

IATEFL Slovenia Newsletter

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Autonomy in practice

From teaching to relating

Classroom secrets revealed - part three

Interview with Leni Dam

Conference and competition reports

Predvidoma prvo soboto v septembru bomo za člane spet organizirali izobraževalno soboto. Delavnice, ki jim boste lahko prisostvovali tokrat, bodo tiste, za katere ste v vprašalnikih na konferenci izrazili največ zanimanja, med drugimi bosta predavali Andreja Lakner, ki jo že vsi poznamo kot zelo dober vir enostavnih in izjemno uporabnih metod in Sandra Vida s svojo delavnico s konference: **Pictures open up new worlds.**

Označite si torej ta dan v koledarju in se nam pridružite!

Next year

“the competition for primary schools” is planned for 14 October 2010 (regional level) and 18 November 2010 (state level).

“The competition for secondary schools” is planned for 3 February 2011 (regional level), 21 March 2011 (state level - written part) and 18 April 2011 (state level - oral part).

The dates have not been confirmed yet, we are waiting for the Ministry to approve them. Fixed dates will be announced in the next issue of IN and on our web site.

V zadnjem letu smo se zelo potrudili glede pošiljanja materialov in novic preko elektronske pošte. Nekatera sporočila se vrnejo, saj jih ni moč dostaviti, zato prosimo, če nam posredujete svoje e-naslove, če do sedaj niste prejeli novic oziroma, da nam ažurno javljate spremembe e-naslovov, ki jih uporabljate.

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Editorial

Dear readers,

It is time to get some new ideas again – as you can see, the new issue of IN is out ☺ I hope you find the articles interesting and useful.

It would be great if we could add a new page, called "INbox" but we need your help to do that. As you can probably assume from its title, this would be a correspondence column – you would express your thoughts on IN, give comments, make suggestions and tell us your wishes for the following issues and we would get the feedback in order to make IN even better. The best way to send us your comments is to send us an e-mail (**info@iatefl.edus.si**).

I suppose you have a lot of work since the end of the school year is quite at hand now. I wish you enough energy to successfully carry out everything you planned (or others planned for you ☺).

Take care and (try to) have fun in your classrooms!



Dolores Malić

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Poročilo o udeležbi na delavnici “Jezikovna društva in krepitev njihovega medsebojnega sodelovanja” Gradec, 10. – 11. 12. 2009

by **mag. Saša Podgoršek**

Od 10. do 11. decembra 2009 je v Gradcu v Avstriji potekala delavnica v okviru projekta **LACS: Jezikovna društva in krepitev njihovega medsebojnega sodelovanja** za predstavnike 34 držav članic Centra za moderne jezike v Gradcu. LACS je kratica za Language Associations and Collaborative Support. Delavnice sem se kot predstavnica Slovenije udeležila mag. Saša Podgoršek iz Slovenskega društva učiteljev nemščine, sicer pa zaposlena na Filozofski fakulteti v Ljubljani.

Center za moderne jezike v Gradcu (ECML) je ustanovil Svet Evrope z osmimi ustanovnimi članicami leta 1994, delovati pa je začel leta 1995. Poslanstvo ECML-ja je vzpodbujanje odličnosti in inovativnosti pri poučevanju jezikov s ciljem medsebojnega razumevanja.

Eno od glavnih dejavnosti, ki jih izvaja ECML, predstavlja organiziranje mednarodnih projektov. Projekti so organizirani v okviru triletnih obdobj, vodijo pa jih mednarodne skupine strokovnjakov. Namenjeni so izobraževalcem učiteljev, raziskovalcem in multiplikatorjem na izbranem področju. Trenutno tečejo projekti tretjega srednjeročnega programa (2008-2011), med katere spada tudi projekt LACS.

Projekt LACS koordinira dr. Terry Lamb, v ožji projektni skupini pa sodelujejo tudi Lučka Pristavec, Janina Zielinska, Sigurborg Jonsdottir in Nicole Thibault. Delavnice v okviru projekta LACS smo se udeležili predvsem člani, člani upravnih odborov in predsedniki jezikovnih društev.

Njen glavni cilj je podpiranje medsebojnega povezovanja tako med posameznimi društvi kot tudi s centrom ECML. Pomemben cilj delavnice je tudi diseminacija strokovnih izsledkov in publikacij v centru ECML izvedenih projektov z namenom, da bi dosegli čim večje število učiteljev jezikov na vseh ravneh. Pričakovani rezultati projekta LACS obsegajo še dve področji: izdelavo priročnika za jezikovna društva ter razvoj dejavnosti društev v zvezi z diseminacijo projektov centra ECML in evalvacijo procesov diseminacije v posameznih društvih. Spletna stran projekta LACS: <http://lacs.ecml.at/>.

Na spletni strani <http://www.ecml.at/participants/participants.asp?t=getinvolvedintro> so objavljene informacije o možnostih aktivne vključitve v projekte in ostale dejavnosti centra ECML. Razpis za novo programsko obdobje bo izšel predvidoma v novembru 2010 in bo objavljen tudi na spletni strani centra ECML: <http://www.ecml.at/>.



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Del vodstva projekta LACS



Fotografije udeležencev delavnice

Foto: arhiv projekta LACS: <http://lacs.ecml.at/>

Autonomy in practice

by **Zdenka Ižanc, II. OŠ Rogaska Slatina**

Nowadays autonomy (independence) is discussed a lot. Opinions are different. We all want it but are afraid of it at the same time. I often ask myself how a teacher can increase his autonomy. It depends on each individual and his readiness to accept the challenge.

Obstacles on the road to autonomy

In practice we meet numerous obstacles which cannot be overlooked. They are The ministry of education, laws and regulations which we must observe, because most of the parents, the pupils and fellow teachers know them very well. We must not forget the headmasters, who can accelerate or impede the increase of autonomy. In short we must observe many factors.

In spite of the obstacles there are many ways to increase autonomy. Some come naturally, for others we must make an effort. Teachers feel most independent in choosing methods and teaching materials, but less so in organization of work, teaching targets and innovations. Many wishes for autonomy in choosing topics, but in my opinion that can be dangerous because they can differ. It would bring different knowledge to the school. Most teachers think they have enough autonomy in practice, that full autonomy is not possible. They do not wish for full autonomy. They are all aware that autonomy brings great responsibility. But we must accept it as an asset.

The individual and autonomy

Everybody must strive for a higher degree of autonomy, accept responsibility for his actions, cooperate with all, learn positive communication and think positive.

If a problem appears, try to accept it as a challenge. As we often meet problems, we should have a lot of challenges, like choosing new modern methods and ways, greater creativity, improving oneself, actualisation, new ideas, stressing strong points, permanent self education, greater responsibility, more interesting lessons, higher degree of knowledge etc. It cannot be done without teamwork which means adapting different opinions, compromising, great responsibility and mutual trust.

The trust and autonomy

How much does our school system trusts us? The trust is a weak point. How can you be independent if nobody trusts you? Everything must be written down, registered, depositions must be signed. The parents do not trust teachers and vice versa. Where is respect? What about our emotional intelli-

gence? Respect for other strengthens trust, which is essential for teamwork. It is important to know how to work in a team, we must regard others, be aware of other needs. We must know how to communicate and make contact with others. It all leads to better autonomy.

The advantages and shortcomings of greater autonomy

The shortcomings:

- too wide targets
- anarchy, as everybody looks at it in his own way
- you can become too self-centred »autonomous« or »cultured«
- you are responsible for mistakes, no more collective responsibility
- organising work is more difficult, there can be complications
- some teachers are lost without firm guidelines
- the quality of teaching is dubious
- disagreements, no coordination, no conforming individuals

The advantages:

- less routine
- you work the best you can, choose the method you are good at and which the pupils accept
- the teacher can assert himself, educates himself and improves his personality
- greater actualisation
- better results
- easier way to introduce new ideas
- free and responsible work, feeling valuable increase of school reputation
- adapting methods
- greater power of the teacher
- improve self-image
- mutual conformation
- communication
- team work

The autonomy and responsibility

Autonomy in school demands great responsibility as the teachers know very well. Most of them do not wish for full autonomy (which is really an utopia or anarchy). Anything new in the teaching process brings weakness and dangers, but also advantages and challenges. If we can make use of them for the good of all, we are the winners. The factors which surely bring greater autonomy are: great responsibility of each individual, good communication, good team work.

Gothic elements in the Gothic novel

by **Vesna Marinko**

“The desire to be terrified is as much part of human nature as the need to laugh.”¹

The Gothic novel occurred in the literary period called Romanticism. Romanticism is often related to the year of 1798 when William Wordsworth and Samuel Taylor Coleridge published their *Lyrical Ballads*.

England entered a revolutionary era in 1789 and this changed the entire economy and social structure of the country. The Industrial Revolution caused a shift in manufacturing. The inventions of power-driven machinery were to replace hand labour and there were more and more improvements in machines for processing textiles.

The most significant times were when James Watt perfected the steam engine in 1765. The steam engine and other inventions caused the division of the English people into sharply defined classes. There were rich getting richer and poor people losing their jobs because of the growing process of mechanisation. There were also other historical events preparing grounds for Romanticism. American colonies became independent of England (1775-1783). French people resisted against a domineering aristocracy and gave rise to the bloody French Revolution (1789-1793). These revolutions had a great influence on economy, politics, social structure, intellect and literature.²

These dark and depressive events were the ones that led people into another sort of revolution – a literary one. The Romantic writers shared penetrative intellectual and imaginative climate called the ‘spirit of the age’. Writers started experimenting, their creative power was on the rise, they liberated themselves from the limits and standard forms of Classicism and paved the way to freedom of their actions and fantasies.

In literature Romanticism was best expressed by romantic forms that became relaxed, the strictly prescribed forms were avoided. Apart from hymn, ode, and drama written in verse Romanticism gave birth to the Gothic novel inaugurated in 1764 by Horace Walpole’s *Castle of Otranto: A Gothic Story*. The name Gothic derives from the setting in a gloomy castle from the past. There were mystery, terror, dark dungeons, ghosts and secret passages present. This type of literature was often written by women.

The Gothic novel became so popular that it gave rise to a special character called a Romantic or a Byronic hero.

The name came from under the pen of Byron’s and was a revolutionary character who rebelled against society. He was an extraordinary man, an outcast, an isolated figure with a very strong will power, deeply rooted in his society which he thought was evil. This character appeared because in the Romantic period people were very fond of strong historical figures like Napoleon, Lord Nelson and George Washington.

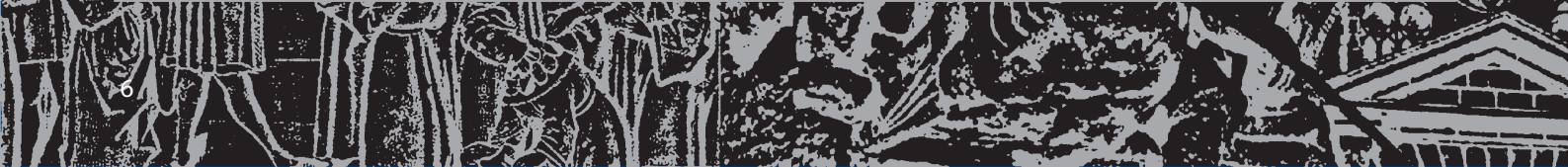
The Goths were one of the many Germanic tribes who fought numerous battles with the Roman Empire for centuries. According to their own myths the Goths originated in today’s southern Sweden, but their king Berig led them to the southern shore of the Baltic Sea.

