. This is how they found that good readers predict content, pose questions, integrate information, reflect, monitor comprehension, create visual representations, utilise general knowledge, and react to the text. They are active before, during and after reading. So, how can teachers use this information in practice?

In practice

Successful reading is not merely the mechanical process of "decoding" texts. Rather, it is a process of active inquiry. Therefore, teaching comprehension strategies should focus on thinking, problem-solving and monitoring understanding. They can be taught in English or your students' L1. Even students who can't read yet benefit largely from explicit instruction.

Textbooks for young learners introduce short stories and comics with or without written words/sentences from the first unit. This means that the three strategies described here can be taught from the very beginning of teaching reading. You can start equipping your students with these powerful techniques even before you introduce the first written word. Let's see how.

Generating questions

Why teach this strategy?

Good readers approach a text with questions and develop new questions as they read. This way students become aware of whether they can answer the questions and if they understand what they are reading. Even though students benefit from asking and answering questions before, during and after reading, research shows that most teachers favour after-reading questions.

How can you teach this strategy?

To help readers learn to ask and answer questions, try to think aloud every time you read to or with your students. Explain that even though you are a teacher, asking these questions continues to help you gain an understanding of the text you are reading. Some questions listed below are more suitable for younger while some can be answered by older students.

Stage	Questions
Before reading	<ul style="list-style-type: none">• Why am I reading this?• What clues does the title give me about the story?• Is this a real or imaginary story?• Why is this picture relevant to the story?• How do I pronounce this word?• Do I know any other words that sound similar?• How do I say this in my mother tongue?• Why did the author give this book/story that title?
During reading	<ul style="list-style-type: none">• What do I understand from what I just read?• What are the main ideas?• What are the facts?• As we are reading, what am I thinking about?• What does that sentence mean to me?• What picture is the author painting in my head?• Do I need to reread so that I understand?

After reading

- What were the main ideas?
- What happened in the beginning, middle and end of the story?
- How do I feel about it?
- Which words were difficult to read?
- What do I think of the story?
- Did I like the characters?
- Which part of the story will I remember the most?

If you plan to read with the students, it is always a good idea to plan ahead and mark the places to stop. So before the lesson, make a list of stopping points to answer or ask questions.

Generating questions is a strategy that can be incorporated in almost all other reading strategies, which can be seen from the descriptions that follow.

Activating background knowledge

Why teach this strategy?

Research supports the idea that activating prior knowledge is a critical step in the learning process and one of the significant factors in reading comprehension and plays a big role in improving students' literacy.

To comprehend a word, sentence or text, learners need a certain amount of knowledge about the topic, and language. For example, a child who has never seen a parrot will have problems reading and understanding the word p-a-r-r-o-t. Older students might be excellent at decoding, but unless they are familiar with metaphors or idioms, they might have difficulties understanding a text describing that "Bill is an early bird."

This means that once the print has been decoded into words, reading comprehension requires the ongoing construction of inferences that rely on background knowledge and are implicit in the text.

How can you teach this strategy?

Activating prior knowledge is a broad strategy that uses many different strategies to help students comprehend what they read. Here we elicit 3 activities that can help your students develop this strategy and use it while reading.

1) Asking questions before, during and after reading

- What do you know about _____?
- Have you read this story in your mother tongue?
- What do you know about the author?
- This word starts with the letter _____. Do you know any other word that begins with the same letter?
- Was this story different from what you knew about the topic?

2) K-W-L charts

This activity helps students think actively while reading and serves several purposes:

- Elicits students' prior knowledge of the topic of the text.
- Sets a purpose for reading.
- Helps students to monitor their comprehension.

K - stands for helping students recall what they **KNOW** about the subject.

W - stands for helping students determine what they **WANT** to learn.

L - stands for helping students identify what they **LEARN** as they read.

Students begin by brainstorming everything they **Know** about a topic. This helps them activate their prior knowledge, and the information is recorded in the K column. Students then generate a list of questions about what they **Want to Know** about the topic that are listed in the W column. During or after reading, they answer those questions. This new information that they have **Learned** is recorded in the L column of the chart.

Some teachers add an "H" section.

H – stands for HOW can we learn more? Or, HOW did I learn this information?

3) ABC Brainstorming

Another way to activate your students' background knowledge is ABC Brainstorming. Keep it short with younger learners - up to 5 letters for words they already know. If the topic is *In the classroom*, provide a sheet with letters B, C, D, W for bin/board, chair/clock, door/desk, and window.

Older students can think of as many words or phrases associated with the topic as they can, matched to each letter of the alphabet. Besides it is a great way to activate prior knowledge, this strategy also contributes to developing phonemic awareness and writing skills.

Try to give your students enough time to think of many ideas, and then let them pair up or work in small groups to fill in blanks for letters they had not yet completed.

Predicting

Why teach this strategy?

Making predictions is another essential reading strategy that improves reading comprehension. Predictions are not wild guesses. Rather, this strategy allows students to use information from the text, such as titles, headings, pictures and diagrams to anticipate what will happen in the story.

How can you teach this strategy?

As mentioned earlier, modelling is an excellent way to teach students why and how to use different strategies. Besides asking students just to make predictions, it is essential to ask them WHY they think that. By listening to their answers, you can see how they connect to the text in some way and/or to use their background knowledge.

- Before reading,
When students know how to make predictions and use this skill before reading, they not only have a reason to read, but this knowledge might improve their comprehension.
The students may use what they know about an author to predict what a text will be about. If the author is H. C. Andersen, they will probably guess that they are about to read a fairy tale. Add the words or pictures of a duck, swan, and some farm animals, and they can easily predict the title of the story: The Ugly Duckling. The title of a text may trigger memories of texts with similar content, and characters, allowing them to predict the content of the new text. Have your older students write their predictions on sentence strips and place each prediction on the wall. Revisit the predictions once the action has been revealed in the story.
- During reading
Good readers may make predictions about what is going to happen next, or what ideas or evidence the author will present to support an argument. You can help younger students acquire this strategy by modelling the process of predicting while reading. *"Hmmm... my prediction that the story would be about ____ was right, but I did not think that ____ would happen. Based on what I've read, I predict ____ might happen."*
For older students pre-select and mark stopping points throughout a story. Ask them to predict: *What might happen next? Why do you think that? What caused this character to be so ____? What do you think will happen if the character ____?* These types of questions help them learn to monitor their understanding of the story while thinking ahead to the next part.
- After reading
Again, model the process of reflecting on predictions for young learners. *"My first prediction was _____. Now that I am finished reading I think my predictions were close/not close to what happened because_____."*
With older students, discuss the text and any information that helped verify or caused them to revise their predictions. Ask them to draw a final sketch or write a learning log response about their predictions.

Finally, when teaching reading keep in mind that being strategic is not a skill that can be taught by drill. Immerse your students in print and literature, help them build vocabulary and show them how to think strategically while reading aloud. With a variety of activities, teaching reading can be engaging, interactive, and fun.

Further reading:

Keene, E.K., & Zimmerman, S. (1997). *Mosaic of thought: Teaching comprehension in a reading workshop*. Portsmouth, NH: Heinemann.

Shin J. K. (2017). *Literacy instruction for young EFL learners: A balanced approach*. National Geographic Learning.

Trabasso, T. & Bouchard, E (2002). Teaching readers how to comprehend text strategically. In Block, C.C. and Pressley, M. (Eds.) *Comprehension instruction, research-based best practices*. New York, NY: Guildford Press.

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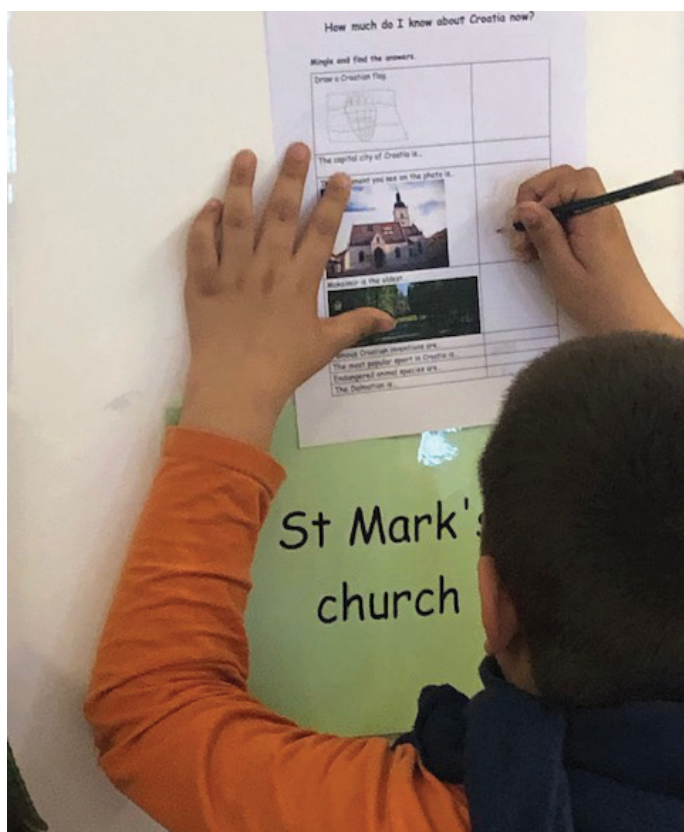
My First Teaching Assignment Abroad

By Marina Moćan, Primary School Pantovčak, Zagreb

Not many teachers in Croatia are informed about the option to choose a teaching assignment when the school applies for an Erasmus+ KA1 project. Most of them choose to participate in a job shadowing experience, or they select from a range of different professional courses. The teaching assignment offers an opportunity to spend some time teaching in one of the countries participating in the Erasmus programme.

I love challenging myself and taking the reins of my own professional growth, so I was thrilled when the school's Erasmus+ KA1 project "Resourceful school" was approved, and I got the chance to visit the school Escola Básica e Secundária Tomás de Borba in Angra do Heroísmo on the island of Terceira in the Azores archipelago (Portugal).

The week I spent there was filled with teaching, observing lessons, comparing the Croatian and Portuguese curricula, discuss the challenges of teachers' work and, along with the students, developing



cultural consciousness. I was lucky enough to cooperate with four motivated teachers who did everything they could to make me feel welcome in their classrooms.

Within a few days, I held several lessons about Croatia and experienced a cooperative teaching model. To deliver cultural content, the second day of the Teaching assignment I shared the lessons with the English teacher. We were both responsible for all stages of work, including planning, instructions and activities. During the lessons, we compared the Croatian and Portuguese cultural heritage, traditions and students. Both teachers gained a better understanding and respect for other cultures.

