The APPI eJournal

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Associação Portuguesa
de Professores de Inglês

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Cover photo: Vindimas in Melgaço by Anna Pires

Editorial

Welcome to the fourth edition of the online version of The APPI eJournal.
We have the honour of presenting varied types of articles written by worldwide international famous writers as well as Portuguese members.

Punctuation and different forms of writing according to the target audience, making the most of course books, using poetry and storytelling improvisation to let the students overcome some difficulties in expressing themselves, raising language awareness and encouraging learner autonomy through multimedia, involving students and the school community in project-based learning constitute a few examples of subjects tackled in this issue.

Considering the very important role played by Desmond Rome in the art of teaching English and teacher training in Portugal, as well as the creation of the Portuguese Association of English Teachers - APPI - of which he was member no. A-2 and member of the Fiscal Board until his death in July 2014, and considering his presumed will according to the interpretation of the Desmond Rome legacy representative, the Desmond Rome Scholarship (DRS) was created, to be attributed by APPI. So this year the DRS was awarded to Carmen Bäuerle and Elsa Carneiro who attended and enjoyed a two-week course which gave them a myriad of ideas to put into practice in the classroom and beyond.

At the request of some APPI members, we have shared our participation at the IATEFL Conference 2019, highlighting a few sessions we have considered of good value.

We hope you enjoy reading this edition – and we look forward to receiving *your* contribution to future editions.

Anna Pires
Fitch O'Connell
Judite Fiúza

Editors

New Marks for Old

David Crystal

The Internet presents teachers with a new linguistic world, in which we see departures from traditional Standard English usage. This article explores some of the interesting things happening to punctuation, especially among younger users.

Two big things have been happening on the Internet, in relation to orthography. New styles have proliferated; and old punctuation marks have begun to develop new meanings.

Regular emailers will have encountered the new styles, and may use all of them. One I call orthographic minimalism - the omission of punctuation marks, avoidance of capitalisation, and the use of nonstandard spelling. So not long ago I got this message from a colleague:

dave sorry but i wont be able to get to the meetintg after all

I don't react by sending a return message:

Mike, it's about time you learned to spell. There is only one 't' in meeting.

I recognise a busy person who wants to send a message off as quickly as possible without bothering to correct it. There is no problem of intelligibility. He has got his message across. And he is not alone. There

are millions more like him sending messages like this every day. It is a new style which some may not like, most tolerate, and many welcome.

Some commentators have concluded from this that punctuation is on the way out. But actually, minimalism makes up only a tiny percentage of the written language that is 'out there'. And it has to be weighed against the opposite style: orthographic maximalism. Here's another message I received, after telling someone about a successful enterprise:

That's fantastic!!!!!!!!!!!!

There were only a dozen exclamation marks. I've had messages with 20 or more. I've also seen multiple question marks, and all kinds of odd mixtures, such as ??!???!! This is novel. I know no precedent in the history of language for this sort of thing.

These styles are of course characteristic of informal e-communication. The more formal the interaction, the less they are

likely to occur, and the more they will be construed as inappropriate. So it's important for youngsters experimenting with Internet styles to realise that breaking the conventions of the standard language is dangerous in certain settings. It is not likely to be appreciated if an employer reads an e-application:

I hope you think i;m the right person for this job :)))

We need to be able to style-switch. My apologetic colleague later that day sent me a summary of a paper in perfect standard English, with every orthographic convention respected. That is the norm. Competent users of English have different orthographic styles at their disposal just as they have different tones of voice. The longer the message, as in blogging and most Web pages, the less likely we are to encounter nonstandard orthography. Minimalism has been noticed because it is characteristic of short-messaging services. After all, if we have only 160 or 140 characters to play with, we are likely to make economies in the area where intelligibility is least threatened, such as punctuation and capitalisation. We need to recall that punctuation arrived relatively late in the history of English. The earliest Anglo-Saxon texts have no punctuation - sometimes not even spaces between words. Yes, there are cases like *Eats, Shoots and Leaves* where there is ambiguity, but these are infrequent.

A consequence of minimalism is the emergence of new uses of old marks, and here the period takes center stage. In instant messaging and a great deal of social forum chat, we see the

punctuationless style as a norm. The screen boundaries suffice to mark sentence-ending, and there are few sentence sequences which need to be separated by a period. Users sense this, so that even those who would routinely use a period in other writing find themselves dropping it when engaged in a written exchange where there are pressures of space. The line-break has taken over the function. We don't need both.