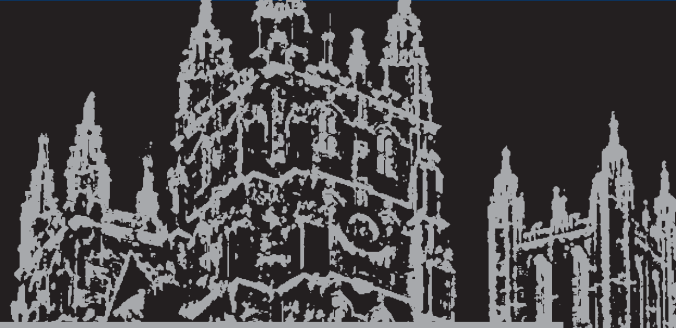
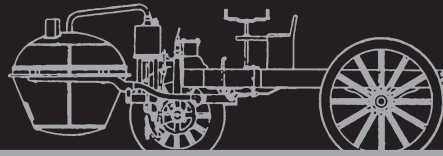
Many centuries passed before the word Gothic meant anything else again. During the Renaissance, Europeans rediscovered Greco-Roman culture and started to name the particular type of architecture built during the Middle Ages, as gothic - not because of any connection to the Goths, but because they considered these buildings barbaric and definitely not in the Classical style they so admired (David De Vore et al, *The Gothic Novel*, 1).

The traditional Gothic novel combined an ivy-covered haunted ruin, a swooning heroine filled with sensibility, and a tyrannical villain, bequeathed with a lock, a key and a castle. The Gothic mode was recognised as separate from everyday life. Novelists were free to create a fictional world representing their fears and fantasies and offered a retreat from insoluble problems. At the same time these fears became harmless because they were a part of fantasy and distant from the writer.

A better understanding of the popularity and other mysteries of the Gothic novel can be achieved by careful observation of the typical Gothic elements such as: trembling sensibility of the heroine and the impetuosity of her lover, a tyrannical older man who is going to try to rape and murder. In the novel tales within tales occur or narrators change and manuscripts are found. Crucial to the Gothic are also priesthood and monastic institutions, underground spaces, live burials, discovery of strange family ties, incest, echoes or silence, the unspeakable, dark landscapes and dreams, apparitions from the past and many more.

In *Writing Popular Fiction* Dean Koontz gave an advice how to prepare the settings. He claimed that the ancient mansion filled with evil should be another character in the story just as other people in it. He suggested archaeological diggings in a foreign country, or a ship





from the 18th century. But they should all be gloomy, there should be lots of dark places, corridors, dusty rooms and an air of mystery.³ The power of the setting is to evoke certain responses in the characters and in the reader such as loneliness, claustrophobia, a sense of antiquity and the unknown. Castles used to offer warmth, refuge and some sort of security but in the Gothic novel they stand empty and ruined, haunted by the ghosts of the past, providing passageways, unspeakable mysteries and apparitions. The ruined world of Gothic fiction implies that something better once existed.

The Gothic novel does not show the scenes of sunlight and happiness but presents twilight and nocturnal scenes, shadowy or pitch dark halls, tunnels, and forests because it wants to make sure that at any time a surprise may occur and anxieties about the unknown may be aroused. The darkness of the novels also suggests a world from which the light, with all its possible implications and symbolic values, has been withdrawn or has been extinguished.

The notion of mortality is inevitable in the Gothic novel. It can be sudden, violent, tragic or a type of punishment for villainy. Putrefaction is very common and suggests an interest in death as something more than a mere plot device. Protagonists of the novel often find squashed objects and discover them to be the heads of the dead. What is worse from dead bodies are dead bodies eaten by worms crawling all over and the stink coming from the bodies.⁴

The Gothic villain or antihero is a type of the Faust character. He seeks power, pleasure and even godhood. He is always active and attempts to realize his own desires through the efforts of his own will. He is in the process of creating or recreating his identity. Just like his female counterpart he also is a victim but a victim of his own desires and actions, and not a passive victim of another as is the case for female protagonist. His characteristic is also high curiosity and imagination. He is engaged in furious action and however hard he searches for pleasure and power, he acts only in ways that cause his destruction.

The heroine never steps forward to take the centre stage in the Gothic fantasy. She is often self-contradictory and has a self-destructive identity. She is usually represented by a young woman who is well bred, respectable and extremely passive. Her virtuousness makes her prey to a villain. However, it is exactly this passivity and acceptance of victimisation that represent her greatest

strength and allows her to escape from the miseries of the Gothic underworld.

Fear is indispensable and novel's principal end. Besides fear of murder, being kidnapped, robbed, seduced, damned, bankrupt, or falling into pits, people of the Gothic world are completely overtaken by fear the source of which are anxiety and terror over the experience of the family and the ideals of masculine and feminine identity that hold the family together. For the readers the novels usually represented an escape and entertainment, but the 19th century readers were faced with the very thing from which they were trying to escape. The power of the Gothic novel was that it could change fears into pleasure.⁵

In Gothic fiction one of the protagonist's quests is the search for one's origins, identity, and family connections which is an attempt to restore order in a chaotic situation. It promises an escape from the fallen world which is a place of danger, sorrow, and exile but often turns out to be just the opposite, namely the discovery of one's ties leads to sin and despair rather than joy. The villain tries to define himself by attempting to become a superman of sensuality, infinitely satisfying his infinite desires. But in the end everything leads him to his original desire for the feminine – a woman. The villain and his female counterpart usually instinctively sense the connection between them but because of being lost in his sensual fantasies and her extreme innocence they are unable to establish a healthy brother-sister relationship.

Supernatural and monstrous leads the way into the depths of the Gothic world where vampires and demons rule the scene. These supernatural beings are a sign of distortion of reality common to tradition. Gothic world is naturally monstrous, a logical paradox in which principles of order no longer operate, and the concepts of physical and spiritual reality are blurred. Ghosts make sure that the sensible no longer exists. They occur as sudden apparitions and possess the characteristics of the living. They speak, they move and they bleed, too.

Readers of the Gothic do not have the courage to act out their desires, they just fantasize about them. Their imagination helps them transform their fantasies into pleasure. There is no true distinction between the material world and the spiritual one. The role of imagination is therapeutic – it releases tensions and anxieties by giving them a shape in the text. It also produces analytical distance – the readers need to develop a



critical relationship to the spectacle going on in front of their eyes, they are forced to analytically define the boundaries between the fantasy and reality.⁶

The elements of terror and horror represent the opposite sites. Whereas terror centres in the imagination and 'expands the soul', horror evokes physical responses, it contracts and freezes. The two are often used interchangeably to describe the intense emotions produced by the objects of fear.⁷

The relationship of the Gothic to the conventional world, and to the literary forms from which it derives, can best be described as parody but in this context it does not mean comic or satiric. Parody is about creation of doubles, the parodist begins with the original and creates a copy that renders it ludicrous or monstrous. The object of the parody is the entire world, both human and literary and the world of fantasy created in the Gothic is the double of everything else.

The Gothic novel did not die away suddenly. The trade went into the hands of Jane Austen and Sir Walter Scott. But after 1820 the Gothic novel started to lose its charm and quality. The themes and characters were often repeated and soon authors began to satirize the genre. Gothicism was a stream that went out of sight for long periods but its spirit never really disappeared. It occurred every now and then in its numerous forms and sizes and has survived until today in detective stories and horror films.

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¹ Hennessy, *The Gothic Novel*, 7.

² Beers, *A History of English Romanticism in the Eighteenth Century*, 221.

³ Williams, *The Art of Darkness*, 39.

⁴ Tracy, *The Gothic Novel, 1790 – 1830*, 4-5.

⁵ Howells, *Love, Mystery and Misery*, 5.

⁶ Williams, *The Art of Darkness*, 73.

⁷ Mulvey-Roberts, *The Handbook to Gothic Literature*, 1234-124.

Elt and blogs

by **Anže Perne**



Blogging, e-mails, Web sites, and other types of CMC (Computer Mediated Communication), enable students to have more control over the content, making autonomous learning more attainable (Littlemore and Oakey 2004: 110). ICT and its uses are almost limitless, but caution has to be taken as not all activities may be equally appropriate. That is why English teachers should be aware that ICT is not just operating hardware and software. The new media provide new ways of connecting people, ideas, images, and information, thereby offering new possibilities for learning. I think it is great that the mentality is changing and that more and more teachers use ICT. What seemed impossible a few years ago is now becoming a reality.

I have attended various seminars over the past six months, listening to various speakers talk about ICT. Facebook, Twitter, and chat rooms, for example, seem to be penetrating into our classrooms more than ever. In the vast array of ICT uses, blogs or blogging was perhaps most emphasised. We were always given various practical examples how to use blogging. Although the practical is what we as teachers need, I still missed somewhat more "theoretical" information, telling us what we can achieve by blogging, why use blogs, how the students can benefit from blogging, etc. That is why I decided to find the information myself.

Blogs and other features of ICT are essential if we want to cope with the generation Z. At IATEFL Conference in Topolšica we heard that it was more likely our students were tech-comfy and not tech-savvy. But when it comes to blogs in the ELT classroom, this does not really matter. Most of the students would be able to use blogs without detailed instruction. As something that we can use for language acquisition, our students need to be intrigued by it, not having to be completely savvy with it.

According to Graham, blogging is becoming increasingly popular as a language learning tool. He enlists several reasons for using blogs:

1. **To provide extra reading practice for students.**
This reading can be produced by the teacher, other students in the same class, or, in the case of comments posted to a blog, by people from all over the world.
2. **As online student learner journals that can be read by their peers.**
The value of using learner journals has been well documented. Usually they are private channels between teacher and student. Using a blog as a learner journal can increase the audience.
3. **To guide students to online resources appropriate for their level.**
The Internet has a bewildering array of resources that are potentially useful for the students. The problem is finding and directing the learners to them. For this reason, we can use our tutor blog as a portal for your learners.
4. **To increase the sense of community in a class.**
A class blog can help foster a feeling of community between the members of a class, especially if learners are sharing information about themselves and their interests, and are responding to what other students are writing.
5. **To encourage shy students to participate.**
There is evidence to suggest that students who are quiet in class can find their voice when given the opportunity to express themselves in a blog.
6. **To stimulate out-of-class discussion.**
A blog can be an ideal space for pre-class or post-class discussion. And what students write about in the blog can also be used to promote discussion in class.
7. **To encourage a process-writing approach.**
Because students are writing for publication, they are usually more concerned about getting things right, and usually understand the value of re-writing more than if the only audience for their written work is the teacher.
8. **As an online portfolio of student written work.**
There is much to be gained from students keeping a portfolio of their work. One example is the ease at which learners can return to previous written work and evaluate the progress they have made during a course. The students can use this in their European Language Portfolios (Evropski jezikovni listovnik).
9. **To help build a closer relationship between students in large classes.**
Sometimes students in large classes can spend all year studying with the same people without getting to know them well. A blog is another tool that can help bring students together.

(Graham 2005)

Graham's list can be extremely useful for teachers who want to use blogs in their classroom. For example, blogging can be done as a project activity: Students are given an introduction to blogging at the beginning of the school year and are then asked to write their blogs throughout the year. This can involve written blogs or photoblogs, getting the students to comment as an activity. Every month or every two months there can be a lesson dedicated to blogging, where the students and their teacher check the students' experience, problems, knowledge they acquired, etc. This type of activity also requires a lot of work on the teacher's part. For blogging to work as a language learning activity, the teacher should read the students' blogs regularly. This would enable him/her to monitor the students' progress and to see their language errors, for example. It would not be necessary to reflect on this in the classroom. The teacher could simply reply to the students' posts on their blogs. While this can really be an intriguing activity/project for the students, it would require a lot of time input for the teacher, especially if s/he started this project in more than one classes.

Blogging is engaging, current, and it makes students to produce language. Despite all the advantages of blogging, there are still some people that advocate against using the new technologies, claiming that eventually we will stop talking to our students. They should start blogging themselves and perhaps they will learn that blogs need not decrease student talking time in classrooms. In fact, they can stimulate discussions and let the students use English outside the classroom.

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VIP Corner

Web pages to help you make your lessons even better:

- <http://www.videojug.com>: "Get good at life" – various channels where you can find ideas and instructions on how to do things you want to be good at
- <http://www.kidsknowit.com/>: learning activities for young learners
- <http://www.teachertube.com/>: YouTube for teachers – teaching ideas, videos, blogs etc.