I found out about the importance of their hometown Angra de Heroismo, a UNESCO World Heritage Site, the biodiversity of the island, traditional board game rules, food and the rope bullfight. I have presented Zagreb and other exciting places in Croatia, talked about endangered animals, Sinjska Alka, inventions and popular sports. The experience was very positive, and I qualify cooperative teaching among the high-leverage teaching methods that is not included enough in teaching practice. I was amazed when I looked into the students' feedback forms and saw how much they enjoyed the lessons, how much information they picked up and how they broadened the scope of their experience.



Some of the activities and educational materials about Croatia I have prepared and used, like the Mingle cultural quiz, games and interactive worksheets, can be found on the public web page.

LINK: <https://creativity-labs.weebly.com/language-lab.html>

The interactive worksheets were created by using *wizer.me*, my favourite app. It is very intuitive and easy to use. It is good for summative and formative assessment or assigning homework. One of the options is that teachers can collaborate on a shared folder and develop resources together.

Teachers need challenges as well as students. Teaching outside my comfort zone, in the international environment, created a new source of self-satisfaction. I have found out more about my weaknesses, and I hope that with trying new things, I model a growth mindset for my students and help them to become lifelong learners. As Europe is becoming a global place, it is essential to reinforce the capacities and international scope of the school. The Teaching assignment offers you just that – the opportunity to grow professionally.



Jane Austen in the 21st Century

Ankica Šarić and Helga Kraljik

Inspired by Jane Austen, her work and 19th century England, we have decided to organize an exhibition where we would combine traditional and modern. This project was perfect to implement what we had learned on our Erasmus+ mobilities (Project Based Learning and ICT Based Learning, <https://www.facebook.com/the21stcenturyclassroom.ssbjj.zapresic/>) as well as to encourage and foster better relationships between students, teachers, parents and the local community.



Preparing the exhibition

The question that needed to be answered was how to organize an exhibition about Jane Austen in the 21st century. We had the venue, our school's gallery *Anima*, all we needed to do was to prepare the exhibition. Although initially designed as an English language project, we discovered that other teachers (art, catering, hairdressers), staff members and parents wanted to be included. So, besides involving students from different programmes according to their interests and strengths, we were able to include many others. We had the opportunity to make the exhibition "grand" with the help of all the people who wanted to be part of it.

In order to prepare the exhibition, students had to do a number of things. First, they did online research on the Regency period, Jane Austen and her work. Armed with knowledge of the period and inspired by Jane Austen, students started painting using different techniques. And, since we belong to the digital era, the newly created works of art were scanned and then used for designing online posters, infographics, puzzles and bookmarks.



Jane Austen in the 21st Century



The interview with Jane Austen

Furthermore, students wrote and filmed an interview with Jane Austen who they had brought to the 21st century. They also had a lot of fun creating voice-overs after watching films based on Jane Austen's novels *Pride and Prejudice* and *Emma*. The plan was to make the exhibition interactive and that is why students also created online puzzles with Kahoot! Quiz and used Linoit to ask visitors questions like, *If Jane came to visit us, what would you teach/show her?* They also used Awesome Screenshot for guests to leave their impressions.



The opening ceremony

All the above mentioned was done in order to prepare the exhibits but every exhibition needs an opening ceremony. The opening speech needed to be written, the programme had to be prepared with musical intermezzo, the invitations needed to be created and sent and, of course, the party needed to be organized. Our caterers prepared English Cream Tea, the hairdressers created beautiful hairstyles for our regency period models in romantic gowns, students and the art teacher decorated the gallery and everything was ready for the exhibition.

The exhibition was a great success. There were a lot of visitors and not just our students' parents. They enjoyed the exhibition and the after-party taking many selfies with our Janes. They took home bookmarks to remind them of the exhibition. But, there is one thing even more important for our students and that is a sense of pride for creating something real, something that was recognized by people outside our school. We also hope to receive recognition from the European Commission as we are applying for the European Language Label.



The opening of the exhibition



Drawings by Tea Bašić and Marija Puzjak

For all those who haven't been able to come to our exhibition, we have created an e-book (<https://www.calameo.com/read/005435212540d26043e38>) about the exhibition and a Thinglink presentation (<https://www.thinglink.com/scene/1045256411950350338>) with links to pictures and videos created by our students as well as the media coverage.

LESSON PLAN

SPACE – THE FINAL FRONTIER

A. *Students and setting:*

Students: There are 20 students in the class, they are 17 years old, and they are all at an intermediate – upper intermediate level of English. They come to English classes once a week in two consecutive 45 – minute lessons. There are a few students who are at an elementary level.

Setting: This is a public high school (comprehensive high school) which has around 500 students in total. The English classes are held in a classroom with a laptop, projector and the Internet connection.

B. *Lesson background*

The students have been learning about space and travel. They are familiar with space vocabulary. This lesson focuses on strengthening their knowledge of space vocabulary through a series of group work activities.

C. *Learning objectives/expected results*

The students will be offered a variety of activities to choose from which will help them strengthen their space vocabulary. These will be group activities where students will be able to choose activities such as: writing a song about space or Earth, making a collage about space or Earth, sending a postcard from outer space, sending a postcard from another planet, creating their own extraterrestrial and describing it, or writing an astronomer's log/diary entry. While doing these activities, the students will cooperate within their groups, they will have to use authentic materials, and think creatively and critically. The end result of the project is a set of presentations which other students, in future classes could use as a reference.

D. *Materials and sources:*

Materials: Authentic materials provided by the teacher and students (magazines, newspapers, books, pictures/photos taken from the Internet and other Internet sources).

E. *Procedures/timing*

The teacher does/says...	Students do/say...	Approximate time needed
Write the alphabet on the blackboard and ask them to think of one word for each letter of the alphabet connected to space.	Students brainstorm the words in pairs.	3 min.
Ask one student to come to the board and write the answers.	The students shout out their answers.	5 min.
Divide the students into groups.	Students make groups of 4 to 6 members.	2 min.
Give out the sheets of paper to each group with a variety of tasks that they can choose from.	The students choose one assignment. (<i>You are going to write the names of the students on your team. You are going to decide on a project to present to the class.</i>)	3 min.
Tell the students to assign roles to each group member. One student is the monitor. (PROJECT HANDOUT)	The students decide on the roles they want to have within the group.	3 min.

Give the students materials that they can work with.	The students begin to work on their assignments.	30 min.
When the students are finished with their work, the teacher asks them to present their work. In order to avoid the students' reluctance to present the teacher gives the students numbers to draw.	The students prepare for their presentations. Groups take turns presenting their work. Other teams listen and grade the teams using a scale from 1 to 5, providing an explanation for the grade. Ask the students who are listening to the presentations to grade presentation, creativity and fluency.	20 min.

Here are the example words:

A – atmosphere, asteroid, astronaut
 B – black hole, big bang theory
 C – cosmos, crew, celestial
 D – (space) debris
 E – Edwin Hubble, enter (the orbit), Earth
 F – full moon, falling star
 G – gravity, galaxy
 H – Haley's comet, half moon
 I – interstellar, ionosphere
 J – Jupiter
 K – Kuiper belt
 L – landing, launch
 M – meteorite, Mars, Mercury, Milky Way

N – natural satellite, NASA
 O – orbit
 P – planet, pilot, Pluto
 Q – quarter moon
 R – robot, re-enter
 S – space station, spacecraft
 T – telescope, terrestrial
 U – universe, Uranus
 V – voyage, Vostok, Venus
 W – white giant
 X – x-rays
 Y – yellow dwarf
 Z – zenith, zodiac

Here are some suggestions for the activities:

- Make the solar system out of play dough and present it to the class.
- Choose one planet to describe and present it to the class.
- Imagine you are visiting a planet! Write a letter or postcard to your friend from the planet you are visiting.
- Describe an alien (how you imagine an alien or extraterrestrial would look like).
- Write a poem about space (e.g. an acronym poem: SPACE, PLANET, etc.).
- Make a travel brochure about one planet.
- Write a dialogue that depicts an encounter with an extraterrestrial.
- Write an astronomer's log/diary entry while she/he is in space.
- Make a collage about space or Earth.

Here are the example rubrics for grading your students:

Making A Brochure: Space

Student Name: _____

CATEGORY	4	3	2	1
Writing - Organization	Each section in the brochure has a clear beginning, middle, and end.	Almost all sections of the brochure have a clear beginning, middle and end.	Most sections of the brochure have a clear beginning, middle and end.	Less than half of the sections of the brochure have a clear beginning, middle and end.
Writing - Vocabulary	The authors correctly use several new words and define words unfamiliar to the reader.	The authors correctly use a few new words and define words unfamiliar to the reader.	The authors try to use some new vocabulary but may use 1-2 words incorrectly.	The authors do not incorporate new vocabulary.
Attractiveness & Organization	The brochure has exceptionally attractive formatting and well-organized information.	The brochure has attractive formatting and well-organized information.	The brochure has well-organized information.	The brochure's formatting and organization of material are confusing to the reader.
Graphics/Pictures	The graphics go well with the text and there is a good mix of text and graphics.	The graphics go well with the text, but there are so many that they distract from the text.	The graphics go well with the text, but there are too few and the brochure seems "text-heavy".	The graphics do not go with the accompanying text or appear to be randomly chosen.

<http://rubistar.4teachers.org>

Oral Presentation Rubric: Space

Student Name: _____

CATEGORY	4	3	2	1
Comprehension	The student is able to accurately answer almost all questions posed by classmates about the topic.	The student is able to accurately answer most questions posed by classmates about the topic.	The student is able to accurately answer a few questions posed by classmates about the topic.	The student is unable to accurately answer questions posed by classmates about the topic.
Vocabulary	The student uses vocabulary appropriate for the audience. Extends audience vocabulary by defining words that might be new to most of the audience.	The student uses vocabulary appropriate for the audience. Includes 1-2 words that might be new to most of the audience, but does not define them.	The student uses vocabulary appropriate for the audience. Does not include any vocabulary that might be new to the audience.	The student uses several (5 or more) words or phrases that are not understood by the audience.

Speaks Clearly	The student speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	The student speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	The student speaks clearly and distinctly most (94-85%) of the time, and mispronounces no more than one word.	The student often mumbles or cannot be understood OR mispronounces more than one word.
Stays on Topic	The student stays on topic all (100%) of the time.	The student stays on topic most (99-90%) of the time.	The student stays on topic some (89%-75%) of the time.	It was hard to tell what the topic was.
Content	The student shows a full understanding of the topic.	The student shows a good understanding of the topic.	The student shows a good understanding of parts of the topic.	The student does not seem to understand the topic very well.