What I wasn't expecting, in analysing exchanges between young people (and increasingly among the less young) was to see a shift in the semantic values attached to the period. In a style where the default punctuation is zero, any marks are likely to take on new values. Traditionally, the period is the 'neutral' mark, conveying the least amount of emotion. If zero becomes the neutral mark, then the role of the period will change. It will convey to the reader that something semantically extra has been added. And this 'extra' is some indication of seriousness, aggression, sarcasm, and other such emotions. I found many examples like this:

A: what time do we meet
B: seven oclock [=neutral]
B: seven oclock. [=I've told you already. You should know, stupid!]

The use of a period may also express finality. Starting a chat is easy enough. Ending it is much trickier, as we never know whether our interlocutor is going to add an extra message. The period is a useful way of saying 'I'm finished' or 'I'm winding up', as here:

A: 11-12 tomo is a v good time to call.
B: excellent.

Emoticons do the job very well. Instead of 'excellent', H might have typed :)), or some sort of emoji.

What we are seeing here, then, is a stylistic shift. A new variety of English has emerged in these Internet settings, and motivated new patterns of usage, which include a realignment of some semantic values in punctuation. There are also pragmatic factors underlying the development - ergonomic factors to do with the ease and speed of typing, and fashion factors reflecting the informality, spontaneity, and playfulness associated with electronic communication. A traditional view of punctuation is not going to help in explaining what's going on electronically; nor, of course, is an account of what's happening on the Internet going to help in relation to traditional writing. From a teaching point of view, the primary aim must be to ensure that students know the nature of the linguistic differences, and are able to 'translate' between styles as occasion demands. That's the aim: to become MPs - Masters of Punctuation.

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Reading Comprehension Questions in ELT Coursebooks. A Waste of Time?

Nicolas Hurst

Reading comprehension questions follow reading texts in every unit of every ELT coursebook. But what kind of comprehension questions are best? What kind are most effective? This short article will hopefully help us have a better picture of what we can do after our learners read a text in our 21st century ELT classrooms.

Introduction.

When we think about the coursebook materials we use in our ELT classrooms we expect them to be both effective and affective; this means that they expose the learners to language in authentic use through varied texts, they help learners to notice the salient features of the English and they provide learners with opportunities to use the language for communicative purposes. In addition, the materials should achieve impact so that they arouse and sustain motivation, promote the use of various cognitive processes and stimulate aesthetic and emotional involvement (see Tomlinson, 2010).

Approaches to texts and tasks.

Most ELT coursebooks, in their approach to reading texts and reading comprehension, follow a fairly standard kind of 'top-down' pedagogic framework. There is some kind of 'lead-in' where learners' interest in the topic/text is encouraged; a pre-reading task perhaps predicting language or information that may be present in the text; a quick, preliminary reading of the text ('skimming') to check these predictions; a closer reading for specific information ('scanning') sometimes connected to true/false questions or filling in a table; some language work arising from the text often connected with vocabulary development; then, finally, some more general

questions related to text interpretation or personal experiences in relation to the topic (see Scrivener, 2005, p.187).

With regard to different types of reading comprehension questions, there are several taxonomies available (of varying complexity). These taxonomies detail the variety of ways in which the concept of 'comprehension' can be approached (see, for example: Johns &Davies, 1983; Kern, 2000; Grabe & Stoller, 2001). For example, imagining a text about a friend, John, and his holiday in Italy we can identify six basic types of comprehension questions: (i) Literal comprehension: How many times has John visited Italy? (ii) Re-organisation: John was born in 1948, he died in 1968. How old was John when he died? (iii) Inference: Is Italy John's favourite holiday destination? (iv) Prediction: Is John going back to Italy next year? (v) Evaluation: Has Italy always been so popular with British tourists? and (vi) Personal response: Would you like to visit the same places as John did? (see Day & Park, 2005, pp. 62-64).

Local teaching materials.