Here is our new column "From teaching to relating". I'd like to thank Mojca Belak and Mojca Grešak who came up with the idea for the column. You can tell us about things that have happened in your classroom and have made a difference somehow... the importance of a relationship teacher-student is not and should not only be professional but should, as most of you hopefully agree, also be more beyond the curriculum. We all know that a classroom is a unit, full of people with their own expectations, dreams, ways of behaving etc. and that is one of the reasons why so interesting (embarrassing, awkward, funny, happy...) situations occur at times. You are welcome to share your experience with the rest of us because I am sure we all can learn from you and your learners.



From teaching to relating or »I don't like you!« The truth may hurt? But it can make bonds, too!

by **Mojca Grešak**, Primary School Nazarje

For thousands of years we have all been taught to have discussions, not dialogues: we should defend our »right« point, try to win our position, be able to fight for our »better« and beat the other's »worse« standpoint, words or actions. So throughout centuries conflicts among people meant nothing but winning or losing a territory. A war.

It is high time to learn a new language. A language that will enable us to turn battles into real, not only superficial peace-making. So what we need isn't some sweet language which aims to sweep sweetly under a rug all the dirt inevitably coming up in our daily lives. And it isn't a moralistic language either, preaching tolerance at all costs, even if at the cost of unallowed »bad« feelings or their »unpolished« expression, which consequently only well up within until the next uncontrolled and uncontrollable eruption. What we need today is a PERSONAL DIALOGUE, whereby the underlined words are two: be *per-*

sonal and: have a **dialogue**. Meaning shortly: *say what you mean/feel and mean/feel what you say*. And secondly: **truly listen to another person truly speaking**. This is what dialogue is all about: to learn and to find out more about the other's personal, however illogical or inconceivable – truth, to sometimes meet each other in an »unknown land«, perhaps. It is all about doing small research with child-like curiosity, sincere openness. It only takes a little courage, but it is rewarded enormously. And it is the only alternative to fight-or-flight position, to »right« or »wrong« stands, to either offending or defending kind of destructive reactions... Rings the bell? Well...

A STORY

As I entered the classroom the other day, I asked two of my students to move closer to the front row. They both ran quickly, both wanting to occupy one chair at the same time and to skip the other chair next to Barbara.



One boy suddenly shouting: *»No, go away, I came here first, so I'm going to sit here!«*

The other one in return: *»But I always sit here, so this is my place!«*

And so it started off and went on for a few minutes, while I was listening and thinking simultaneously:

*Who has the right to sit there? The one who came first or the one who usually sits there? No idea! Yet, most of us would want to decide on the basis of this content, which automatically pushes us to the unwanted, but generally accepted role of a judge. However, we seldom (if ever) find ourselves in a position to play this role either correctly or justly. So we feel frustrated or angry and accuse one child or the other or even both of them. But is **that** correct or just? And what do we accuse them of or shut them up for? For having a conflict? As if we never have them. Or for putting us into a seemingly impossible, helpless position we automatically agree to? As if our well-being was not ours, but a child's responsibility. A bit too much to demand from a child, isn't it just?*

So I said:

»Ok, I got the problem. Both of you are not fighting for this particular chair, but for a shared need to sit somewhere away from Barbara. So why don't you just tell her so?«

The whole class gazed in astonishment. *One is not supposed to say something as bad as that to Barbara, a poor silent benevolent girl whose mother died a few years ago.*

The boys also looked at me in disbelief.

»Look, boys, if this is how you feel, it's ok to feel that way. You don't have to want to be near some people, especially if you do not like them. We all feel like that sometimes. It just seems fair to tell her so directly, face to face, because otherwise she will just have to make extra work guessing what and why such things are happening to her. And this extra job isn't easy nor pleasant for anybody, believe me.«

One boy shrugged his shoulders, looked at the girl, took his responsibility and said:

»I don't want to sit next to you!«

The other one changed his mind immediately and said: *»It's ok with me now, I can sit next to her, no problem, really.«*

But of course the core problem cannot be solved on this level of the *»unwanted«* one chair being now occupied by one person. So I continued the personal dialogue which had actually only just begun:

»You know, when I was your age, there were some classmates who never liked me and I still don't know why. And it is still happening to me that in some groups of people some people just don't want to be near me. It's quite normal. And even as an adult I still find it a bit hard to accept or understand this simple law of life, that this is how it sometimes is, like it or not.«

»Why didn't they like you!! I can't believe that!« one of the *»bad«* boys then suddenly shouted.

»Oh, yes, they didn't. And I'm afraid I really don't know why.«

»Is it because you probably had all the best grades?«, one of the *»good«* girls asked.

»Maybe.«

»Or was it because you were popular among boys and the girls were jealous?« one of the *»popular«* girls asked.

»Could also be.«

»It must be because you are so different from all other teachers!« one dyslectic child exclaimed.

»I really have no idea. But I would like to hear from you if you ever feel or felt that way in this class or at this school or elsewhere?«

Almost all 15 hands were up in a second, all eager to share their experiences with me or with each other about how and when they felt excluded. They were talking for the rest of the lesson and I was just listening to their stories of feeling a *»black sheep«* in one situation or another.

I could see it so clearly on Barbara's shining face that she was now feeling less alone than ever - in this class at least.

When the bell rang they were all disappointed and wanted to continue our lesson during the break.

But I needed my cup of tea, so I left them alone for 5 minutes.

When I came back I was surprised to find the *»bad«* boy with a raised hand, still eagerly wanting to say something. He turned to Barbara and said, simply and plainly: *»I'm sorry, Barbara. But it's only now that I understand.«*

She gave him one of those shy smiles of hers, which was this time expressing deep gratitude to somebody who only an hour ago seemed to be her biggest enemy.

Without any further needless comment, we continued our learning in peace, feeling our shared experiences as a silent bond of all ...well... human beings.

Please, feel free to write any questions or comments to: gremojca@gmail.com



Classroom secrets: How Slovenian teachers teach English

Part three: Teaching methods

by **Mojca Belak**

This article is going to examine teaching methods used in ELT classes. Modern ELT world is flooded with various approaches, methods and ideas about teaching. The frighteningly vast choice may sometimes even have the opposite effect of that intended: teachers start feeling that they are losing ground because too much is on offer, and instead of embracing some changes, they cling to what they are familiar with. On the other hand, there are teachers who are not familiar with what is going on in ELT because they stopped following new trends a while ago – or never bothered to follow them in the first place. Those teachers fall into the category of colleagues who stopped working on their language and methodology as soon as they graduated. They are those people one never meets at conferences, seminars and workshops because they are never there. And just as nobody would want to give their fate into the hands of a brain surgeon who hasn't renewed their knowledge for a few decades, so, equally, parents should be reluctant to expose their children's minds to teachers whose knowledge of the subject and methodology they teach is rusty and old.

16. How often did you work in pairs?

According to this research three quarters (75.1%) of primary school teachers use pairwork at least once a month. This is really good news. What is not so good is one quarter (24.6%) of primary school teachers who rarely or never incorporate pairwork in their lesson plans.

Secondary school teachers use pairwork more often than their colleagues in primary school, but there are still 11.8% of those who use it very rarely – or never.

I wonder what classes are like if learners never work in pairs. Is it the teacher who speaks most of the time then?



17. How often did you work in groups?

Groups seem to be less popular in our schools than pair work. It stands to reason as organising groups can be time-consuming or loud or both, and the teacher cannot control the work so well. Besides, Slovenians are not really team workers, and as individualists don't thrive in group work. It often happens that one of the learners does most of the work for their group while others are having a good time doing anything but English.

On the secondary level most teachers used groupwork either once a week (29.1%) or once a month (27%). In primary schools 26% used it once a week and 26.7% once a month. 6.4% of primary teachers organise their students in groups at almost every session – encouragingly, this number doubles at the secondary level (12.5%).

18. How often did you have a chance to say what you think of the topic you discussed in class – instead of just answering comprehension questions?

There is a great difference between primary and secondary school situation regarding this question. In primary school, the most frequent reply (29.5%) was that students were only very rarely asked their opinion on the topics discussed in class while only 23.1% could do so at almost every class. In secondary school the latter number rises sharply as almost three times as many respondents (62.2%) had a chance to voice their opinion at almost every class. Further 25.1% of the subjects claimed that in secondary school they could speak their mind on the given topic from once a week to once a month. This is certainly good news as it shows that learners were given more opportunity to speak when their English improved and they themselves voiced their own opinions more easily.

However, the reason behind so much more discussion in secondary schools is not just a higher level of English and more mature students. The respondents in this research were students of English, successful learners who managed to mainly get to grammar schools where - in most cases at least - learning is still sought of and respected.

19. How often did you have a chance to discuss the current topic with your classmates during your English class (debate, dialogue)?

The previous question checked how much students could speak with the teacher, this one, however, is more focused on debate and dialogue among students themselves. In primary school such debates happened rarely (38.7%) or sometimes (29.9%) while in secondary school as many as 47.2% respondents claimed they often took place. In primary school it was three times more unlikely for learners to engage in a debate than on the secondary level: 15.6% never had any debates in primary school and just 5.1% never experienced that in secondary school.

20. How often did you do running dictation?

The question checked how (if at all) teachers incorporated new activities in their everyday teaching. Running dictation goes like this:

The teacher puts a paragraph (or less) from the next they want to work on on a sheet of paper in large print. If the class is big you'll need four sheets – one for each wall. You stick texts on the wall/s. Students work in groups or pairs. One student goes to the wall to read, without pen or paper, and then returns to their group to dictate to their colleagues as much as he/she could remember. The 'running' students keep going until they have dictated all the text. The group which has written the text first wins.

As many inventive and fun activities, running dictation was first thought of by Mario Rinvolucri. He introduced it in ELT circles in mid 1980s, and wrote about it in *Dictations New Methods, New Possibilities*, CUP, 1988 which he wrote together with Paul Davis. At that time the activity was still called "The Messenger and the Scribe" but this name never caught on. Running dictation was demonstrated at a few IATEFL conferences in Ljubljana over the late nineties and early noughties when it had already got its standard place in the ELT classroom. But... did Slovenian teachers incorporate this wonderfully kinaesthetic activity in their teaching?

No. 70.9% of respondents were not at all familiar with what running dictation is – they ticked the I don't know what this is option. This probably means that 70.9% of teachers were either not familiar with running dictation or they never tried it out in their classes. There were some exceptions, of course. The students who knew running dictation come from primary schools in Bovec, Šempas, Stranje and from Gimnazija Bežigrad.

There's something else that emerged from the question about running dictation: even though respondents did have a chance to tick the 'don't know' option, only 94.5% students chose to reply to this question. I

can but assume that the remaining 5.5% were too Slovenian to admit that they didn't know something and chose not to give any reply.

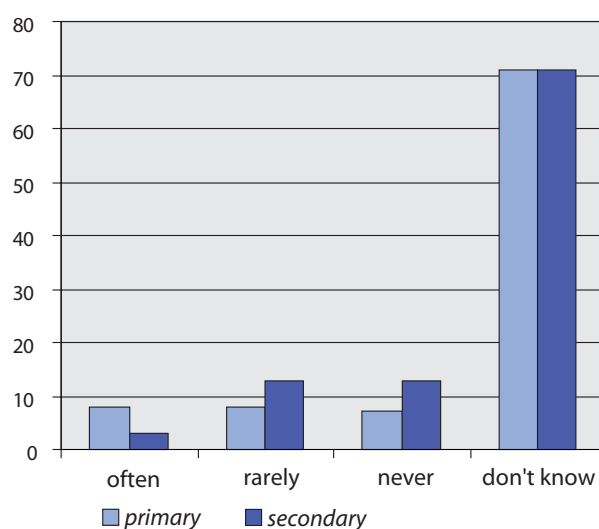


Chart 6: How often did you do running dictation?