<http://rubistar.4teachers.org>

PROJECT HANDOUT

Team leaders:

Team members:

RESOURCES NEEDED:

Project designers:

Researchers:

Quality control/editors:

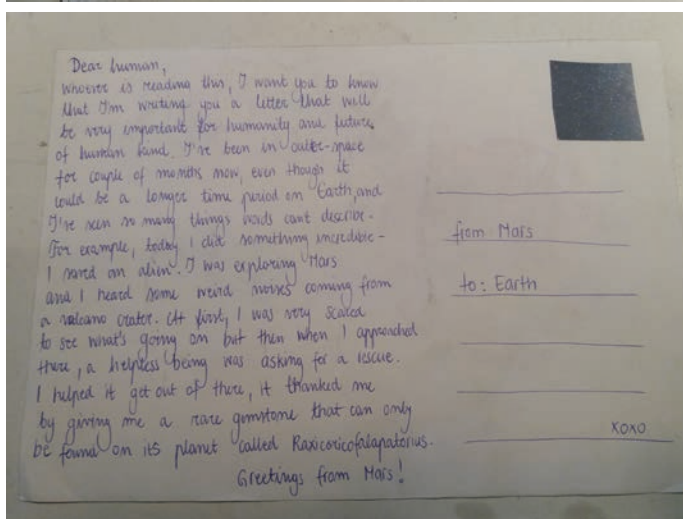
Post-activity: At this stage, students could check each other's knowledge by creating a quiz. The entire activity could take up to 20 to 25 minutes.

Divide the class into two groups. Give each student a piece of paper. Tell them to write one question about space to ask the other group. The questions can range from the definition of a word e.g. what do you call a piece of rock or metal that has fallen to the earth's surface from outer space as a meteor, or to question such as name the third planet from the Sun. Fold the papers and place them in a container.

The first member of team 1 comes up, takes out a question and reads it. The rest of the team has to answer the question. As soon as they have answered it, the player takes the next question. The player continues until 45 seconds are up. Then it is the second team's turn. One student should keep track of the points each team has earned. The winner is the team with the most points.

Elvira Hodžić

Gimnazija Meša Selimović Tuzla



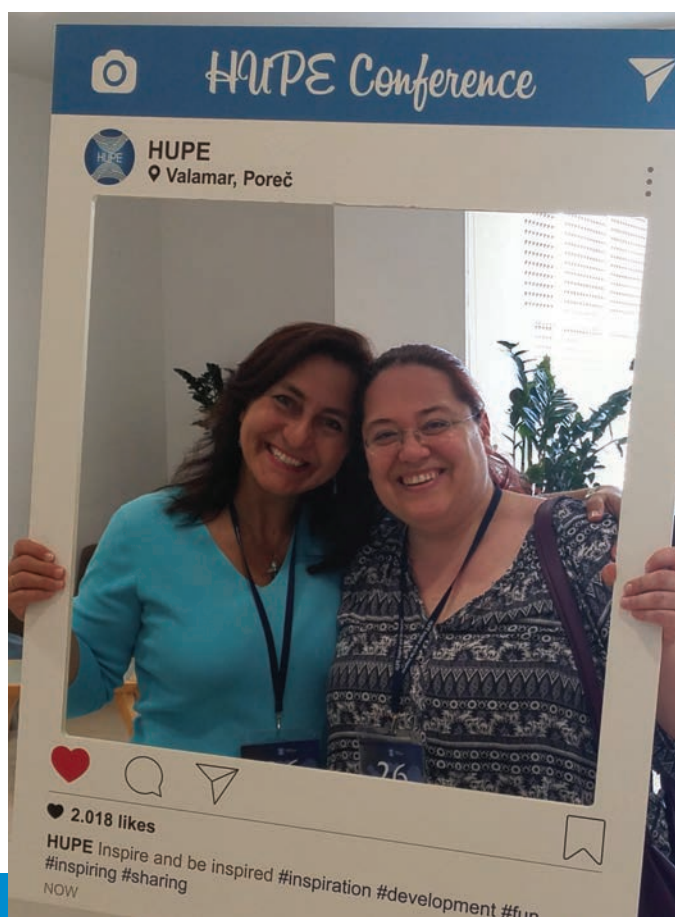
My HUPE Experience

I am a long-standing HUPE member and regularly attend the HUPE Conferences. This year, the conference took place in Poreč at the Valamar Hotel Resort. My friend and colleague Noemi Ajduković and I left Zagreb early Friday morning and travelled by bus to the venue. We made one short bathroom stop and were surprised to find snow and cold weather! Upon arrival, we quickly settled into our rooms and prepared for the Opening Ceremony.

I am always pleasantly surprised by the outstanding calibre of the talks and workshops at the conference. There were three plenary sessions. The first, given by Stela Letica Krevelj, was entitled *Where Have All The Methods Gone*. She presented a brief overview of the history of English Language Teaching methodology and presented some widely-accepted principles of language learning that stem from research on second language development. It was like taking a stroll down memory lane. I personally enjoyed the second plenary called *Telling Our Stories* by Deborah Healey. She highlighted the importance of stories in our lives and showed how we can use stories and networking to develop reading and writing skills while motivating and empowering learners. The third plenary was given by Jen MacArthur and it was called *How to Eat a Poem*. With a title like this, I just had to see what it was about. She showed us how poetry can be used as an authentic language tool in order to explore culture and language in new ways, regardless of the age or proficiency level of the learner. Each talk was well researched and had clear implications for the classroom.

As well as the plenaries, the three-day HUPE Conference was filled with 57 talks and workshops which ran in 5 or 6 parallel sessions, so there was much to choose from. Many sessions dealt with the current issues of curriculum and assessment. The *Live Panel Discussion* was very popular and the room was packed! It gave us a chance to ask a lot of questions about the new curriculum and to get some answers first hand. Iva Palčić Strčić's workshop, *Track Your Student's Progress Using Digital Tools*, was a great introduction for those of us who are technologically challenged, like me, but she also had ideas for experienced users. Not only did she demonstrate the use of a variety of programs, but she was kind enough to mail us her presentation with all the ideas and links afterwards.

With so many topics, I can highlight only a few. One of these was Aleksandra Golubovikj's *Eyes Wide Open* workshop which presented a practical and innovative





use of the images around us to improve student's reading, writing, and inferring skills. It was quite an eye-opener. *Listening and Speaking Through Storytelling* with Mojca Belak was a relaxing and useful way to start a Saturday morning with some fun and easy activities to try in the classroom. Mia Šavrljuga's workshop entitled *I've Got Curricular Skills! What's Your Superpower?* tackled some current skills-teaching issues in a humorous way while providing excellent hands-on activities, worksheet samples and links that can be used immediately. Marina Sertić and Nina Rezo's *Clever Teacher: Little Effort and Great Results* workshop was exactly that. They examined the bonds between reading and writing because these affect all the other skills and provided some great activities for the classroom. Olha Madylus gave a practical workshop called *Projects: Why and How*, Danny Singh spoke about *Team Building: Inside and Outside the Classroom*, Dalija Rendić gave us some interesting uses for *Sweet Brainteasers*, and Anita Jokić provided useful materials regarding women who changed history in *The Power of Women* workshop. Many native speakers including Gareth Davis, Steve Lever, Deborah Pooley, Nicky White, Mark Andrews, Aileen Hale and Lily Solomon also gave some very interesting talks and workshops. My only problem was that there were often many interesting sessions offered at the same time and I couldn't be in two places at once.

However, the HUPE Conference is not all just talks and workshops. It is also filled with numerous coffee breaks, meals, and a walking tour of Poreč. Despite the cold and windy weather, many people decided to take the opportunity to explore this beautiful historic city. There was also a very popular dance on Friday night, a Pub Quiz on Saturday evening, and more music for those with some energy left on Saturday night. Overall, the HUPE Conference is a chance to get some new ideas, to revise old ones, to meet new people and to see old friends and colleagues. It is a chance to relax, recharge your batteries and to come back better equipped to meet the challenges of your classroom.

Melinda Tupek
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OŠ Sesvetska Sopnica

ESP vs. EGP in Vocational Schools – Issues and Ideas

For the purpose of the article, I am concentrating on the teaching of English in three-year vocational programmes. The syllabus states that the Common European Framework of Reference for Languages (CEFRL) level they are supposed to reach is A2.

At Secondary School of Mechanical Engineering, Novo mesto, English as a subject can best be described as a mixture of ESP and EGP, with ESP separate in the third year, but only for two programmes. Thanks to the Ministry of Education's policy of open curriculum, we have a set number of lessons the school can distribute as they see fit. Thus third-year students from two programmes have two lessons of ESP and two lessons of EGP per week in their final year.

Why 'versus' in the title? Personally, I see my job as a juggling act between the two. We are expected to teach the students the ability to communicate in the professional environment, and at the same time, teach some profession-specific terminology, all the while dealing with a population to whom both their chosen profession and English language may be a complete mystery. Teachers of English in vocational schools thus face a particular set of issues which are explored in this article, along with a few ideas on how to tackle them.

First and foremost, there are disciplinary issues. Secondly, there are seven different professions we prepare our students for in our vocational programmes, and it is difficult to establish the necessary common ground. The students' pre-existing level of English (or Slovenian, for that matter) is extremely varied, ranging to non-existing to almost fluent. There is a severe lack of metacognitive awareness, and a large percentage of special educational needs (SEN) students – 7.2 % of the vocational school student body.

Disciplinary issues have been mentioned first for a good reason. Before any kind of work can be done, clear rules and demands need to be laid out, and a kind of rapport established that makes classwork and cooperation possible.

Vocational school students come from a variety of backgrounds, and teaching them has really opened up my eyes to the kind of problems some children face and the environment they grow up in. I have learnt from experience that with any kind of extremely disruptive behaviour, the teacher has to keep in mind that they do not know what had happened before their lesson. One has to be alert and attentive to the class and individual dynamics. Co-operation with the class teacher, colleagues, parents (if willing and present in their child's life), the school counsellor and the head teacher is absolutely vital. Sometimes, colleagues and I joke we are incapable of talking about anything but students. However, by talking about them, we do find out sometimes vital pieces of the puzzle of how we can bring a student around to doing something, engaging with other students, etc.

One also has to keep track of the students' skills and competencies by checking with teachers of work practice. This way, one can see the student in a new light. Patience and attention to the student's needs are vital, as is reinforcing any kind of productive behaviour. Our students are by rule, more used to censure than to praise and may even react negatively at first, so I do not shower praise left, right, and center, I admit.

Another burning issue is the pre-existing level of English and/or Slovenian. Outside the classroom, SEN students receive 1-2 one-on-one lessons according to the needs specified in their Placement Agreement (PA). Foreign nationals receive an obligatory course in Slovenian (lasting at least 120 hours, CEFRL A2 exit level test). Inside the classroom, I appoint a student mentor, if possible one who shares their L1. Keywords are translated and double-checked for understanding. Familiar exercise types are provided, with instructions given orally if needed, or substituting for an oral examination (depending on PA or level of Slovenian).