A brief survey of the types of post-reading activities proposed in two locally-produced coursebooks (one 7th grade and one 10th grade) produced the following overall results:

Comparison of Post-Reading Activities		7th grade percentages	10th grade percentages
Total number of post-reading activities/exercises		100	100
a)	Standard reading comp. questions	19.7	10.4
b)	True/False questions	7.0	4.2
c)	Sentence completion	9.9	8.3
d)	Join sentence halves	9.9	2.8
e)	Vocabulary related	16.9	18.1
f)	Matching: pix/topics/texts	8.5	10.4
g)	Fill in tables/ diagrams (info. transfer)	4.2	7.6
h)	Others	17	38.2

The kind of activities which require learners to think, understand and produce a personal response were very scarce: only 6 instances in the 7th grade book and 15 instances in the 10th grade book. There is a lack of questions which focus on higher order thinking skills (see Anderson et al, 2001); reading comprehension questions should include verbs (concepts) like categorise, examine, compare, contrast and organise so that learners can analyse the text; or verbs like judge, critique, defend, criticise so that learners can evaluate the text; or verbs like design, build, plan, devise, invent or construct so that learners can create something new, their own meanings resulting from reading the text. Besides, more account should be taken of the connection between cognition, emotion and learning, coursebooks should offer texts and tasks which provide texts that create some kind of positive, emotional response in the learners. "Neuroscience (i.e. the study of the central nervous systems – the study of the brain) provides evidence […] that emotion […] casts a fundamental and powerful influence on cognition, learning and memory." (Masuhara, 2003, p. 351).

Reading comprehension tasks should also align more specifically with issues related to motivation (see Dornyei, 2001). There should be a greater focus on the learners' interests in relation to the topic. This means not just including a convenient text that popped up on the internet that 'fits' the topic, followed by boring 'traditional' reading comprehension questions, as evidenced in the two coursebooks mentioned above. In both cases, approximately a third of the reading comprehension questions are focussed on the manipulation of language (in general or specific items of vocabulary) which means that the learners are dealing with the text as a linguistic object rather than as a vehicle for the public expression of meaning(s). There is little evidence to suggest that texts and tasks are viewed as stimuli for add-on activities related to language production or related to alternative modes of responses, perhaps through drawing, drama or other creative arts.

The reading comprehension questions should be more varied and not so predictable; there is an over-reliance on the type of questions which just require the learners to 'fish' for the relevant item of information or language which is so strongly cued in the question that they may not even have to understand the meaning of the question in order to get the 'right' answer! Therefore, the text and post-reading tasks must provide/generate something NEW and not just 'accept' what the learners can easily identify or already know (see Applegate, Quinn & Applegate, 2002). Coursebooks should provide texts and tasks which provide the learners with multiple opportunities to make connections and/or comparisons with their own past experiences and/or their own lives, to develop their critical competences when reading: "Students who engage in critical literacy become open-minded, active, strategic readers who are capable of comprehending text at deeper levels. They understand that the information presented in texts, magazines, newspapers, song lyrics, and websites has been authored from a particular perspective for a particular purpose" (McLaughlin, 2012, p.439).

The attitude to the target culture(s) and language should be positive, allowing for some issues related to 'intercultural citizenship education' to be explored without undermining individual learner identity. The comprehension questions should facilitate learner success and autonomy with a greater emphasis on individualisation and personalisation: each reader produces their own 'truth' in relation to what a text means. In this way, levels of learner interest and involvement may be increased. As has been known for quite some time now: "In the absence of interesting texts, very little is possible." (Williams, 1986, p.42). There is an obvious connection between 'text topic' and learner motivation and participation, but we should also consider 'text type' and 'text genre' (see Hurst, 2014) in our efforts to provide our learners with varied reading experiences.

Recommendations.

1. Post reading activities/questions should be content based. Reading texts are sources of knowledge [meaning] (see Snow, 2005)

2. Post-reading activities/questions should allow the learners to use all the/their language and not just practise specific language items or structures (see Gilmore, 2007)

3. Post-reading activities/questions should promote skills integration e.g. summary writing (see Alderson, 2005)

4. Post-reading questions generated by the learners can help them to become critical yet collaborative readers; teachers can encourage them to ask and answer the questions they posed (see Hedge, 2008)

5. Post-reading activities/questions should accommodate a range of cognitive processes from LOTS to HOTS (see Tomlinson, 2010)

6. Post-reading questions/activities should encourage learner awareness, development and use of specific reading strategies (see Khaki, 2014)

7. Post-reading questions/activities should allow learners to express their personal perspectives and connect with other viewpoints (see Kern, 2008)

8. Post-reading questions/activities should require the learners to interact: they should be pushed to elaborate, extend, clarify etc. in communicative contexts (see Swain, 2005)