21. How often did you sit in a circle?

A circle is one of the most effective ways for groups to discuss what concerns them. Leaders in Indian tribes sat in circles during their pow-wow meets, King Arthur's knights sat at the famous round table, business people all over the world sit around round or oval tables at their meetings. It is important that everybody sees everybody else to ensure the flow of communication. Besides, this kind of sitting arrangement takes the leader slightly out of the usual centre of attention which some people find rather relaxing.

However, circles are as rare in primary as they are in secondary schools. More than half of primary (52.4%) and secondary (54.7%) teachers never put their students in a circle, while one third do so very rarely (35.5 and 33.8% respectively). Practical English classes at the Department of English show a more circle-friendly picture. 36% of students always sit in a circle, and further



16% do so once a month. Together this is more than one half of them.

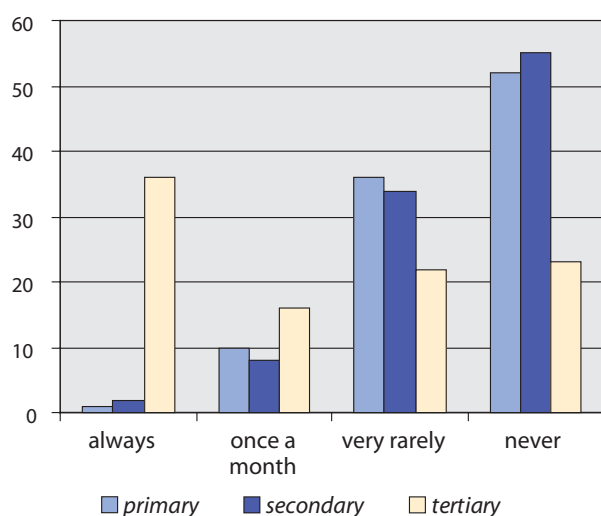


Chart 7: How often did you sit in a circle?

Of course, it is important to take into account the size of classes people teach. You cannot squeeze a circle of 34 students in an average-sized classroom. Besides, the circle may be too big to do much work there anyway. This probably explains why secondary teachers very rarely arrange their classes in circles. But primary school classes are much smaller and children love moving about.

This praise to a circle doesn't mean that teachers cannot have successful classes unless their students sit in a circle, but I am convinced that sometimes a circle could make a nice change – if it is, of course, at all feasible. In big groups the teacher could suggest creating two circles, an inner and an outer one. Even in this case students would feel closer to the teacher and in a kinaesthetic way understand that they are equal parts of the group than they would if they always sat in rows.

As far as teaching methods are concerned, I do think it is important how teachers teach, however, the same method or approach may not be suitable for every teacher and every learner. The teacher needs to believe in what they do if they are to do that well. As other professionals, teachers develop their unique individual style over the years of practice. Ideally, it is based on years of searching and trying out different ways of teaching, and it is occasionally challenged and updated by new approaches – those that suit the teacher and their students.

Having covered language knowledge, the use of audio and visual materials in class and teaching methods, what this series of articles still owes its readers is an account on what our former students think of their English teachers and the effectiveness of English classes. These topics are going to be dealt with in the next and final article on how Slovenian teachers teach English.

HOT SPOT – Nov učbenik za učenje angleščine v osnovni šoli



Prednosti učbenikov Hot Spot:

Check your English! – naloge na koncu vsake enote spodbujajo učence, da prevzamejo odgovornost za lastni napredek;

Cross-cultural skills – poglavja z veliko informacijami o življenju v angleško govorečih deželah;

Extra Special! – poglavja, v katerih so na voljo mini projekti, ki bodo spodbudili aktivno rabo jezika;

Pronunciation Spots – v vsakem modulu se osredotočajo na pogoste težave pri izgovarjavi in ponujajo naloge za vajo;

Grammar Summary in Wordlists – na koncu učbenika je povzetek vse slovnice in liste z besediščem iz vsake enote;

Zanimivi junaki, ki se pojavljajo v učbenikih, bodo pritegnili pozornost in spodbudili domišljijo učencev.



Učbeniško serijo sestavljajo:

- učbenik,
- delovni zvezek,
- priročnik za učiteja,
- CD-rom,
- spletna stran: www.mamcmillanenglish.com/hotspot

Rumour has it... ... our conference was a success - again!

by **Dolores Malić**

Here are some responses we got from the participants (taken from the internet survey):

"I like the programme of the conference, although I sometimes found myself wondering to which presentation to go to because they all sounded interesting to me."

"I like sharing experiences and this is a good opportunity to develop professionally."

"The theme of the conference was extremely topical, workshops were very interesting."

"Good topic, good presentations, good organisation, friendly and helpful organisers. What else would one want?"

"From the first day I became an IATEFL member I realized that's really IT! Finally something that's not just 'hot air' but useful for my 'mission'."

"I get sooo many ideas every year that I just can't wait for March to come!"

"The conference went well beyond simply being well organized. You just made it so easy to be a visiting speaker. Great conference helpers + responsive audiences: it does not get that much better!"

According to the survey mentioned above, the workshops you would like to see at one of our regular workshop Saturdays are the following:

- **Veronika Rot Gabrovec:**
Bridges and bogs, females and frogs
- **Mojca Belak:**
Managing movement
- **Sandra Vida:**
Pictures open up new worlds
- **Andreja Benčina, Maja Pintar, Valentina Batagelj:**
Special needs or special privileges?
- *The teacher's Bermuda triangle*
- **Mojca Grešak:**
From power struggle to relationship
- **Andreja Lakner:**
It works for me, why couldn't it work for you?
- **Tjaša Lemut Novak:**
Writing. CREATIVE writing
- **Katja Dragar:**
Can 6-, 7- and 8-year-olds learn English in English only
- **Eva Suhadolc:**
The catcher in the rye lovi v rži
- **Alenka Battelino, Lily Schweiger Kotar:**
Active student – relaxed teacher
- **Tanja Kejžar:**
Using film in teaching English
- **Mojca Grešak:**
From power struggle to relationship
- **Renata Bok Zelenjak:**
Multiculturalism in Britain – breaking down the stereotypes

Thank you all for taking the time to do the survey.

We will also take into consideration your comments on how to improve the conference. So we hope to see you again next year!

International IATEFL Slovenia's Conference 2011

The conference is coming of age,
so come and celebrate its birthday with us ☺

"2 KUL 4 SKUL"

The conference will be held 9. 3 2011 - 13.3. 2011
one of the key speakers *Leni Dam*,
the coordinator of the Learner Autonomy SIG - you
can read the interview with her on the previous
pages of this issue

Been there ... IATEFL 44th Annual Conference and Exhibition, Harrogate 7th – 11th April 2010

Learner autonomy is in the air

by **mag. Irena Šubic Jeločnik**

It's been 15 years since I was first completely thrilled by the experience of attending the local IATEFL conference in Ljubljana. Even though it was 'merely' a local event – and one which took place a decade and a half ago – it was brilliantly organized and hosted a range of renowned speakers such as Tessa Woodward, Penny Ur and Mario Rinvolucri. Most importantly, it offered a young student-teacher numerous opportunities for learning, but it also provided a chance for personal and professional growth, networking (although we weren't aware of it back then and we certainly didn't call it that) and for meeting world-class ELT authors in person, not to mention getting enormously inspired by the whole experience). I once even had the privilege to present a book we had written with my colleagues in my previous job. It was only during my child-bearing years and time between-jobs that I did not attend the local conference.

Once back to school and a busy working mum, I decided it was time to take my affectionate relationship with IATEFL to the next (and more efficient, I am desperate for efficiency) level. I registered as a speaker for the Cardiff conference last year and got accepted. I was exhilarated of course, preparing for weeks and reciting my speech in the car on my way to school and back home quite a number of times. That was the pain part which, however, brought along enormous gain.

Presenting at a huge international conference in itself requires thorough self-questioning, careful selection of what one wants to say and decisions on how to say it. It also requires some dusting on your field literature knowledge because you don't want to misquote a major author possibly sitting in the audience or go "Baaah?" when you are introduced to one.

On the other hand, you gain the opportunity to choose from and attend four hundred odd sessions, including plenaries by ELT celebrities, talks, presentations, workshops ... focusing on just about any aspect of ELT one could possibly desire. Moreover, you get to meet the people: teachers at various levels, teacher trainers, researchers, authors, speaker, all at once: you will turn-up 'musiking' together in a group at a workshop or doing some other kind of activity, mingle at the coffee stand, sit next to them in the plenary. After the sessions delegates from 'all walks of ... EFL teaching' usually hang around debating further about some points brought up in the presentation, exchanging experiences and e-mails and possibly even planning lunch or dinner together. Which brings us to the best part. Eventually, you may very well find some like-minded professionals to dine with and, not unlikely, actually make friends: after all, you have a lot in common!

This is when you find out that Slovenia is not exactly the most



Learner Autonomy SIG pre-conference event



Jeremy Harmer in concert

exotic or the poorest country and that it is not at all uncommon for enthusiastic teachers from many countries around the globe to come to the conference (more or less, or completely) at their own expense and consider it a holiday. Some cannot afford to come every year. Slovenian schools, likewise, are normally unable to finance a teacher attending the IATEFL conference but might contribute to cover a part of the cost. The alternative is to apply for Comenius funding which, again, is not very likely to be successful. So it is up to the teacher and his/her resourcefulness to secure the funds by saving up, suggesting the family to consider a plane ticket as a birthday present, and booking and paying well in advance so that you don't notice just how much you've spent.

Back to exotic: you will inevitably run into people from Bangladesh, Cameroon, Hawaii, Kazakhstan, Pakistan, Senegal, United Arab Emirates, Australia and New Zealand but also, of course, from the rest of Asia (especially China and Japan), Europe and some of the United States.

If you're especially lucky to have joined the right Special Interest Group, you basically get a family away from family. 'My' Learner Autonomy SIG is known to be the most heart-warming of all with Leni Dam, Lienhard Legenhausen, Richard Pemberton, Pili Uceira and others on the committee, that have managed to create a truly warm atmosphere where everybody feels genuinely welcome and important, where there's always plenty of heated discussion about edgy issues on the table (such as CLIL, for instance) and where creative ideas keep coming up. And we're all utterly dedicated to learner autonomy which we see as being central to any true learning and, indeed, education. New members welcome.

And what did we actually hear in Harrogate? Let's start with the LA Pre-Conference Event featuring several poster presentations (Rubena St. Louis – Venezuela, Latsouck Gueye – Senegal, and myself) that were followed by longer speeches on various aspects of or related to learner autonomy. Dieter Wolff talked about the long tradition of CLIL in Germany and how it could support autonomy (or was it the other way round? Either way, Leni Dam could hardly be convinced). Ann Fore-

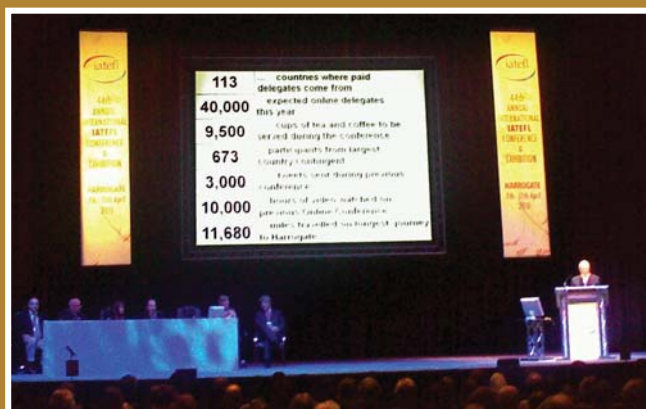
man, the 'blog lady' as she reports to have been called, suggested some practical ways to encourage learner autonomy in the form of recipes and menus. She presented her experience with creating tasks, engaging the students in using web tools and lots of functional language in class, the most widely applicable bit of advice certainly being: 'Stretch them but don't overwhelm them.' Do Coyle argued for placing the emphasis on learning rather than on grammatical chronology as well as for promoting teacher autonomy since it is essential for learner autonomy. She also stressed the importance of ensuring that the students own their learning. She concluded with a rather subversive proclamation of teaching being – a subversive activity.