Unfamiliarity with the subject matter is yet another difficulty one encounters in vocational classrooms. Any kind of ESP presupposes knowledge of the subject matter. In reality, we sometimes find ourselves teaching students something they should already know, but not from English classes. Outside the classroom, we do our best to check up on student's progress with teachers of work practice and professional subjects. If a student is clearly cut out for their chosen profession, it is our job to get them there. So different level tasks are supplied, and strong points of the students are reinforced, as well as paying attention to their different learning styles.

Specific needs of a certain professional area are sometimes quite difficult to define. Here, my colleagues and I rely on teachers of work practice and professional subjects heavily, as well as exploring students' interests, and discussing their work experience and hobbies.

Vocational students usually do not have a high level of metacognitive awareness – meaning, they quite simply do not know how to learn. I use different mnemonic devices such as alliteration and making up stories, we play association games, we draw and explore their learning styles. Fortunately, most concepts we deal with in vocational school are not abstract so I can pull up a photo, drawing, sketch or something similar at any given moment. I try to show them how much they already know and encourage them to find ways in which they can remember things. We also focus on high surrender value language items from day one and fall back on them at every opportunity. For example, in Year 1, we use a battleship game to find different items of tools and equipment on a five by five grid. Then we group those items according to their purpose (items connected to electricity, items to loosen and tighten bolts, screws, nuts), etc. We encounter these items throughout the three years.

We try to raise the subject of metacognitive awareness in parent-teacher meetings and help students during consultation hours (one hour per week each).

I often get asked, “What kind of work do you do in your vocational classes? *Can* you do any work?” It is precisely what I used to ask myself when I first started teaching in a vocational school.

We do what we can, is my answer, to get the students to their chosen profession, and to teach them something along the way. What precisely, depends a lot on the type of class and group dynamics. However, we always do the following activities.

Activity one – making business cards

Students: Year 1, Subject: English (EGP). We do this activity shortly after the beginning of the school year after we have established rules of behaviour and covered the Present Simple.

Pre-taught: personal information; discussion of appropriate content and layout

Materials: scissors, colour pens, rulers (Nothing that cannot be found in class or brought by the teacher.)

Positive sides:

- a) Establishing professional identity: Students either identify themselves as ... (insert profession) or ask themselves “Is this really for me?”. This is a valuable opportunity to talk to students about their interests, professional choices and to get to know them better as individuals.
- b) Manageable: Business card is a high surrender value notion, and the language used on it is undemanding.
- c) Visual and creative task: It is not just writing, students can express themselves and walk about the class borrowing the materials.

Activity two – dimensions and specifications

Students: Year 1, Subject: English (EGP), Pre-taught: numbers, units, Present Simple. We do this activity roughly in the middle of the school year.

Materials: mobile phones or school bags, rulers, teacher’s kitchen scales

Students use their mobile phones and rulers. (One of my classroom rules is that mobile phones must be handed over to the teacher’s desk during a test, so by this time I know if a student doesn’t have a mobile phone or has a very outdated one, so I adjust this accordingly – once we have used school bags instead.) They measure the phone’s dimensions and weigh them on my kitchen scales. If we are working with phones, they can look for specifications online. If we are using bags, then we discuss colours.

Positive sides:

- a) Everyday objects: they do not need to bring anything extra to the class.
- b) Hands-on activity: vocational students are by rule very practical.
- c) Movement: they can move about as they weigh the item or borrow rulers.

Activity three – text rendering

Students: Year 3, Subject: ESP. One of the final activities in each topic.

Students receive a text on the topic we have covered. Example: car maintenance and repair. They read the text and for each paragraph, write down the words and/or information they a) recognize; b) find most important. Secondly, they need to summarize the text in English.

Admittedly, it is quite a leap from the previous two activities. However, I wanted to show that progress is made and that we can and indeed should aim for levels higher than A2.

Positive sides:

- a) these are topics they are, at least to some degree, familiar with and they can show their knowledge;
- b) it is a great task to increase metacognitive awareness, which is useful in all aspects of learning;
- c) it is outside the comfort zone for many students but through the familiarity of the topic, they too can show what they are capable of.

Any kind of teaching is a work in progress. We are always on the lookout for new ideas on how to best to help our students learn. Mine include the following: a guide to the city for newcomers and foreign students (in at least three languages); a photo guide to most common procedures of the profession in question; a celebration of the European Day of Languages, representing all languages and cultures of the students (also food and music).

If my ideas and thoughts have not given you any inspiration, hopefully they have at least made you see that you are not alone in your efforts.

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Šolski center Novo mesto, Slovenia (katarina.slapnicar@sc-nm.si)

Katarina Slapničar comes from a long line of educators and she had sworn not to become a teacher herself. She has been one for 23 years, teaching all age groups. She has a degree in English and Sociology, and works at Secondary School of Mechanical Engineering, Novo mesto, Slovenia.

Just the Two of Us: Co-teaching Grammar

1. Introduction

It is certain that most of us found ourselves, at least at one point in our careers, faced with an overwhelming class that proved to be quite a challenge to manage. Needless to say that teaching complex topics in such a class can be highly de-motivating, not only for us, but for the students as well. Using various, innovative teaching methods can be a useful tool in overcoming those obstacles. One such method is co-teaching.

The aim of this article is to introduce co-teaching, its benefits for the students and teacher and to offer firsthand co-teaching experience in grammar lesson design. It will also present the results of small-scale research regarding the implementation of this model in a challenging class.

2. Theoretical background

Co-teaching, also referred to as team teaching, cooperative teaching, and collaborative teaching (Carpenter et al., 2007; Dugan & Letterman, 2008; Welch, 2002), has been defined in many different ways, but the term generally describes a teaching approach which includes two or more teachers who plan, organize, evaluate, and deliver a lesson or a course to a heterogeneous group of students in the same classroom (e.g. Baeten & Simons, 2014; Carpenter, Crawford, & Walden, 2007; Davis, 1995; Friend & Cook, 2007; Murata, 2002; Ulrich & Nedelcu, 2013). Co-teaching can be implemented in many ways, and there are several models to choose from. Friend, Resing, and Cook (1993) propose five models. The first one is so-called *One teach, one assist*, in which case one teacher teaches the class, while the other serves as an assistant to the students. The second model is *Station teaching*. This model requires students to be divided into groups, and go from one 'station' to another. At each of the stations, one teacher covers one part of the material. Students may also work independently at certain stations, but have to take part in all stations. The next model is *Parallel teaching*, where each teacher delivers the entire material to one part of the class. *Alternative teaching* allows one teacher to work with a large group of students, while the other works with a smaller portion of the class. Finally, *Team teaching* requires both teachers to deliver the instructions simultaneously, taking turns in delivering the material and working with the students.

The benefits of co-teaching are numerous, both for the teachers and the students. However, in order for the approach to be implemented, the teachers have to collaborate successfully from the pre-planning to the execution phase by dividing the workload equally, being prepared to communicate at all times and making decisions that are mutually satisfying. That way, the students will get the best of both teachers – not only will they be exposed to different teaching styles, but will also get a more detailed and individual approach, and much better support.

3. Implementation of the co-teaching method in the classroom

The implementation of the co-teaching approach can be particularly useful in the context of a challenging class, given that teachers have more time to devote to students who are less proficient or can manage the classroom dynamics more successfully. Having that in mind we decided to test whether this model would yield positive results in the acquisition of a difficult grammatical structure in a challenging class. With a particular class in mind (second-grade vocational school students, intermediate level, N=22), our pre-planning phase included the choice of a grammatical structure that is considered difficult for students to acquire and to choose the best co-teaching model. We decided to cover *causative have/get* structure in a double lesson and to combine two different models, namely team teaching, which was used mostly for the presentation of the form and use of the structure, and station teaching, which was used for the practical part of the lesson. In addition, we decided to carry out this lesson not only in a challenging class, but also in the class with the opposite classroom dynamics (second-grade music school students, intermediate level, N=15) and to compare results. At the end of the lesson, students were asked to anonymously fill out a questionnaire on the experience of co-teaching that consisted of ten statements that they had to rate on a scale from 1 (strongly disagree) to 5 (strongly agree) and a comments section. The questionnaire was written in Croatian on purpose with the intention to get honest feedback from the weaker students as well.

The design of a lesson plan was challenging, but at the same time a rewarding experience. Apart from the usual difficulties that occur while trying to design a meaningful and functional lesson, we were faced with the challenge of how to make the best of having the two teachers in the classroom without disrupting the usual workflow and dynamics that might negatively influence the students and cause a reverse effect from the one we were trying to achieve. The most important thing was to have clear-cut and well-defined roles and make sure not to interfere in any way in what the other teacher was saying or doing. Each teacher has different priorities and specific tasks within each activity. Also, it is an example of successful teamwork that our students can learn from. Here is a list of lesson plan activities followed by a very brief explanation of the activity.

ACTIVITY	EXPLANATION OF THE ACTIVITY
1.Introduction <i>Simon says</i>	The two teachers take turns in giving oral commands that are formed using <i>causative have</i> . e.g. T1: Simon says: „Have your nails painted!“ T2: Simon says: „Jump!“
2. Main part 2.1. Discussing and explaining the form of Simon says sentences (T1)	While the class works with T1 on the examples and the theoretical aspect, T2 gives each student a handout with a short text containing examples of the structure.
2.2. Identifying the structure in context (<i>My friend Brenda</i>)	The students have to read the text and underline all the examples of <i>causative have</i> .
1.3. Explanation of structure use (T2)	T1 calls out students one by one to read what they have marked, while T2 teacher serves as the ‘checkpoint’. T2 then works out with the students the reasons for using causative have/get.
1.3. Stations	Students are divided into four groups. Each group is assigned one station. They have 5 minutes to complete the activity before they move one to a different station. All students have to do all four stations.
1.3.1. Handout – use the correct form of the verb	The first station includes a written task (filling in the blanks and paraphrasing using <i>causative have</i> structure.
1.3.2. Kahoot	Practicing the form and use of the structure by playing <i>Kahoot</i> . Students have to choose the correct form of the verb that matches the example sentence.
1.3.3. Makeover – people	The students are given 2 photographs of a man and a woman before and after a makeover; the students have to write down what those people had done to their appearance.

2.4.4. Makeover – a house	Similar to the previous task. Instead of a person, students describe changes done in the house.
2. Conclusion-speaking activity ("stress test")	Each student has to come up with a sentence containing <i>causative have</i> . They have to do it as quickly as possible, and mustn't make a mistake, or repeat somebody's sentence. While T1 times each group, T2 keeps count of the students' correct sentences.
T1 - teacher one	
T2 - teacher two	

4. Students' response and results

The lesson was successfully implemented in both classes. There was not any difference in the response between them. As expected, the music school students were responsive, cooperative and interested in the lesson. However, the challenging class acted the same. They enjoyed the new dynamics in the classroom and thanks to the other teacher, classroom management ran smoothly and both teachers were able to devote time to students who required additional attention. The analysis of the questionnaire corroborated the previous statements. There were hardly any differences in the responses between the two classes and the most valuable element proved to be that the students' comments that were all positive. Most of the students found the lesson interesting and fun, they felt that they learnt a lot and would like to have more lessons like this one. The statements were divided into three categories while the last statement was analyzed separately because it sums up the entire idea. The following charts show the questionnaire results of the challenging class. We can see that the majority of the students agreed or strongly agreed with the positive statements regarding the new teaching method.