9. Post-reading questions/activities should have an intercultural dimension; C1 and C2 identities, values, beliefs etc. interacting (see Byram et al, 2002)

10. Post-reading questions/activities should help learners develop their 21st century skills: The 4 Cs [or more?] (see Trilling & Fadel, 2009)

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Lifting Poetry off the Page
Annie Altamirano

Students can learn how to use grammar in their own writing by studying how poets do—and do not—abide by traditional writing rules in their work. Poetry enables teachers to teach their students how to write, read, and understand any text but it can also be used as a means to build empathy and understanding. In this way it can be a vehicle for messages of social justice, bringing our attention towards and better conceptualising injustices, and helping us cope with such injustices.

Through a practical classroom-based approach I will show how to enable students to engage confidently with poetry while becoming aware of social issues.

Introduction

Reading original poetry in class can foster trust and empathy in the classroom, while also emphasising writing, speaking and listening skills. Students who don't like writing may like poetry as it can become a gateway to other forms of writing. Students can learn how to use grammar in their own writing by studying how poets do—and do not—follow traditional writing rules in their work. Poetry can teach writing and grammar conventions by showing what happens when poets strip them away or pervert them for effect.

Poetry enables teachers to teach their students how to write, read, and understand any text but it can also give students a healthy outlet for surging emotions.

I would like poetry to become a choice that enriches the time spent in the classroom for teachers and students, letting poetry be poetry working with it, in all its forms, in ways that foster memorable and informed encounters and create satisfying experiences that can potentially live creatively in future activities. If a poem is to become more than the object of critical attention, it has to be lifted off the page through voicing the text either out loud or on the inner ear. Therefore, there is great potential for it to be used to build empathy and bridge gaps of understanding between people who come from differing backgrounds making it a vehicle for messages of social justice.

I will now present four activities on the topic of being displaced based on a poem by Carol Ann Duffy, which can be used with adolescent and adult students.

Originally *by Carol Ann Duffy*

Dame Carol Ann Duffy, Britain's Poet Laureate from 2009 to 2019, is the first woman, the first Scot, and the first openly gay or bisexual poet to hold the position.

In her autobiographical poem, 'Originally', Duffy considers and explores the sense of isolation and confusion she felt as a child when her family moved from Scotland to England. She describes both the literal details of the journey as well as the deeper, metaphorical journey that she and her family experienced as a result of this decision.

The initial catalyst for the poem, the memories of the move and her gradual assimilation into her new home, provokes a more philosophical meditation on the subject of childhood itself. Perhaps the most significant line in the poem comes at the start of stanza two when she asserts that 'All childhood is an emigration', revealing

clearly the universal truth that the process of growing up is always synonymous with change.

Think – pair – share: What is 'home'?

Write the word HOME in big fonts on the board. What associations can you make with that word? Create a mind map with ideas. Then share with a friend and then with the class. How similar or different are your perceptions of HOME?

Write the name of the poem ORIGINALLY and ask students what the relation might be with the word HOME.

Personalisation

Show the poem or give a copy to the groups. As a class, explore the language. Then offer questions to consider:

What does Duffy mean by 'our own country'?

Where do you come from originally?

Have you ever had to move to another country / city / region / neighbourhood? How did you feel?

If you haven't, how do you think you would feel? What would you miss most?

How does your mind create images of that past place?

How does it differ from the actual reality of that original first experience?

The memory telescope

Ask students to pick a moment from the discussion of memories, think about it really carefully and see what details they can add – where, when, what, how, who, why. They keep homing in closer and closer on the event, as if they had a memory telescope, trying to think about what they could see, hear, smell and feel. Did anyone say anything? What, and how was it said, and to whom? They tell these details to a partner and jot them down making an informal list.

They use the moment they have chosen in the previous activities to create a still image. Then they add sticky notes to each person – what are they saying, what are they thinking, how do they feel?

They create the moment before; then the moment after; now run them together in a slow-motion action replay of the event. They take photos of each stage of their memory using comic strip software to produce a comic strip of their memory on the computer.