On Thursday, the first 'real' conference day (up till then it was PCE), the LA SIG day at that, we started with Jane Nolan and Elizabeth Smith's presentation of student-centred feedback, which gave some useful suggestions such as recording your feedback and sending it to students as MP3 files to be listened to (and the students reported to have listened to it several times), studied and acted upon. Quite teacher (and student) friendly, not very time consuming and highly efficient (so I loved it). At the end we were even asked to note down our feedback to the presenters in groups and record it – experiential!

A slightly different view of autonomy was revealed by Martin Lamb through his talk about students' identity and how daring the teachers' attempts to destabilize and question it might be. He actually encouraged teachers to do so but at the same time warned us about the possibility of cultural imperialism which should be avoided at all costs. Ece Betil Arpacoglu and Azra Nihal Bingol from the newly formed Ozyegin University (Turkey) discussed the helpfulness of portfolios but failed to convince (not that we would not agree that they are helpful though), mostly because of their concept of portfolio which did not correspond to the general idea of what a portfolio actually is. Next, I'm afraid, was a jog in the park, a beautiful park with squirrels, a lovely playground and even a golf-course, where lots of families spend sunny afternoons, even on weekdays.



Back to basics: English breakfast



The feedback workshop was packed but we managed to give constructive feedback

Anja Burkert still considers herself to be a beginner in the field of autonomy although she took a very active part in organising last year's PCE. This year, she presented quite an advanced research into the level of autonomy of her students at Graz University. Likewise, Marcella Menegale of Ca' Foscari University of Venice, Italy, presented a research conducted among her students, teacher trainees, which showed, among other things, that the students are willing to take responsibility but think they lack the skill or strategies to do so, and that as much as 99% of the students do use foreign language (English) daily but they do not perceive it.

In the LA SIG open forum we were informed about the membership, the budget and the on-going activities of the group as well as brainstormed the way ahead. Some of the suggestions included more in-depth research into autonomy and its practises while some proposed a more practical approach (designing a 'list' of recommended LA class procedures, learner training for autonomy, describing ideal LA learning environment and alike).

The following days were spent at plenaries that you can watch on-line (Kieran Egan, Scott Thornbury and Ema Ushioda were amazing, simply must-hears), attending a variety of talks chosen on the basis of personal preferences (I still managed to find some associated with autonomy), visiting the exhibition but also trying to avoid the conference burn-out syndrome. The local Works bookstore can absorb you for a couple hours if you take it seriously, and there are other bookshops, too. And other shops, of course ... Catching up with old friends and IATEFL acquaintances over lunch at Wagamama or the local B.E.D. restaurant (witty menu and delicious local food) was also highly enjoyable. Staying at a proper English guest house and consuming a proper English breakfast every single morning rounded up the experience that every English teacher should 'immerse' themselves in every so often just to stay tuned to the essentials of his or her work.

What am I going to do next? Apply the things I learnt, enjoy my work, research, write, keep in touch and plan my time off in April 2011, perhaps sooner. The annual IATEFL conference is going to take place in Brighton next year. Would I recommend it? Take a wild guess.

You can take part in Harrogate Online by visiting their website <http://iatefl.britishcouncil.org/2010>. Besides many other useful things to find out you can also take a look at some of the Harrogate Conference events.

The students are human beings

by **mag. Irena Šubic Jeločnik**

At the IATEFL 44th Annual Conference and Exhibition that took place in Harrogate between 7 and 10 April 2010, I had the honour of conducting an interview with Leni Dam, author of the classic *Learner Autonomy 3: from theory to classroom practice* (Dam 1995), co-author of several other books, and author of numerous articles and speeches in which she has described the procedures and presented evidence that learner autonomy actually works. She started to develop her approach in a Danish secondary school back in 1973 as a response to the 'tired-of-school attitude' adopted by many of her students. As the current coordinator of the Learner Autonomy Special Interest Group she keeps spreading the LA virus – or 'blessingS' as she probably would say – on theoreticians and practitioners around the globe. Although she makes sure to be distinguished from 'all those professors', she will chat with them quite as comfortably as with an LA novice, a beginner teacher looking up to her – or a teenage learner of English, I suppose. Perhaps it is this aura of respect for the people, and enthusiasm for what she does that makes her so special, so warm and tough at once. She has collaborated with Lienhard Legenhausen, David Little, Richard Pember-ton, Ema Ushioda, Dieter Wolff – to name but a few – and she holds quite some common views with Scott Thornbury, she says. When catching her for this interview at the end of the second conference day, which she had been in charge of, she admits to being 'a little tired' but insists on carrying a box full of books back to the hotel.

THE 'WHY'

Why learner autonomy?

Why learner autonomy? (long silence) Well, there are many, many reasons. I suppose that one of the most important ones for me is the human aspect, the respect for the individual, that [the learners] are capable of taking charge of their own learning. That's the only way I believe they really learn. They don't learn unless they are involved themselves in their own learning.

And this is your experience as well?

Yes, absolutely. I really believe what Douglas Barnes says in his book *From Communication to curriculum* (1976) that 'to learn is to relate what you know already to new knowledge and that can only be done by the learner ...' He is not the only one to claim this, of course. But it supports the idea of learner autonomy.

Do you have any information as to how many Danish teachers or schools develop learner autonomy consciously and systematically? How popular is this approach in Denmark?

Not at all popular. Especially the term 'autonomous' is unpopular in connection with youngsters. Besides, the Danish system is opting for more tests and more control which is contradictory to the belief that students can be in charge of their own learning.

What about on the European and global level?

I have a feeling that the idea catches on in many countries and places outside Denmark. I know e.g. that it is the case in many parts of Poland and Spain where there is a certain respect for ... people. I suppose it has a lot to do with the culture of a country and the attitude to people in general. It is a matter of regarding the students as human beings.

DEVELOPING LEARNER AUTONOMY WITH A COURSEBOOK

In our context, teaching a 'major' subject, such as English, without a coursebook seems outrageous. Would you say that it is possible to develop learner autonomy with a coursebook?

That could be the case, yes. I would see what the coursebook can offer and how the important principles underlying the development of learner autonomy can be applied directly to the coursebook or in addition to the book. This could be the importance of choice, the importance of activities producing language, rather than reproducing language. And I believe that with the coursebook it is possible to give them choice, it is possible to change the activities a little bit, so it's not reproducing but producing things. And, what can easily be added to any coursebook is evaluation. To get students to evaluate their learning, to evaluate what's going on, develop an awareness of what they are doing. This is missing in most coursebooks, but is essential when developing learner autonomy. And also I think what's missing is clearly to tell the students what they are going to do and why they are going to do it. For example, an aim or a goal for the activity

in question. I think if the teachers are aware of what learner autonomy is and how to get their learners involved in their own learning ... it can be done, using a coursebook. But no doubt, without a coursebook things would be much, much easier.

How? And I ask this because in Slovenia you don't need to be convinced that it is possible to work WITH the coursebook as this is something everybody does. But how can the students learn without it (in a traditional primary school, for instance)?

I am afraid that this would be far too long an answer. It would be a whole article in itself, I think. The problem when using a coursebook is that teachers use it in a traditional way. But let's talk about this some other time.

OK, I'll take your word for it. But given that some teachers do teach without a coursebook, how can you replace it (the coursebook) as a handy reference for home study?

I believe that the logbook is a tool for that. Not really a replacement for home study, but a useful tool in connection with the coursebook. The students can show the parents what they are supposed to be doing at school and at home, what they have learnt. And from my own experience I can say that teachers really like the logbook because both teachers and students can actually see what they're doing, much more than having worked ... from page 20 to page 30. I therefore think a combination of a logbook and a coursebook could also satisfy the parents. I'm very much aware of the need for showing the parents that things have been done. This is what the logbook does. This makes the parents feel secure.

THE ROLE OF LOGBOOKS AND PORTFOLIOS

So you would say that logbook is central to learner autonomy?

Yes, I think that it's a very good tool. And I do think that it is the tool for developing learner autonomy. I have just published an article in *Maintaining control* (2009) with this title.



Leni Dam surrounded by SIG speakers at the 'pre-pre-conference event', the now traditional LA SIG dinner



After two long days and weeks of preparations she is happy to give an interview

What about the portfolio – it's becoming an increasingly popular tool for monitoring the students' progress?

Together with the logbook which describes the process of learning, there is no doubt that a portfolio containing products is a good tool for monitoring the students' progress. The problem with the European Language Portfolio (the ELP) is that the way it is used by many teachers is not how it is/was meant to be used. Very often the grid is used for checking what you can do – by teachers as well as learners. This can unfortunately be done without getting the learners involved in their learning. The European portfolio, as it is used in many cases, is to me not supportive of learner autonomy.

The European Language Portfolio, for instance, is huge and time-consuming to keep, especially if used together with a coursebook.

If the part of the ELP containing learners' products, the dossier, is used together with a logbook, I see this as a good tool for raising the learners' awareness of their own progress and as such supporting the development of learner autonomy. If used in this way, I do not see why the use of a coursebook should make any difference.

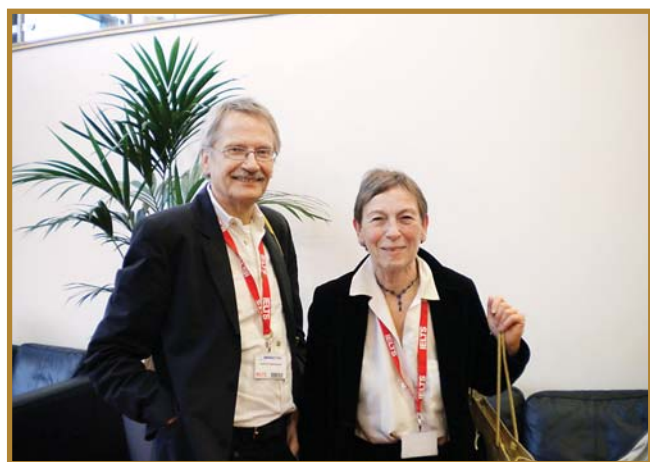
Thinking of developing learner autonomy at beginners' level, you recommend a picture dictionary.

It's a good tool at beginners' level. Not essential, but it's a good tool. I made them do a lot of activities from there. I believe that instead of using ready-made materials, it is a good idea to have the learners produce their own.

LANGUAGE LEARNING IS LANGUAGE USE

Your statement 'Language learning is language use' makes us see your students as being encouraged to produce (speak, write) the language. But how do you ensure sufficient, appropriate and relevant input?

Nowadays it is unthinkable that there is no target language (especially English) around the students (advertisements, computer games, etc.). In many cases teachers forget this; that learners bring their knowledge of language and language



Leni Dam and Lienhard Legenhausen

use into the classroom together with their world knowledge. It is a matter for the teacher to set up situations and activities where the learners can make use of and develop this language within the classroom. In addition to what the learners bring to the classroom, I would tell stories – they are cross-cultural – and sing songs especially at beginners' level and show bits of films in order to provide language input.

So you would try to bring in songs, stories and materials that would go hand in hand with their products.

The other way round. The products will be inspired by the stories told and the songs sung.

THE STRUCTURE AND THE QUESTION OF FREE CHOICE

Without a textbook or a fixed plan of work...

There is a fixed plan of work. There is some kind of structure. Otherwise there would be chaos.

You argue for the plan in terms of structure rather than the content.

The content is of course very important. But the content depends on what they're doing, what they are dealing with, what they produce within the structure of a lesson or a period.

Within such a framework, there is significantly more room for cross-curricular activities. How do the students respond to that?

When you say cross-curricular, what do you mean by it?

That they can go out and work on something connected with geography, for instance...

That would be similar to what happens in CLIL, really, wouldn't it? It is of course a very good way of engaging other topics and subjects in the language lessons; something that I can only support and something that the learners like.