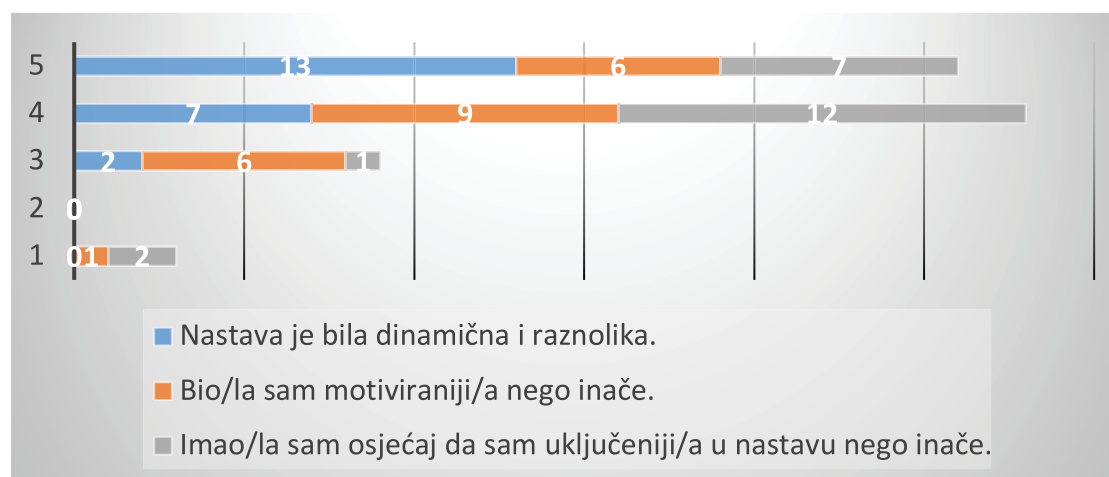


Figure 1. Motivation and participation

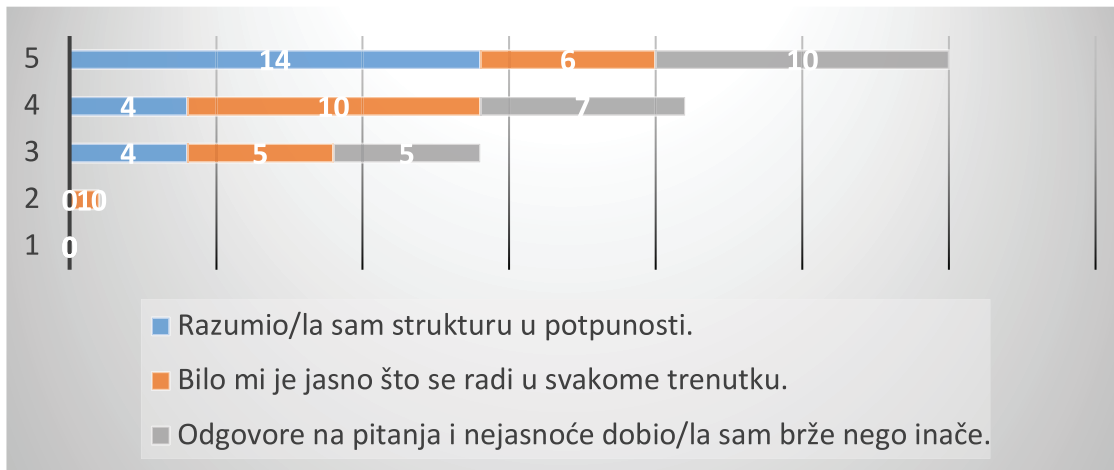


Figure 2. Understanding the structure and the new teaching method

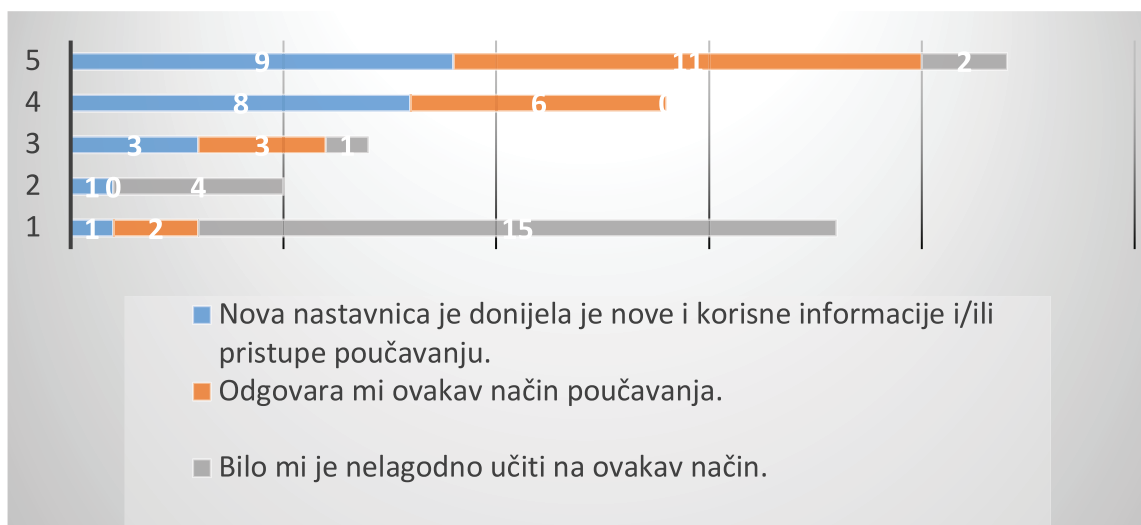


Figure 3. Attitudes toward the new teaching method

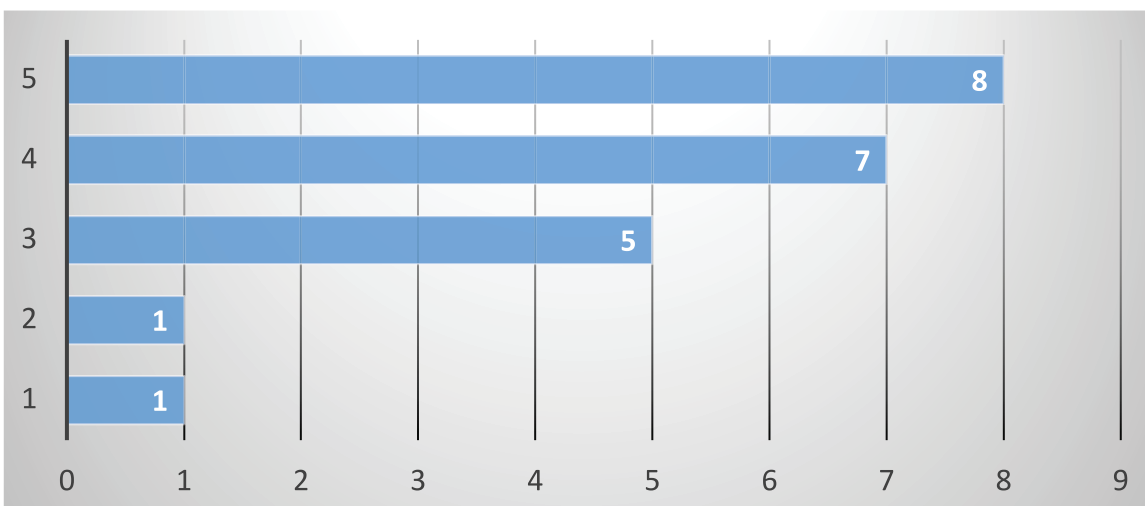


Figure 4. Overall satisfaction with the new teaching method

5. Conclusion

In this article, we aimed to introduce the idea and benefits of the co-teaching method by presenting an example of a co-teaching grammar lesson in secondary school. However, this model can be implemented in any classroom regardless of the students' age or the topic. The benefits for the students are numerous, however, there are a few things to bear in mind when designing such lesson plans. Once you have chosen a model, make sure that you truly cooperate with your colleague in the (pre)planning activities and clearly define your roles. Also, given the Croatian educational system, it is not realistic to expect year-round implementation of this model, but we recommend it as an occasional activity that you can reach for when you have an extremely challenging class and important topics to cover or when you just feel like spicing up your everyday routine.

Note: If you would like to receive a detailed lesson plan and all the relevant materials, please contact us at anainic1982@gmail.com or mrazovac.marina@gmail.com.

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Let us shape up the personalities of our students

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The pace of life is getting faster and children spend a lot of time at school, and their parents are busier than ever. Accordingly, we as adults and teachers have the responsibility to prepare our students for the roles they are going to play in society. We must help them become caring friends, loving parents, diligent workers, eco-friendly consumers and, last but not least, active citizens. Fortunately, teaching English offers many opportunities for showing students the difference between right and wrong. The aim of this paper is to show you that almost any EFL activity can be used to give your lessons some moral background. There are three major lessons that we want our students to learn.

Love yourself

Firstly, if we want our students to be happy, we should let them know that they must love themselves and that they must take good care of themselves.

Students need to be able to define what they are feeling if we want them to stand up for themselves. They also need to understand different emotions if they want to feel empathy for others. This is why I work a lot on adjectives that describe feelings and emotions. I offer my students a wide array of adjectives to choose from (I make my own wheel of fortune at <https://wheeldecide.com/>) and they are asked to think of situations that make them feel a certain way. *I feel loved... when my friends hug me. I feel safe... when people help me.* And then I give them situations and they convey their feelings. *How do you feel when you give up your seat on the bus? I feel helpful. How do you feel when you get a good grade? I feel proud.* Another aim behind these two activities is to make them realise that they should treat people the way they want to be treated.