'I' poem

Students use the informal list they have written to create an "I" poem. Its rules are as follows:

I am (two special characteristics you have)

I wonder (something you are actually curious about)

I hear (an imaginary sound)

I see (an imaginary sight)

I want (an actual desire)

I am (the first line of the poem repeated)

I pretend (something you actually pretend to do)

I feel (a feeling about something imaginary)

I touch (an imaginary touch)

I worry (something that really bothers you)

I cry (something that makes you very sad)

I am (the first line of the poem repeated)

I understand (something you know is true)

I say (something you believe in)

I dream (something you actually dream about)

I try (something you really make an effort about)

I hope (something you actually hope for)

I am (the first line of the poem repeated)

Conclusion

Whether a particular poem translates the human ephemeral phenomenological experience in general into words, or translates the experience of one group of people to another, one thing is for certain: poetry isn't going away anytime soon.

Like society itself, it is likely that the role of poetry will be forever-changing, adapting itself to the needs of society as poets see fit, and as the human experience necessitates.

I will close with an excerpt from **What the Living Do** by *Marie Howe:*

What you finally gave up. We want the spring to come and the

winter to pass. We want

whoever to call or not call, a letter, a kiss—we want more and

more and then more of it.

But there are moments, walking, when I catch a glimpse of myself

in the window glass,

say, the window of the corner video store, and I'm gripped by a

cherishing so deep

for my own blowing hair, chapped face, and unbuttoned coat that

I'm speechless:

I am living. I remember you.

From *What the Living Do, copyright © 1998* by *Marie Howe*

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https://bloggingcrazy-annie.blogspot.com/

Improvising and Storytelling: Creativity at Play

David Heathfield

What a joy it was for me to be invited to the APPI Storytelling Day in Porto early in the year and then the annual APPI Conference in Lisbon. When such wonderfully dedicated professionals come together, we sense that there is still room for optimism in the face of all kinds of adversity we face professionally on a local, national and international level. In this article I share with you some of my favourite ways of enabling our learners to be creative.

Question: How can we engage our students in creative communication in the language classroom while preparing them for speaking encounters beyond?

Answer: Through simple learner-centred and purposeful improvising and storytelling activities. We can give students opportunities to be creative and playful and to learn within a supportive, confidence-building framework.

What is Improvisation? Improvisation describes any kind of activity done without preparation. Most of the speaking done in most students' classes tends to be done with preparation. However, when doing improvisation, students create, speak, act, react and move spontaneously. Decisions about what to say or do are made on the spot. Why do improvising in the language classroom? Improvising, students do not know what comes next. Story and dialogue are created as they go. Students pay close attention to their peers and respond spontaneously, so they listen carefully, speak clearly and use language in a natural way.

British theatre workshop leader Keith Johnstone sparked huge interest in the role of improvisation in education when he published his book *Impro* in 1979 and his ideas have influenced educators worldwide ever since. 'It's the decision not to try and control the future which allows students to be spontaneous.' (Keith Johnstone, Impro, Methuen 1979). Improvisation is extremely effective for getting students communicating in class in the same way as they will need to beyond the classroom, where people speak and interact without preparing (without planning what to say, checking in a dictionary, writing down words, etc.). Improvisation gives students the confidence to be successful when communicating outside of the classroom. Because language outside the classroom is generally unplanned, students benefit from practising speaking in unplanned language situations. Improvisation is an ideal way for students to practise taking risks.

Imaginative learning. Many people believe wrongly that they 'have no imagination'. In fact, we all interpret the world around us in mental images which we create as we filter the huge information load we are subject to at every moment. 'Having no imagination' is clearly impossible, but what is challenging for teachers is to make it possible for students to become aware of how imaginative they really are. Through improvisation, 'it's possible to turn unimaginative people into imaginative people at a moment's notice' (Johnstone).

Storytelling. A key feature of improvisation is storytelling. When we are improvising, we naturally make sense of what we are doing by making it into a story. Neuroscientist Antonio Damásio points out that storytelling is something brains do, naturally and implicitly … 'it pervades the entire fabric of human societies and cultures'. (Damasio, A Self Comes to Mind: Constructing the Conscious Brain Pantheon 2011). As improvisers listen and interact with each other, they naturally link ideas together into a narrative framework. This involves a sequence of events, a problem and an attempt to deal with the problem

by reincorporating elements of the story which have already appeared. The improviser… pays no attention to the future. His story can take him anywhere but he must still… give it shape by remembering incidents… and reincorporating them (Johnstone).   Frameworks Improvisation activities that work well in language teaching have clear frameworks. This makes it safer and easier for students to express themselves spontaneously and imaginatively within the tight structure provided by the teacher. It may seem counter-intuitive when talking about improvisation to talk about structure, but in all fields of art, creativity flourishes when constraints are imposed. 'In some powerful way constraints clearly do foster creative activity' (Maley, A. Less is more: The power of constraints, Humanising Language Teaching, April 2015). The clearer the framework provided by the teacher, the safer students feel when it comes to expressing themselves freely. 'Making the student safe and getting him to have confidence in you are essential' (Johnstone).