How free are the students in choosing their topic?

Well, not completely free. You have to take the curriculum into consideration; what is possible, what is not possible. Within these limits the students can choose.

And how do you go about it?

What I'm trying to do and have to do, is to stay within the curriculum. This is also the case for the students. As I just said, within these constraints they can choose the content. My DVD It's up to yourself if you want to learn is an example of this.

ASSESSMENT

Could you outline the basic principles of assessment in 'autonomous' classes?

Like everything else in 'autonomous' classes, it is a matter of getting the learners involved, also when it comes to assessment. This is the teacher's responsibility. To set aside time

and space for 'daily' evaluative tasks done by the learners at the end of a lesson or a week, to raise their awareness of their own learning. It could be questions like: Which activity did you like best? Why? What do you know now that you didn't know this morning? Are you satisfied with your own work? Why/why not? Did you have good group work? Why/why not? It is my experience that these recurring reflections will lead to the learners' insight into what they can and what they can't do.

You recommend peer- and self-assessment.

I think that the sooner self-evaluation and self-assessment is introduced, the more open the learners will be for the official assessment. So in my classes, even though I was supposed to do formal assessment, I would introduce self-assessment from the very beginning. So that they were involved themselves. Dennis the Menace, who was one of my weakest learners, was constantly getting messages in other subjects that made him believe: 'I'm not good at this, I'm not good at that ...' And even though he was not good at reading or writing in English either, he experienced things that he was good at and things that he got better at. So he still had his self-esteem. He himself was very much aware of what he could and couldn't do (cf. Dam 1999). That's also why learners eventually become very good at peer-assessment. Years ago we (Lienhard Legenhausen and myself) conducted a research in one of my classes that showed a very high correlation between learners' self-assessment and an official test. Even higher than the teacher's assessment compared to the official test. (Dam and Legenhausen 1999).

DOES LEARNER AUTONOMY ALWAYS WORK?

Obviously, you are convinced that by adopting an 'autonomous' approach you gain a lot in terms of self-esteem, respect for the student and alike. Does it always work?

Nearly always. Yesterday I mentioned a case where I once took over a class where the whole situation was such that I couldn't get through with autonomy. There was a clash between two strong teachers and their views on teaching and learning. The one teacher was the form teacher who had had the class for five years, and the children adored her. The other teacher was me, their teacher of English, who had an altogether different approach. It just didn't work. The children did not accept it, my way, that is.

And you gave up (amazed)?

Yes, I did give up. If it had been just the children, I wouldn't have. But the relationship to this colleague was at stake. We just didn't agree. And the children felt this strongly. So I gave up. And I was lucky that we never had to share classes again.

How can we make sure that the students achieve the same standards as their peers in traditional classes?

I would claim that they do better, much, much better. They learn more, their language proficiency is better, their social attitude is better, their self-esteem is higher. That's my own experience with all the classes that I have had, and that's what Lienhard (Legenhausen) proved in our LAALE research (Lan-

guage Acquisition in an Autonomous Learning Environment, Legenhausen 2001). That the results are far above the results in any traditional teaching. Every student does better, not just the clever ones. But it is of course very much a matter of the teacher. Does she believe in the principles underlying the development of learner autonomy? Does she trust her learners to be capable of taking over responsibility? Is she supported in this? By the school leader, colleagues, parents?

THE TEACHERS AND THE STUDENTS

In an autonomous classroom – what is the teacher's job and what is the students' job?

The teacher is not really expected to teach anything, but is expected to support her learners in learning certain things. There is a big difference. Within an institution, the students are simply there to take part in a subject. It's not a free choice. So if they're there, they have to do something. However, I'm not surprised that a lot of our learners do not work in traditional teaching. I believe this is because they can see no way of applying the knowledge. So I try to get them involved with something that they can see as useful. What's important is getting them involved in the language and getting them involved with what's going on in class.

I also liked it yesterday when you said that autonomy is about making the learners and teachers comfortable and making them enjoy their work.

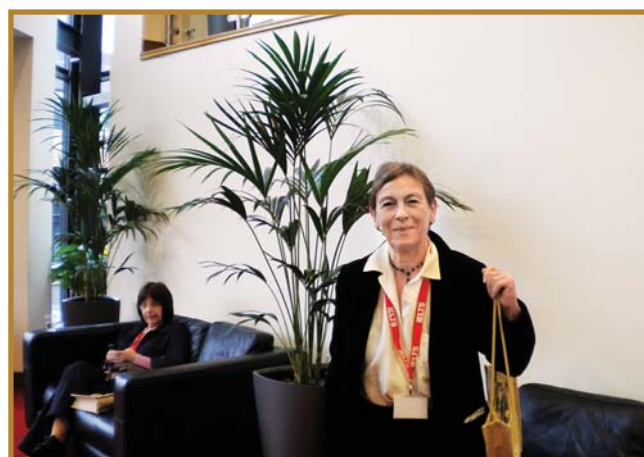
Yes, it's a combination. For both parts it is a question of how best to support learning.

Because it's not very common to see the need for the teacher to have fun in the classroom. Or the student, for that matter.

No, it isn't, unfortunately.

Once we have taken the path of learner autonomy – can we go back? Some people suggested yesterday (in the LA SIG day sessions) that it's impossible.

I would also say so. It is impossible to go back.



Off we go ...

So you are quite deep into it.

Yes, what do you expect after forty years? No, but seriously ... as teachers we have to ask ourselves: Why do we do this? Why do I ask my learners to do this? How do I do this? And with what result? As a teacher, I'm getting used to asking myself. If there's an activity in the coursebook and you ask yourself 'Why should they do it?' and if you realize it's ... [crap] ... then you should skip it. Are you following me?

Yes (laughing).

Why am I doing this? Why am I asking them to do this? That's all.

THE LESS YOU TALK, THE BETTER

Would you like to add something to encourage the teachers, calm down the parents, inspire the students?

I think that it's important for all parts that the learners can actually see that what they've spent their time on is worthwhile. They've achieved something. And I think it's the same with the parents. In my experience, for the parents it's important that the children are happy and that they've learnt something. And for the teacher it's also nice to know that. And that's why evaluation is so important. ... Richard (Pemberton), have you seen Lienhard (Legenhausen)?

As far as I am concerned, we are done (humbly).

No, but really, I think it's important. You need evidence. What

you have spent your time on. Day after day. (Lienhard turns up.) Where on earth have you been? Thank you Richard.

He's exhausted.

No, he's angry – waiting for me.

How can I help my learners to become autonomous? The teachers should think more about 'How do I best support my learners', not 'How do I teach them this or that?' This will have some influence on the activities done in class. Do I instruct them or do I get them engaged? Make sure there are at least two things they can choose between. So it involves thinking, not working so much. And you can do it while catching a train, you can do it while washing up, you can do it while walking. I don't like to think that it takes more work to teach in an autonomous classroom but it certainly takes more thinking. It's amazing. I do less work. I do more thinking but actually less work in the classroom.

But probably the effect is...

... better. Of course it's better, much better. As a teacher ... the less you talk, the better.

We have done quite a bit of talking today and it's a lot to process for a teacher caught in the buzz of the daily classroom routine plus all the paperwork. Still, having touched upon it, I am myself convinced that learner autonomy is the answer to most of the classroom problems and frustrations we have been facing recently. So, thank you for your time and for sharing your precious experience.

Thank you.

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Reading – reviving a dying art

by **Renata Bok Zelenjak**, *Gimnazija Jesenice*

Teenagers do not like reading, in fact, they hate it. So something needs to be done to enhance the will to read. I tried many things connected to curricula and the result was that they hated reading even more, especially, the prescribed literature. Therefore, I started a different approach by telling my students that they should read in English anything they want, be it *Cosmopolitan* or *Men's Health*. As long as they start picking up something remotely similar to paper in contrast to watching TV or switching on the PC. It bore some fruits; articles were short, within their realms of interest and vocabulary skills improved.

However I faced another problem that most teachers face, which is low school budget dedicated to English department. How do I maintain the interest in reading when school library offers only books like *The Mill on the Floss*, *Brave New World* and a couple of other titles not appealing to teenagers? Here are some tips how to enrich your school library without any expenses at all.

Here are some useful tips how to get books, magazines and newspapers for free. You need to do some networking and it pays off, our library has acquired more than 150 new books just in the last two years.

Tourists

The best donors are the British tourists as they read a lot while spending their vacations abroad and after reading their books they leave them in hotel rooms. Hotels usually keep them in their lost and found boxes for a while and then throw them away. Our English department teachers wrote a letter, signed and sealed by the headmaster as well, to the hotel managements and added a flyer, written in English, to be hung somewhere in the reception desk area explaining the aims of collecting and usefully recycling their already read books. Do not feel discouraged if you get just a couple of hotels to cooperate. It is more than enough, you pass them by twice a year and there are boxes of books waiting for you. It feels like Christmas, most of the books have been read only once and are in superb condition, what is more, we help also other language departments as also Italian, German and French books are donated. Our library now homes the whole Harry Potter collection, various war and science fiction books, some romantic novels for girls, authors like Terry Pratchett, David Lodge, James Baldwin and many more.

But just having the library is not enough, each class I teach gets a tour of library and some guidelines what types of books there are to be borrowed. There is no pressure just positive stimulus. If they read a book they get credits at oral examinations, we discuss the book, they express their opin-

ion and they need to use some of the new vocabulary they learned while reading the book. Naturally, not all students can be drawn to reading but every one who is counts. Their knowledge of the language improves, their imagination starts working - again and last but not least, they build up self confidence immediately after they get through their first English book, which makes them less reluctant to start reading the prescribed literature.

Airlines and embassies

Another very useful source are the airlines and embassies who have heaps of once read newspapers and magazines and in my experience are more than willing to send the used material to schools. The printed media, even if they are a bit out of date, are a great source for various types of exercises, for enriching the vocabulary and the knowledge of the world, photographs are often provocative and great for visual stimulus exercises, same topics covered in various newspapers give you material to discuss different genres and approaches to journalism; also different types of newspapers from quality to tabloid ones can be discussed, even the comics section can be a great warm up activity.

Some of you might comment "why bother, everything can be found on the internet anyway". True, but as many schools have internet access and projectors in many classrooms and the modern technology is used in many subjects, it gets monotonous and students do not pay as much attention as they should, and besides, they need to work more by themselves instead having everything brought to them on a silver platter, they get more engaged and therefore remember more. Students browse, read, discuss and think. What more would I want?

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18TH ANNUAL HUPE CONFERENCE IN OPATIJA, CROATIA



Opatija. The wind and the sea. And the sun. Oh, the sun.
Party, relax, sleep long and eat like a God. But, above all listen and learn!
Any kind of workshop you could think of. A pity though,
That volcano eruption. Well, the show had to go on.
I have enjoyed it immensely. Same time next year, I'm there.
Join the IATEFL. Whatya waiting for? Be a part of the teacher community. Almost for free.
And once you're done with the workshops... The urge to create and be better...

Teaching Creatively by *Mario Rinvoluceri (not)*

The lecture started off with the speakers making sure that as teachers we truly knew that all students are different and that we should not make judgements about people and their likes or dislikes. They exemplified these facts with the HSBC ad below and numerous proverbs, such as "One size does not fit all" or "One man's meat is another man's poison." Although I felt a bit like a child being lectured, I could see what they meant – the fact that our students are different can easily be forgotten in the process of preparing lessons according to our preferences and our ways of learning.



The lecture did focus on teaching creatively, but it did not tell us what to do in class (for some this was extremely disappointing), it rather encouraged us to think about our creativity and to discover how we can make our lessons more interesting, how we

can bring more variety into the classroom and how we can create more student and learning centred activities. The speakers proposed pictures, music and the use of the internet to trigger associations and to activate background knowledge and also to introduce new structures, vocabulary or topics.