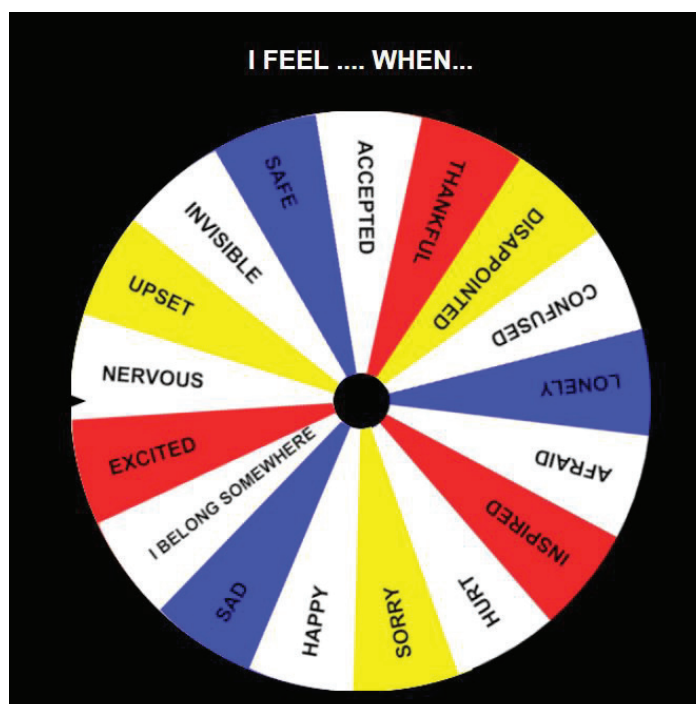
Another thing I want my students to know is how privileged they are to be able to go to school. For this purpose, I use the life story of Malala Yousafzai when we practice the Past Simple forms of regular verbs. I replace regular



verbs with pictures. Children read the story, practice grammar and as a post-reading activity, we talk about Malala's struggle, about the importance of formal education and also about gender (in)equality.

When we talk about education, I always point out that they should also have other interests. We read a story called *The Scholar and the Boatman* because it has a moral which supports the idea that formal education is not everything. To make the pupils remember the moral I ask them to turn the story into a comic strip at <https://www.storyboardthat.com/>.

One of the most vital topics that we cover is a healthy lifestyle. Students work in small groups. Each group is asked to study an article on one of the topics: the importance of physical exercise, healthy diet, drinking enough water, the dangers of stress, smoking and other (especially IT) addictions. When they finish their group work, they present their topic to their classmates by mingling and talking to each other. This way they also learn that they are the ones responsible for their knowledge, not the teachers.



Respect others

Since people cannot live alone, we need to prepare our pupils for life in the community. They need to realise that their rights end where the rights of other people start. In short, we should teach them respect for every human being.

With this in mind, every September we set the house rules which are displayed in the classroom until students learn them by heart. They are also an ideal way of revising modal verbs. The rules are simple, for example: *Keep your promises. Say please and thank you. Forgive even when it's hard.* And their favourite: *Break the rules once in a while.* Students have to bear in mind that there are many written and unwritten rules that we all have to follow if we want to get along with each other.

I also like to let my students know that by helping others we make ourselves happy as well. There is a great story called *The Hospital Window*. I resort to it when I teach the Past Continuous Tense for the first time. When we finish watching the video or reading the story, I ask pupils to first find the examples of the Past Continuous, and then we talk about the message behind the story. For homework, they are asked to write a reflective composition based on their own experience. And they usually come up with amazing stories!

Children should look up to people who have achieved something and respect them for their knowledge, hard work, courage, charity work, etc. For this reason, my students are asked to make oral presentations about people who played an important part in history (*Abraham Lincoln, Martin Luther King Jr., Nelson Mandela, Maria Theresa, Albert Einstein, etc.*) or about people who have affected their lives so far.

December is a great opportunity to encourage kindness and charity. Every December we display a Christmas Tree of Kindness. When students perform a random act of kindness they are allowed to hang a paper ornament on our Christmas tree. And when they write down what they did, they practise the Past Simple. *Yesterday I wrote a thank you note to the librarian,* for example. The pupil with the most ornaments is, of course, the winner.

In class, I also mark some international days declared by the United Nations. Last November, for example, the motto of International Day for Tolerance was *Stop the gossip*. I was lucky enough to come across a picture book called *Mr Peabody's Apples*, by Madonna. When we read the book, pupils saw that it is impossible to erase the words that have hurt other people. To make the message sink in, my students were asked to rewrite the story, changing the setting or/and the characters.

Appreciate home

The third lesson that children should learn is that home is a precious place, whether we speak of a family home, hometown, home country or the planet we live on.

In Grade 6, when pupils learn to name different types of houses, we also talk about home. I give them various definitions of a home and students stand up if they relate to it or stay seated if they don't. For example, *Home is a place where here*

you play board games on a rainy day. It's a place where you can lie-in-bed on a Sunday morning, etc. They also add their own ideas, which are quite interesting, too. The aim of this activity is to make them realise how lucky they are to have a home.

The majority of students I work with lack love for their country, so I try to work on that, too. This January, for example, I tried to encourage them to be active citizens. I showed them J. F. Kennedy's famous quote: *Ask not what your country can do for you, ask what you can do for your country.* I do not discuss politics with them, of course, I just want them to think about Slovenia as their home country. Naturally, they usually complain about the school system, and I encourage them to join the student council, be critically creative and propose their own solutions.

To work on patriotism some more, we also have pen pals from other European countries. We write good old traditional letters, put them in one big envelope and send them abroad. When students notice that their peers from a foreign country are interested in Slovenia, they see it from a whole new perspective and, as a benefit, they also develop an interest in other countries. What is more, they learn about different cultures and how to respect differences.

Ecology is another crucial issue. Children should be aware of what is going on with our planet and they have to be encouraged to be eco-friendly. Since ecology is a wide topic, we read articles and build up the vocabulary bank phrase by phrase. To help them remember the words, we play different vocabulary games like lip reading, drawing and guessing, what's missing? etc.

Be a role model

Do not forget that teachers are children's role models, therefore we should set a good example. Do not teach them about values that you do not believe in; sooner or later they will see right through you. Also, be aware that teaching values is a slow process, be patient and have faith. Once they master them, moral values will stick with them for the rest of their lives.






Once you feel comfortable with what you do in the classroom, ask your students' parents to support your efforts by showing them the following quote by an unknown author: *Don't become preoccupied with your child's academic ability but instead teach them to sit with those sitting alone.*



Nataša Grčar





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MALALA'S STORY

Malala  school very much. She  in a nice valley in Pakistan. One day a group of armed men called the Taliban took control of the valley. They  people with their guns. They said that girls should not go to school. People didn't  with them but they  their girls to be safe so they kept them at home.

Malala thought this was not fair and when she was 11 years old she wrote about it online and she  about it on TV. She said: » Education is power for women. The Taliban  girls' schools because they don't want women to be educated.«

In October 2012, she was driving to school as usual. Two men  the bus and  : »Which one of you is Malala?« Her schoolmates  at her and they knew who she was. They shot her in the head. But she didn't  . They took her to hospital in the UK. Thousands of children sent her cards and she recovered. She said: »**One child, one teacher, one book, and one pen can change the world.**«

Malala is the youngest person to receive the Nobel Peace Prize.

Projects – how and why to use them with students

Where projects go wrong

Many teachers will attempt projects with their classes but give up on them because of the students' inability to work as a team, an over-reliance on the teacher: and often due to bad time management and conflict, a resulting poor product and a pervasive feeling of time wasted, which motivates no one to go through the process again.

In addition, with access to the internet even young children find it easy to merely cut and paste some information and visuals they find onto a sheet of paper and present this as a project. It is not. These so-called projects have little or no value and encourage laziness and ultimately an acceptance of plagiarism that will do students no good whatsoever when they enter higher education.



Olha Madylus

So, what defines a project and what gives it value in the learning of languages?

Projects are student-generated and led. They are topic-based e.g. food in my country; rock bands; the world in 2080. They involve research and lead to a final product. Students are encouraged to work as teams and make decisions for themselves, with the teacher acting as monitor and consultant. There is always a final tangible product, which is individual and can be surprising and extremely satisfying to students and teachers alike.

Products can include:

- posters and wall displays, which can be presented and/or exhibited to the entire school. They can also be presented to the class in a Power Point or similar format
- a book or magazine based on a topic that they are passionate about and designed to express their individuality and artistic talents. This could be printed or shared on an online platform
- a (recorded) radio programme, for example a current affairs programme with different segments on topics of interest, done seriously or with humour
- a video, which could be drama, documentary, interview or news. The video would have added layers to the radio as costumes, backgrounds and props would have to be sourced or created (there are many apps for making short videos e.g. iMovie, educreation and AdobeVoice)
- a song, poem or rap
- a web site or blog
- an advert or commercial created for the radio, TV, magazine or online

In fact, the product is anything that uses the medium of language and can include any artistic, creative, individualised content.

Because students are allowed to make their own choices and are free to employ their talents and explore their interests, they are often the only way that our English language lessons can offer opportunities for students to use, what according to Bloom' taxonomy are, the higher order thinking skills: analysis, evaluation and creativity. By engaging in the creation of projects students can prove to themselves that they can use English for a purpose and use and develop many other skills too.

What skills are applied when working on projects?

Engaging in projects allows students to practise not only language skills, but also intellectual skills, physical/motor skills, social and life skills

Life skills are a hot topic these days. According to the Cambridge University Press classification they are:

- Creativity and innovation
- Critical thinking and problem solving
- Computer literacy
- Learning to learn
- Communication
- Collaboration
- Emotional skills
- Social responsibilities

Projects allow for a free range of creativity and innovation, as students can choose the form and content of the final product, but importantly are motivated to play with language with a purpose. They need to mine their linguistic resources and find words and combinations of words that will fulfil the needs of the project.

Critical thinking and problem solving are employed to map out the project in terms of participants, time and resources and planning how they will achieve the objectives they set themselves.

Research is often done using computers and students may well use a digital medium to present their project.

As students face problems while creating their project, they may be helped by the teacher or their team mates to find solutions, thus engaging in the process of learning to learn.

Working well as a team demands good communication. If students are still at a lower English language level, the discussions they have can, of course, be in L1. That's fine. They are still developing communication skills per se.

In an age when we are told that young people are becoming increasingly more isolated and depend on social media and phones to communicate, collaboration is probably the most important skill, in my opinion, to focus on. Working closely, listening to others, accepting other view points, making concessions, finding compromises that everyone can be happy with – these are all crucial to facing an adult world.

Before embarking on project work, I think it's vital to discuss with students why group work is important, how the group work is undertaken and agree norms and practices, such as, who does what, how much each student will do and what is fair. Sometimes doing some research may seem like an easy task to the student writing up a long text or creating a design, so it is good to clarify the value of each student's contribution.

It could also be helpful to teach phrases like 'Why don't I do XX'; 'Maybe you can do XX'; 'I volunteer to XX' and build on these, as collaborative work is increased in the classroom.

I don't think collaboration comes very easily to us, especially when school environments stress working independently, often competitively, so it is worth spending time discussing its value in the world and how students can use it in class. Understanding one's own emotions and being sensitive to others are key skills and there will be ample opportunities during project work to practice these and well worth discussing this prior to starting.

Taking responsibility for the way we live and what we do, especially in light of the focus on the environment at the moment, is also a good topic to explore with students. I start with just stressing the importance of being responsible for all the material they have (no moaning, if parts of their project are lost because they leave it lying around in a classroom) and tidying away craft materials and rubbish at the end of a lesson. Also, being aware of how others are doing and suggesting ways of helping; being a supportive member of your team – this is something else I discuss.

Focussing on all these life skills has great value in the greater education of students but also supports their language development.

Why else do projects?

Projects cater for the diverse range of students we may find in any class, as they can make different contributions according to their talents, building their confidence and motivation. So, the musical student can play background music in a drama, choose or write songs and then teach the team to sing them. There is potential for everyone to get involved and feel challenged and fulfilled.

I want to stress that in doing projects, language is used communicatively and as a skill in order to achieve the aim of producing the final product. So, the process of creating the project is, in my mind, more important than the final product. Projects encourage learner autonomy as students have to make their own choices, take responsibility for their work and begin to develop research and study skills.

Stages of a project

I suggest presenting the stages to the students and talking through them, as well as establishing a time line for each stage, so that there isn't a final panic towards the end or the project only being half-completed, which is such a disappointment for the whole class.

1. PLAN
 - Objective – what do they want to achieve e.g. find out more about X, use the language they have studied in the last 2 units
 - Final product – what will they present to the class
 - Resources – what do they need to achieve their goal
 - Roles and tasks – who does what
 - Phases and timings - deadlines
 - Presentation – how and when will they present their project
2. SEARCH FOR INFORMATION
 - This can be online or they may need to interview people, send out questionnaires etc
3. TAKE NOTES
 - It is valuable to teach note taking skills, as these do not come naturally. Read through texts together (ideally projected on a board) with your class, pause at important parts and ask if the students think they are important and why, then highlight them
 - Teach students how to rephrase, summarise
4. CREATE PROJECT
 - With support from teacher
5. PRESENT
 - Using the chosen medium
6. EVALUATE
 - Decide who (the students involved, the rest of the class, the teacher) and how the projects are evaluated
 - Those involved may consider not just the product but also have a checklist of how well they practised life skills

Top tips for integrating projects in class

- Teach the skills needed
- Link projects to a topic in the course book or a topic the students are particularly interested in e.g. a major local sporting event / festival
- Do them at the end of term/year after exams as consolidation or relaxation or regularly after each unit of the book
- Guide your students gently and initially set some of the parameters
- Monitor students, offer help and keep them on track
- Ensure learners understand their value

Good luck and enjoy project work!

You can find information about Life Skills in The Cambridge Framework for Life Competencies at <https://language-research.cambridge.org/clc>

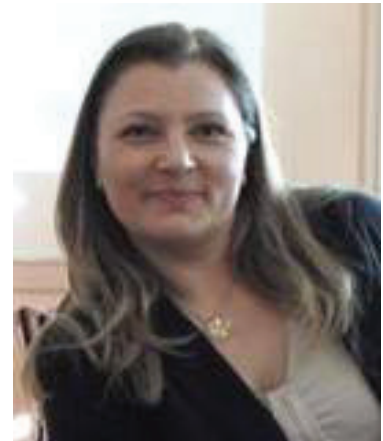
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Using Drama-Based Instruction in the EFL Classroom

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Key words: drama, techniques, performance, imagination, creativity

INTRODUCTION

Teaching a foreign language, however demanding and filled with responsibilities and tedious paperwork, is a field of work which allows an individual to use creativity and imagination on a daily basis, to constantly learn and improve professional performance. There is space for exploring, experimenting and introducing innovative teaching practices into the lesson plan. There is a wide range of methodological approaches teachers can choose from, according to their personal preferences and the aims they want to achieve. This article will focus on using drama-based instruction to engage students, improve their language skills and create opportunities for cross-curricular learning.

THE BENEFITS OF USING DRAMA-BASED INSTRUCTION

Fluency is an aspect of a foreign language which is very hard to achieve in an environment as artificial as a classroom, especially when the group consists of learners who share the same mother tongue. The language interchange can only happen when the purpose of a conversation is meaningful and when the students can perceive the outcome of their efforts. This is why we need to provide the students with appropriate incentive. Using drama puts language in a specific context, adds purpose to the conversation and with a bit of imagination the classroom becomes a shop, a street or a whole different planet.

At a very young age the students are really eager to take part in various classroom activities, to experiment and explore and they are willing to take part in activities that break the existing classroom routine of repetition and reproduction. Bringing various aspects of drama into the language lessons allows students to actively take part in the learning process and to express their individual creativity. Very often those who are shy and reserved while seated at their desk, surprise us with the uniqueness of their performance, brilliant ideas or original points of view. Being able to step into someone else's shoes for a while, gives the students an excuse to step away from their everyday persona, out of their comfort zone and to behave as a character that is quite different from the people they've met in their real lives.

Drama-based instruction often involves joint efforts of several very different individuals and this approach to teaching gives us a chance to work on students' social competences. Agreeing, disagreeing, arguing your point and making a compromise are only some of the lessons learned along with completing the task on time. It's not only the social interpersonal interaction that is beneficial to the development of social competences, but the goal of the activity can also provide a space for the students to improve their critical thinking skills, to evaluate certain situations and suggest solutions for miscellaneous problems, whether they are connected to their own lives (friendship, love, bullying...) or to the broader network of issues (global warming, pollution, human rights...).

Taking into consideration that young learners have very little life experience, it is imagination what they draw on while creating their fictional characters. This gives their involvement into drama activities a very personal note, thus adding

to their motivation. Other than allowing a personal expression, let's not forget that a great source of motivation is the prospect of having fun during the lesson, and that's exactly what bringing drama into the classroom caters to. Actions and movement facilitate the learning process. Role-play, acting and miming can provide a safe, supporting and pleasant learning environment, especially if we consider that there aren't any right or wrong interpretations.

DRAMA TECHNIQUES

When it comes to using drama in English language teaching, we should take notice of the fact that it could be used as a part of a lesson with the aim to acquire or improve language skills, or it could be used as a tool to create a play as a final product of all the activities. In the first case we are talking about the process drama, a teaching method which involves both teachers and students into creating an imagined reality in order to explore a certain situation or a problem, but without the intention of creating a performance for the audience. In this case, the participants are at the same time the actors and the audience, they can step into and out of their roles.

Drama techniques, also known as drama strategies or drama conventions, are the tools teachers use to create an imaginary reality in order to explore a topic or an issue or to bring literature to life. Whereas some of them are very demanding and require considerable preparation time of both the students and the teacher, there are those we use every day, without even giving them much thought.

Pantomime can be used to illustrate an action or an emotion, but it can also be used to act out a story or a part of it. **Still Image**, or **Tableau** involves a group of students into presenting a picture by taking up poses. **Freeze Frames** are another form of Tableau, where the participants re-enact the story by creating a sequence of still images representing actions. **Narration** can precede, interrupt or follow Still Images, but it can also be used on its own, to create the atmosphere for the story that follows, to regulate the pace of the action, move it on or give information. **Flashbacks** and **Flash Forwards** work well with Still Images since they create context for the existing situation, showing what led to it or pointing out some possible consequences or outcomes.

Using drama techniques minimizes the teacher's role in the learning process and gives the students more freedom to make the most of the little time they have in a language classroom. Although the teacher can take an active part in the performance (**Teacher in role**), there are numerous techniques that allow the students to take control of what happens in the classroom and take responsibility of the outcomes of a lesson. There is a wide range of drama tools, from those very well-known and often used, such as **Role Play** or **Improvisation**, through variations of those, such as **Collective Role Play**, where more students play a part simultaneously, to those which need not only imagination and creativity, but also thorough knowledge of the subject.

Hot Seating, for example, can be done even without any preparation, but since one or more students take the "hot seat" and are expected to answer the questions of their peers in order to gain more information or shed more light on a certain character or event, it is preferable that those who are supposed to give the answers know their subject well, whether they are taking on the role of a historical character, such as a king, an army leader, a scientist or a poet, or a fictional character from a text the class is working on. This technique can be used not only in a language classroom, but it can be quite useful in teaching any other subject in the curriculum. I believe that the students would have numerous questions for Charles Darwin, Isaac Newton, Mozart or any other important historical figures. A technique that offers a lot of insight into a situation, a profession or a certain point of view is **Mantle of the Expert**, where students act as if they are experts in a specific field which is relevant to the situation of the drama.

Students can explore various issues by taking on a role of a reporter (**Interview**) to exchange and find new information or that of a meeting attendee, when different points of view are taken into discussion to solve a problem or make a plan for action (**Meetings**). They can look even deeper into a character by expressing someone's thoughts (**Thought-tracking**) or describe an event or a character from the point of view of an object which was involved in a situation or present at a certain time (**Speaking Objects**).

Forum Theatre is one of the most complex drama techniques and it can be used both on stage and in an educational context. A play or a scene is performed in front of a participating audience twice, for the first time to present a situation and then again to find a solution for the problem presented in the drama. Participants from the audience can take part in the performance directly, replacing one of the actors, while the others remain in their roles and the play continues on as an improvisation. The performance can be stopped at any time, and even new characters can be introduced, until the satisfactory closure is achieved. This technique is particularly useful when it comes to addressing some practical problems our students experience in their real lives, like bullying, peer pressure, bad grades, parents-children issues...

CONCLUSION

Taking everything into consideration, drama is not only a tool for teaching a foreign language in a creative manner, it is also a complex teaching method which caters to different learning styles, promotes critical thinking, brings variety into the language classroom and creates opportunities for the cross-curricular learning. It brings the fictional characters to life, provides that the lessons are filled with fun activities and aids motivation. Using drama-based instruction gives students a chance to improve both their linguistic (pronunciation, vocabulary, grammar) and non-linguistic competences (presentation competence, teamwork skills, time management). Whether the teacher is willing to use drama as the dominant teaching method or just as an occasional treat to spice up the lesson, I believe that the students will benefit to a great extent.

Dragana Andrić has been teaching English for more than 15 years. She has worked with young learners and teenagers. She is a member of ELTA Serbia and SEETA teachers' associations. She is highly interested in Learning Technologies, Using drama in ELT and Special Educational Needs.

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Fake News and Alternative Facts: Critical Digital Literacy in the Classroom

I'm sure that many of you will be familiar with the story of the so-called Brexit bus. Employed by the leave campaign prior to the U.K. referendum on European Union membership, the bus drove around with a sign on its side claiming that by withdrawing from the E.U., the UK would save 350 million euros a week (which could then be spent on the National Health Service). The only problem, however, was that the claim was entirely false - which was admitted by one of the main campaign figures, Nigel Farage, the very day after the vote. The Brexit bus story is an example of what we've come to identify as "post-truth", the Oxford Dictionaries 2016 Word of the Year, which they define as "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief".