They presented many varieties of activities for practising receptive and productive skills. What I found most useful was an activity where students would work in pairs and one would have to start talking about a given topic while the other listens. We did that as well with the teacher sitting next to us. Once our partner stopped talking we expected to do the same – talk about a specific topic... instead we had to repeat what our partner had told us. Ha. The entire room went: "O-Oh."
The moral: Listening is not only waiting your turn!

A technique of getting your students' attention was also presented during the lecture (I have tried it already and it really works... for a couple of lessons). Make an agreement with your students that when you shout out a part of a phrase, they answer with shouting out the other part of the phrase (you should change the phrase during the school year). The volume of your shouting should decrease in the second try – the point is to calm them down. For example:

Teacher (loudly): *Harry!*
Students (loudly): *Potter!*
Teacher (less loudly): *Harry!*
Students (less loudly): *Potter!*
Teacher (quietly): *Harry!*
Students (quietly): *Potter!*

Teaching can Be Fun with Films (Fun? Sort of.)
by *Anica Perković*

Love, Actually is actually a cute romantic comedy but I am not sure how appealing the students find it. The workshop/lecture focused on the activities that can be done before, while and after watching the film focusing also on how films are made and not only on the plot and grammar, which I think, was a good idea. The workshop was quite short and we had time for discussion - a few teachers pointed out that short You Tube clips work much better in a classroom, mainly because they are not so time-consuming.

A Lifesaver – English in Mind Resource Book Activities
by *Sandra Vida*

The workshop was truly a workshop; we were involved and performed the activities taken from the English In Mind Resource Book the speaker presented. The activities were mainly grammar based. There were not many people attending the workshop though – the workshop was scheduled was right after lunch. Oh, and the resource book – useful indeed.

Zen and the Art of Classroom Maintenance: What Is Quality of Life in the Classroom
by *Mark Andrews*

This was a sort of a wake-up call for all us workaholics out there and at the same time a reminder that we need to keep in mind that the world we live in can no longer be much different from the classroom we teach in, regarding technology I mean. Also, read:



Moodle in ESP Course
by *Polona Vičič*

Everyone in the room seemed to know what Moodle was. Personally, I had no idea, but it impressed me. Check it out yourself: <http://moodle.org/>.

“We Love Literature!” Teaching Poetry And the Short Story In English

by *Rebecca Charry Roje*

Yes, we do, and boy did we love the workshop. The room was packed with teachers (Some, hungry for ready-made handouts, actually became violent when they found out there was only a limited number of them) and in the end it felt like I was at a concert: “Yes, we want moooooore!” It was inspiring – it seemed as though not many teachers use poetry in class, but the workshop must have encouraged them to use it from now on. One of my favourite poems that the speaker presented was My Pappa’s Waltz by Roethke, but there were many more. The speaker with her enthusiasm made us feel like we owe poetry to our students.

My Papa’s Waltz

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother’s countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.



Playing with Words by Valentina Nikolovski
Now that was fun and useful too. Many different techniques were presented and performed, the vocabulary tennis, the questions’ dice, anagrams... The speaker showed us in practice exactly what the plenary speakers talked about in theory – CREATIVITY.



And some final thoughts:

Cat Got Your Tongue
I was feeling shy when my uncle came.
"Has the cat got your tongue?" he said.
He must have meant,
"Why aren't you talking?"
Because my tongue was still in my head.
— Adele Tolley Wilson

IDIOMS FOR IDIOTS:

'You can't cry over spilled milk!'
my mother always said.

'Life's not a piece of cake!'
she hammered in my head.

'That's the way it goes,
that's the way the cookie crumbles.'

My mother saved her idioms
for all my idiotic troubles.

Each group tries to make a bridge out of an A4 peice of paper and scissors.
Each group presents the bridge, others ask questions. OR
Each group tries to sell the bridge, the rest are potential buyers.

JUST LIKE TAKING CANDY FROM A BABY

(Gladys Shelley / Fred Astaire)

Benny Goodman & his Orchestra (vocal : Fred Astaire).

It was just like takin' candy from a baby
'Cause I couldn't resist you from the very start
You had me around your little finger
No trouble at all for you to tip toe in my heart
It's the first time that I lost my head completely
Oh you swept me off my feet just one, two, three
It was just like takin' candy from a baby
The way you stole my heart away from me

For teachers at a conference:

Think about

- 3 things you learnt today
- 2 things you can adapt to your needs
- 1 question you might have

For students in class:














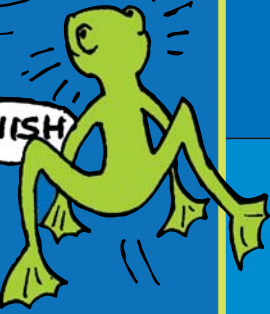



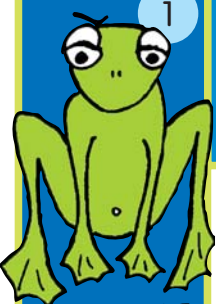


Thinks about

- 3 things you learnt today
- 2 things you did
- 1 question you have

Then share your ideas.

A game to use in the classroom

by **Mojca Draksler**, *Mint International House Ljubljana*

9 DANCE	10 DRIVE	11 	12 MEET	13 MAKE	14 PLAY	15  WHERE AM I?
8 LISTEN	35 WAIT	36 	37 BREAK FOR NAP ZZZ 	38 WASH	39 BREAK	16 
7 DO	34 USE	53 WRITE	54 CAN	55  STORK THE MURDERER	40 COME	17 READ
6 	33 SWIM	52 SPEAK		56 	41 	18 HAVE
5 CLEAN	32 TELL	51  LUNCH BREAK	 FINISH	57 LIVE	42 LIKE	19 RELAX
4 COOK	31 	50 ARRIVE		58 THINK	43 LOOK	20 SEE
3 CALL	30 TAKE	49 FIND	60 LEAVE	59 GET	44 STAY	21 
2 BUY	29 STUDY	48 WORK	47 WATCH	46 	45  STORM!	22 SMOKE
1 	28  ACCIDENT!	27 SPEND	26 	25 BE	24 GO	23 SKI

If you arrive at 6, 11, 16, 21, 26, 31, 36, 41, 46, 56 you can progress / jump over for one more space without doing a language example. You have to wait for one turn if you arrive at 15, 28, 37, 45, 51 and you have to return to start if you arrive at 55.

Dice also for subjects: 1 = I, 2 = you, 3 = he/she/it, 4 = we, 5 = you, 6 = they

Cards for time / tense markers Cards for affirmative, negative and question sentences

You can find the empty grid on our website <http://www.iatefl.si>. You can then print it out and make your own game.



English competition for second and third year students

by **Beti Kerin**, Secondary School English Competition Coordinator



3rd year

The competition started in February with 576 participants in five categories. Paper 1 and Paper 2 tested the students' reading comprehension, their knowledge of American culture and customs, and their use of language in terms of grammar and vocabulary.

The top 15 % of the students in each category were then invited to the national level of the competition, where they were asked to produce two pieces of writing: a comment on their teacher's blog and an essay.

The third part, i.e. the oral part of the competition, was held in April for the top four students in the A1 category and top three in all other categories. Unfortunately, three of them were unable to attend the interview with the examiners, which brought the number of the students down to thirteen. The students had been asked beforehand to send in their three favourite topics, which were then discussed with the examiners.

The competition has confirmed once more that our students' command of English is excellent and as far as their knowledge is concerned, they are all winners. It was great pleasure to read and listen to all those great ideas that students not only shared with us, but shared in grammatically complex structures and an advanced level vocabulary.

I would like to say that we are very sorry to have had to bring forward the oral examination dates, but the new regulations by Ministry of Education and Sport declare that all competitions have to be held before May. Next year, however, there will only be the regional and the national written parts as we are dismissing the oral part.

There is more news for students and teachers from the Gorenjska region, namely, next year you will be able to take part in the competition at Jesenice Grammar school, which you will probably find much more convenient than having to travel to Ljubljana.

Number of participants

Category	Regional level	National level Written part	National level Oral part
A1	340	49	2
A2	61	10	2
A3	39	5	3
B	101	17	3
C	35	6	3
Total	576	87	13

A1 category: grammar school

A2 category: vocational grammar school

A3 category: schools with International Baccalaureate programme and European Classes

B category: secondary vocational schools

C category: second foreign language in grammar schools and secondary vocational schools

Number of award certificates per categories

Type of award certificate	A1	A2	A3	B	C	Total
Gold	7	1	1	3	1	13
Silver	9	2	2	3	2	18
Bronze	33	7	2	11	3	56
Total						87

2nd year

When we were considering the type of the second year students English competition, we agreed that it had to be creative so we decided on the competition in making short films in three different categories, with the restriction of the correct and creative use of the following ten expressions: ANCIENT, RECHARGEABLE, THE NINETIES, KNOWLEDGEABLE, VEGETABLES, VELOCITY, INTIMIDATED, INDUSTRIOUS, LENGTH, HOMESICK. The films were to be made in groups of three to five students sharing different tasks.

Not surprisingly, the students showed a great deal of creativity and skills in film-making. In 18 schools across Slovenia, they produced 26 interesting, funny and/or horror four-minute films.

Having learnt from this experience, we are currently working on making changes to the assessment criteria that didn't seem to cover both, the art of film-making and the use of English. Anyone interested in working with us, especially in the assessment of the creative part, is more than welcome. You can e-mail as at info@iatefl.edus.si.

Number of award certificates per categories

Type of award certificate	A	B	C	Total
Gold	9	3	0	12
Silver	15	0	0	15
Bronze	35	0	0	35
Total				62

A category: grammar schools

B category: secondary vocational schools

C category: second foreign language in grammar schools and secondary vocational schools

I would like to thank all the teachers for all your help in the competition, as none of this would be made possible without you, and all the students for participating. I do hope you have all enjoyed it. Have a nice holiday and see you next year ☺



Turistična agencija TWIN se s kulturno-izobraževalnimi potovanji ukvarja že 15. leto. Udeležence naših potovanj smo popeljali že povsod po Britanskem otočju, pa tudi drugod po Evropi so spoznavali lepote, druge običaje in ljudi ter kulturno-zgodovinske spomenike.

Specializirani smo za potovanja v Veliko Britanijo in prav zato skozi vse leto organiziramo tudi izlete v London. Z nami je na Otok potovalo že več kot 19.000 udeležencev, saj ponujamo odlično izvedbo po ugodnih cenah. Ponujamo zagotovljene odhode skoraj vsak konec tedna.

Odhodi so vedno iz Ljubljane (oz. pri skupinah vsaj 25 udeležencev izpred šole) in potem do enega od Ryanairovih letališč v Italiji ali Avstriji. Program je v celoti voden s strani našega vodnika, a izletov ne bi mogli izpeljati brez spremljevalnih učiteljev iz šole. Nastanitev je vedno v dobrih hotelih in s samopostrežnimi zajtrki.

Ker v Veliko Britanijo potujemo pogosteje kot večina ostalih slovenskih organizatorjev potovanj, ponujamo odlično in preverjeno izvedbo. Naše cene običajno tudi že vključujejo javni prevoz, večino vstopnin in eno večerjo. Cene so odvisne predvsem od termina odhoda in vaše fleksibilnosti pri odhodu.

Več informacij na www.twintur.com
ali na brezplačnem telefonu **080 1025**
ali v poslovalnici na **Poljanski cesti 22** v Ljubljani.

Podelili smo 11 brezplačnih mest za 3 dnevni letalski London.



UNIVERSITY of CAMBRIDGE
ESOL Examinations

Authorised Centre

Mint International House je sponzor nagrad na državnem tekmovanju iz angleščine za osnovne in srednje šole.

Jezikovni in izpitni center Mint International House je od leta 1996 zrasel v eno največjih in najuglednejših jezikovnih šol v Sloveniji. S pridružitvijo mednarodni organizaciji International House World Organisation (IHWO) in priključitvijo Centra za tuje jezike (CTJ) – obe organizaciji sta bili ustanovljeni leta 1953 – ter s sodelovanjem z Univerzo Cambridge, predstavlja Mint International House povezavo najboljšega domačega in tujega znanja ter vez med tradicijo in kreativnimi ter dokazano učinkovitimi modernimi metodami in pristopi poučevanja.