If you take an interest in American politics, then you are sure to have heard President Trump using the term "fake news" to attack media outlets he feels are trying to discredit him. Collins Dictionary, who selected this as their 2017 Word of the Year, define it as "false, often sensational, information disseminated under the guise of news reporting". And while we're on the subject of the White House, we cannot overlook the (in)famous "alternative facts" (or, in other words, untruths) provided by Sean Spicer, then press secretary, in the row over attendance figures at Trump's inauguration.

Politicians and the media have often been accused of being "economical with" or distorting the truth, but it seems in today's world being downright untruthful is commonplace - which presents a challenge to the educational community and to us, as teachers of English, in particular. English language classrooms have long been the site of other types of learning, such as intercultural and human rights,¹ which go hand-in-hand with language education. Although they differ to some extent, the content and aims of these educations are similar in that they focus on developing the skills and competences our learners need to function in a globalised and democratic society, especially how to live in peace and tolerance with others (Audigier 2000; Tibbets 1996; Byram 2008; Starkey 2002). This is also one of the core values embodied in the White Paper on Education in Slovenia (1996), on which the current Slovene education system is based.

However, it seems that fulfilling our responsibilities as members of a democratic society is becoming more challenging as a result of the proliferation of misinformation (fake news, alternative facts) we encounter in our post-truth world. As researchers from Stanford University point out,² it is becoming harder for citizens to make the types of informed and reasoned decisions that underpin democracy, going as far as to suggest that democracy is under serious threat.

¹ Citizenship education is closely related and has shaped and informed both intercultural and human rights education, although it usually takes place in the mother tongue.

² "Evaluating Information: The Cornerstone of Civic Online Reasoning" (Stanford History Education Group, November 2016).

How do we decide, for example, who to vote for if we cannot be sure that the information about the candidates is accurate? In the USA-wide research the Stanford researchers undertook, they investigated school children's ability to reason about information available on the internet, with their findings making sobering reading. They describe the ability of the participants to reason about the information they access on the internet as extremely poor, while the students themselves are often easily misled.

We may like to think that the picture is different in Slovenia, and I would certainly agree that this question has yet to be systematically researched, but if you ask your learners – as I frequently do – not just what they know about the world around them but how they come to this knowledge, you might begin to think differently. When we discuss news events and news sources and resources, my learners (students of English at university level), often tell me that they get no further than the news alerts that they receive on their phones or stories that are shared on Facebook, and, equally worryingly, that they rarely question the validity or credibility of the information they are receiving. It seems that if we are to truly prepare our learners for modern life, then we must also work with them to develop the necessary critical skills to reason online, i.e. incorporate critical digital literacy into the (language) classroom alongside or as part of citizenship, intercultural or human rights education.

One of the ways in which we can begin to include critical digital literacy in our classrooms is to question the news sources I mentioned above. Often what we receive from such sources is not so much “fake news” but a distortion or distraction from “real” issues and events. To illustrate this, I’ve used two main activities. The first task is to compare news stories on the same day from a variety of sources. I list the top five stories as presented by the “news suite” app on my phone. For example, on 15th Nov. 2017, my top five were: 1. Johnny Depp starring in a Marilyn Manson video; 2. Nicky Minaj in a very daring outfit; 3. Caroline Flack (a British TV presenter) poses topless; 4. Meghan Markle co-star poses on red carpet; 5. South Korea hit by 5.5. magnitude earthquake.

What is immediately clear is that the first four stories are celebrity-based, while the first story with any “real” news content comes fifth. Comparing my news stories with my students’ illustrates how the featured stories differ – a selection is made for us based on personal preferences we have either stated or which are assumed for us. The second step is then to compare our news sources with others. *The Guardian* headline on that day, for example, reported that Robert Mugabe, long-ruling Zimbabwean head-of-state, had been deposed in a military coup.

In the same way, comparing Facebook news feeds reveals how we only receive a limited stream of information, sometimes referred to as the “social media bubble”. If I look at my news feed from Nov. 15th, for example, there are commercials inviting me to buy Harry Potter merchandise (because my daughter has been using my laptop to look at HP sites), while there are stories reflecting my interest in football and notifications from sites I have “liked” such as Liverpool FC and Oh My Goal. There are politically flavoured posts also: my husband shared a *New York Times* article on how the rich avoid tax; a colleague shared a post critical of a decision to deport a Syrian refugee from Slovenia; another colleague shared a newspaper article on Russian tweets from fake accounts during Brexit; Michael Moore (the documentary-maker/activist) was again critical of Donald Trump.

Again, what is striking here is that I receive only limited content on Facebook. I have chosen my friends on the site (who mostly have similar political views to mine), while Facebook has made an educated guess at what I would like to see by following what I’ve previously liked and clicked. This semester we will try out a game in class – trying to guess a classmate’s identity based on the content in their Facebook feed. For further reading, there is an excellent article in *The Guardian*³ on what happened when a Republican and Democrat supporter swapped newsfeeds: <https://www.theguardian.com/us-news/2016/nov/16/facebook-bias-bubble-us-election-conservative-liberal-news-feed>).

As for fake news, it is extremely difficult at times to identify false stories, but there are several excellent resources available to draw learners’ attention to the issue. The BBC news site, for example, contains a quiz to test how adept learners are at guessing fake news stories: <http://www.bbc.com/news/magazine-38005844>. (I of course tried the quiz before I gave it to the students, and despite being a fairly sophisticated reader, I managed to identify only 4 out of the 7 “fake” stories.) The quiz not only tests but also educates, suggesting the reasons behind the production of fake news, which can also be a helpful introduction to the topic of language and power. We see how language can be used to mislead or manipulate for profit or political and ideological gain.⁴

3 “Bursting the Facebook bubble: We asked voters on the left and right to swap newsfeeds” November 16th, 2016.

4 Critical digital literacy exercises of this nature ideally complement traditional critical discourse activities, which guide learners to uncover the ideologies and social meanings contained in texts (see, for example, Fairclough 1996). Byram, Gribkova and Starkey (2002) make use of critical discourse activities to develop intercultural skills.

Another tool in developing critical online awareness is the following visual guide, which is one of the many extremely helpful resources at <http://www.teachhub.com/teaching-strategies-detect-fake-news>). It's a cut-out-and-keep aid which, according to its creators, should be stuck on the learner's computer and consulted on a regular basis. The advice is practical and systematic, encouraging students to begin by following their gut instincts. To paraphrase number 10, if you feel angry, you're probably supposed to – so check the story further!



Breaking News Consumer Handbook: Fake News Edition (WNYC/WNYC)

If we are to truly help our learners negotiate our globalised, post-truth society, we need to incorporate critical digital literacy into our classrooms alongside (inter)cultural and human rights education. The exercises I've suggested here that I use – and the others that I've provided links to – are a solid start in guiding our learners to not only think about world events but also to evaluate their sources of knowledge about them. Talk to your students about their online habits, test their ability to reason online and – or at least try to – uncover the truth together!

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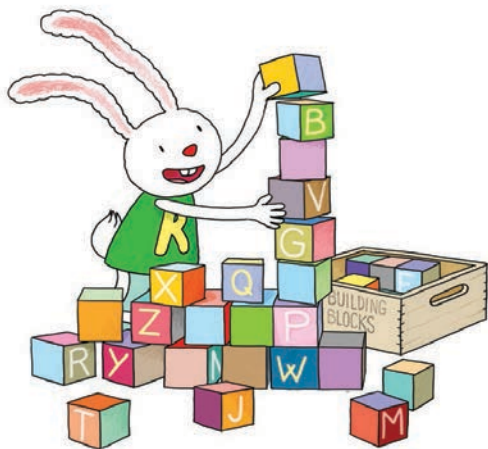
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courses for adults and
juniors*



**Languages
United**
Bath School of Languages



Get lots of positive **energy** and new creative **ideas** to kick off your new academic year empowered and **inspired**.

the Bridge re-boot camp



ZUZANA
LABAŠOVÁ



MIKE
SHREEVE

2019



WHAT CAN YOU EXPERIENCE?

- Workshops that make you think & open your mind
- Morning yoga that caresses your soul and refreshes your body
- Food that gives your body and mind a chance to regenerate
- Beautiful natural environment and inspiring people (www.zajezka.sk/en)
- An international team of professional teacher trainers

749€ PRICE IS ALL
INCLUSIVE

programme, vegetarian
food, accommodation,
study materials



bednarova@thebridge.sk



+421 917 596 154



www.teachertrainingcentre.com

What we can offer you as a teacher:

- ➔ A free place accompanying your students on a SOL course
- ➔ A shadow training course in Devon without students (€290-365)
- ➔ A No-profit price on a teacher training course in Devon (€790**)
- ➔ A No-profit price on either SO(u)L Camp ON The Danube (€395)

All courses are inclusive of all accommodation, food, local/UK transport

Mark Andrews tutors on the 2 trainer-led in-service courses.

****** There is a €200 reduction for any teacher who has been to SOL in Devon before!!

All our training courses are truly INTERNATIONAL!!

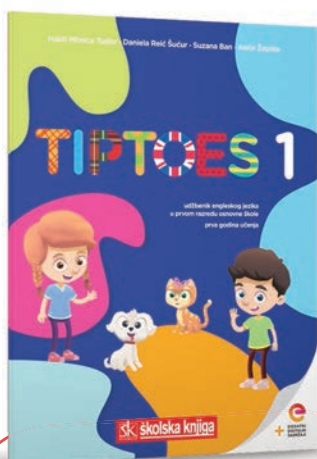
STUDENT COURSES run throughout the year – our unique integrated programmes enjoy great feedback because of their impact on students' learning and confidence in using English! They are good for teachers too and **we** now offer the chance to teachers who have not been to England before to join one of these courses without students as observers plus some seminar time.

Full details are on our website www.sol.org.uk or the SOL table or from:
Irena Holik (irenaholik1@gmail.com) or Lana Duka Zupanc (lane.dukazupanc@gmail.com)

SOL

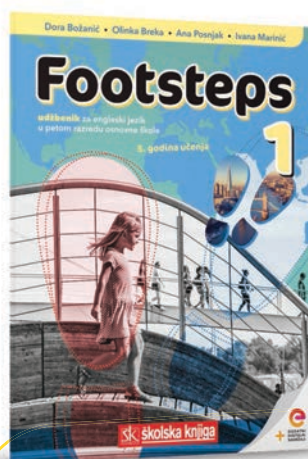
New Dimension of Teaching

Upoznajte nove udžbeničke komplete engleskog jezika
i cjeloviti sustav udžbenika Školske knjige



TIPTOES 1

udžbenički komplet za početno
učenje engleskog jezika u prvom
razredu osnovne škole



FOOTSTEPS 1

udžbenički komplet za učenje
engleskog jezika u petom razredu
osnovne škole, peta godina učenja



FORWARD 1

udžbenički komplet za engleski
jezik za prvi razred gimnazija i
srednjih četverogodišnjih škola

šk školska knjiga