Izpostavili bi radi predvsem:

1. **mednarodna izpopolnjevanja za učitelje**
Univerze Cambridge ESOL in IH.
2. od 2008 smo **izpitni center Univerze Cambridge ESOL**.
3. Od leta 2008 **podpiramo državno tekmovanje** iz angleščine z bogatimi nagradami za najboljše.

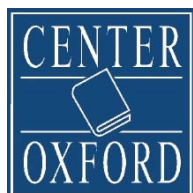
Več o Mint International House na www.mint.si

Mint International House jezikovni in izpitni center

Kersnikova 1, Ljubljana

www.mint.si

Sponzorji nagrad



CUP

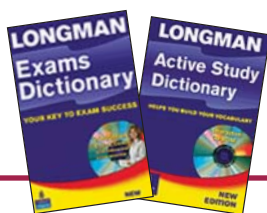
Cambridge University Press



Šolski epicenter je blagovna znamka znotraj Izobraževalnega založništva DZS d. d., ki poleg lastnih gradiv za učenje tujih jezikov trži tudi gradiva priznanih tujih založb. Za letošnje nagrajence smo izbrali nagrade založbe *Pearson Longman*, in sicer najuspešnejša slovarja, namenjena dijakom, *Longman Exams Dictionary* in *Longman Active Study Dictionary* ter priznane romane v izvirniku v izdaji založbe *Penguin*.



ŠOLSKI EPICENTER



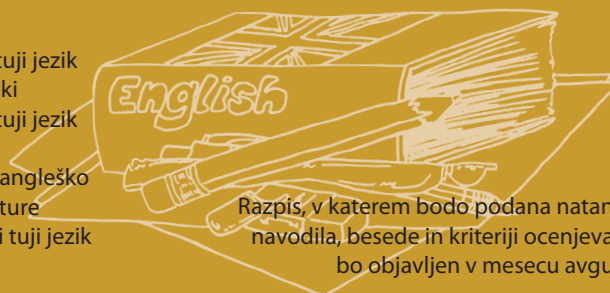
Za več informacij v zvezi z našimi gradivi smo vam na voljo na elektronskem naslovu bojana.mihelac@dzs.si in telefonski številki **01/ 30 69 842**.

OBVESTILO O TEKMOVANJU ZA DRUGI LETNIK 2010/11

Obveščamo vas, da bo tekmovanje za drugi letnik v naslednjem šolskem letu podobno kot v preteklem. Dijaki bodo v skupini od 3 do 5 dijakov posneli **DOKUMENTARNI PRISPEVEK** v angleškem jeziku, v katerem bodo morali uporabiti določenih deset besed.

Dijaki bodo tekmovali v štirih kategorijah:

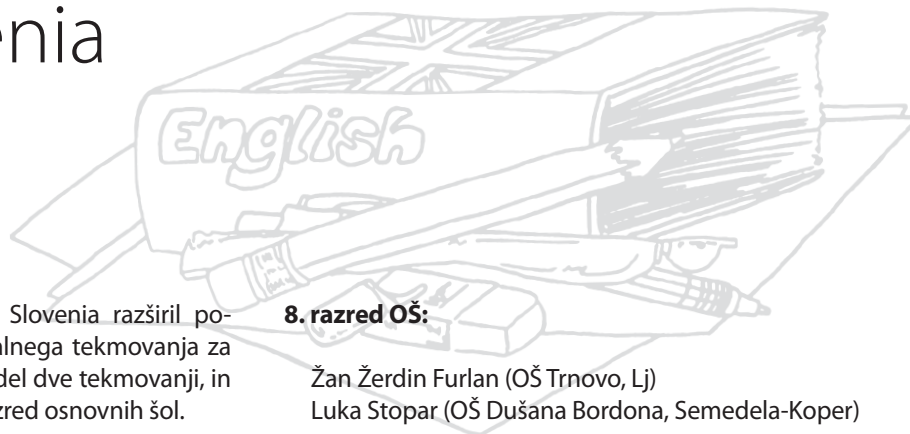
- A** za tekmovalce drugega letnika, ki se učijo angleščino kot prvi tuji jezik in obiskujejo katerokoli gimnazijo vključno z evropskimi oddelki
- B** za tekmovalce drugega letnika, ki se učijo angleščino kot prvi tuji jezik in obiskujejo katerokoli 4-letno strokovno šolo
- C** za tekmovalce drugega letnika, ki so več kot eno leto bivali na angleško govorečem področju in tiste, ki so v oddelkih mednarodne mature
- D** za tekmovalce drugega letnika, ki se učijo angleščino kot drugi tuji jezik in obiskujejo katerokoli gimnazijo ali 4-letno strokovno šolo.



Razpis, v katerem bodo podana natančna navodila, besede in kriteriji ocenjevanja, bo objavljen v mesecu avgustu.

PODELITEV ZLATIH PRIZNANJ IN NAGRAD – tekmovanja iz znanja angleščine IATEFL Slovenia

by **Tjaša Lemut Novak**



Z letošnjim šolskim letom je IATEFL Slovenia razširil ponudbo tekmovanj. Poleg že tradicionalnega tekmovanja za srednješolce (3. letnik), je na novo uvedel dve tekmovanji, in sicer za 2. letnik srednjih šol ter za 8. razred osnovnih šol.

Obe tekmovanji sta temeljili na ustvarjalnosti. Pri 8. razredih je bilo to predvsem kreativno pisanje, razmišljanje itd., pri 2. letnikih pa so svojo kreativnost lahko pokazali v filmskem izdelku. Obe sta bili dobro sprejeti, zato se z naslednjim šolskim letom nadaljujeta.

Ob zaključku letošnjih tekmovanj pa je IATEFL Slovenia pripravil tudi slovesno podelitev nagrad najboljšim. To so bile tako knjižne nagrade, kot tudi izpiti jezikovne hiše Mint International House ter celo 3-dnevni izlet v London, ki ga je podarila turistična agencija Twin, za prvovrščene v vseh kategorijah tekmovanja za 3. letnike.

Prireditve se je udeležilo okoli 150 tekmovalcev, mentorjev in staršev. Po uvodnem pozdravu predsednice IATEFL Slovenia Jasne Capuder Sedmak, so si vsi lahko ogledali gledališko predstavo improlige – v angleščine ter po »izboru« občinstva (žanre, teme ... so določali gledalci). Sledila je podelitev nagrad prvovrščenim:



Vsi zmagovalci (8. razred, 3. letnik) skupaj s predsednico društva IATEFL (v sredini) in obema koordinatorkama tekmovanj (skrajno levo in desno)

8. razred OŠ:

Žan Žerdin Furlan (OŠ Trnovo, Lj)
Luka Stopar (OŠ Dušana Bordona, Semedela-Koper)

2. letnik SŠ:

kategorija A:

Barbara Kompan, Ana Pflaum, Tjaša Jerman, Urška Ljubi, Tea Žagar (*Gimnazija Poljane, Lj*);
Maša Grošelj, Eva Letnar, Valentina Hajdinjak, Petra Hertl (*Gimnazija Poljane, Lj*)

kategorija B:

Helena Matič, Tamara Horvat, Saša Cigut (*Srednja zdravstvena šola Ms*)

3. letnik SŠ:

kategorija A1:

Živa Drakulić (*Gimnazija Škofja Loka*);

kategorija A2:

Simon Dobelšek (*ŠC Nm, Srednja elektro šola in tehniška gimnazija*);

kategorija A3: Jure Kukovec (*II. gimnazija Mb*)

kategorija B:

Eldina Kolaković (*Ekonomška šola Lj*) in Nenad Stojanović (*ERSŠ, Lj, Vegova*)

kategorija C:

Miha Rajh (*Gimnazija Ptuj*)

Predstavi in podelitvi je sledil še tretji »p« - pogostitev. Ob klepetu se je naš večer tudi prijetno zaključil. Hvala vsem, ki ste bili z nami, podpirate naše delo oziroma sodelujete z nami – predvsem pa hvala vsem mentorjem in tekmovalcem, ki ste se udeležili naših tekmovanj. Hvala za zaupanje in upamo, da se vidimo ob letu osorej.

Do takrat pa – Prijetno Poletje Pa Pridno Počivajte.



Nastop skupine imprologice – v angleščini ter po »izboru« občinstva (žanre, teme ... so določali gledalci)

Zmagovalke v skupini 2. letnik – kategorija a (poslele so zelo zanimiv filmček, ki si ga lahko ogledate tudi na YOU TUBu)



Predstavnica zmagovalne ekipe v skupini 2. letnik – kategorija b (tudi njihov film si lahko ogledate tam; link je na spletni strani IATEFL Slovenia)

Tv limonada (Juan bi rad riž, a natakari ni Azijec)



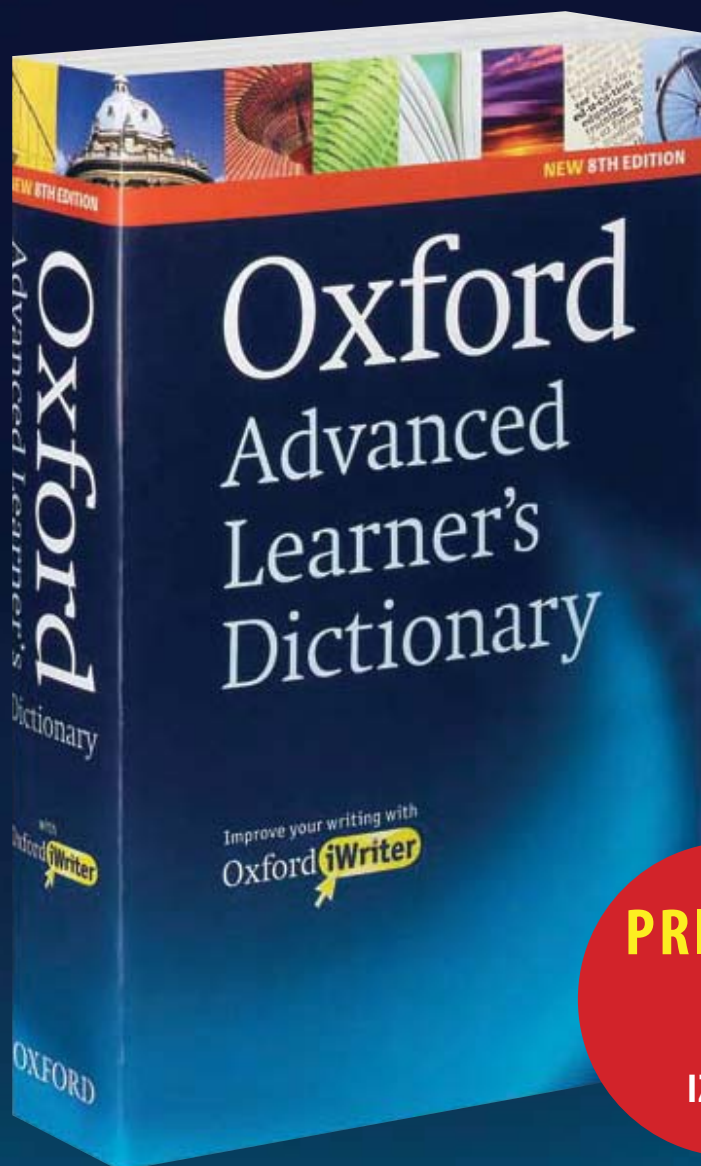
Tv detektivka (s povečevalnim steklom se lahko ugotovi, da je stvar, ki jo opazujeta – riž)



Zmagovalec tekmovanja za 8. razrede OŠ, Žan Žerdin Furlan (poleg zelo uporabne knjižne nagrade je prejel tudi izpit Mint International House, ki mu ga je podelila Mojca Hergouth Koletič)



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