Quick and simple improvised roleplay activities are particularly suitable when students are becoming familiar with doing improvisation as part of a language course. Improvisation suits any social situation, so you could ask your students to select one which they would like to practise. Then all you need to do is to add a problem to help the story along. View students doing this on youtube Learner-generated Improvisation with David Heathfield
https://www.youtube.com/watch?v=8oxCUQorImM
For example, if your students want to practise asking a stranger for

something, you could ask them to stand up in pairs and say:

 'You have been walking for a long time and you are very thirsty. You see someone carrying a large bottle of water and you decide to ask them for a drink. The person with the water has a good reason not to give you any water but wants to keep this reason secret. You've got two minutes to try to get a drink of water. OK? Action!'

 Afterwards it would be interesting to find out which students succeeded in getting a drink and how they managed it and also what the different secret reasons for not giving water were.

If your students want to practise making changes to a booking on the phone, you could ask them to sit next to each other in pairs without making eye contact and say: 'You have a bus ticket for a bus to another city leaving tomorrow at 8.30am but you need to ring the bus company and change your ticket for a later bus because of a problem. The person from the bus company is very helpful but keeps misunderstanding you because of the poor phone signal. OK? Action!'

Typically, when language students do roleplays in the language classroom, their teachers ask them to prepare at length or rely on role cards. Unfortunately, this tends to get in the way of natural communication, kill spontaneity and result in uninteresting content. A much more engaging approach for students and teachers is to start from the beginning with improvisation. Even though there are likely to be gaps in vocabulary, inaccuracies and frequent resorting to mother tongue, the ideas generated by students are

often so creative that they themselves and their teachers are taken by surprise. Once students have generated ideas through improvisation, they can then improve their use of the English language in their dialogue before performing a second more rehearsed and honed version for other students. Here students are dealing with emergent language, in other words there are language items they need to learn in order to express what they want to say. The challenge is to keep the creativity of the initial improvisation during rehearsal. In fact, a lot of performance theatre is devised through actors improvising, then rehearsing and finally performing in this way.

Story Impro

A simple folk tale is an ideal stimulus for an improvisation activity. For example, here is an activity based on one of the many Kazakh folk tales about the popular legendary hero, Aldar Kose. Ask your students to stand face to face in pairs and say: 'You are going along the street when you see a rich and greedy farmer. He is walking along the street, carrying a big pot full of millet on his head. The greedy farmer is laughing at the poor people in the street who have nothing to eat and he is showing off about the wonderful meal he is going to cook for himself and his rich cousin. What could you say to this greedy person so that the poor and hungry people get a share of the millet? Your partner, the rich and greedy farmer does not want to share and is going to make excuses. You have two minutes. Use words and gestures but no actual physical contact. 3–2–1 Action!'. After the two minutes, invite a couple of pairs

to tell the story of what happened. If anyone succeeded in getting a share of the millet for the poor and hungry people, ask that pair to act out their scene. Now invite your students to listen to you tell the traditional Kazakh folk tale Aldar Kose tricks the Greedy Farmer. When you have finished, students compare the strategies used by Aldar Kose with the strategies they used in the improvised drama roleplay they did before. View students doing this activity on youtube *Improvising and Storytelling with David Heathfield* https://www.youtube.com/watch?v=dtDK58xQ62o

Aldar Kose tricks a greedy farmer

One fine day Aldar Kose, the famous trickster who takes from the rich and helps the poor, was riding his grey horse along the street when he saw a rich and greedy farmer. The farmer was walking along the street, carrying a big pot full of millet balanced on his head. The rich farmer was laughing at the poor people in the street who had nothing to eat: - I am taking this millet to my rich cousin's house and we are going to cook the most wonderful meal! Such a tasty meal! Such a big meal! Suddenly the farmer noticed Aldar Kose riding by on his horse and called out: - Where are you riding, Aldar Kose, in such a hurry? Wait a moment. They say you can trick the Devil, but you will never trick me! Aldar Kose didn't slow down, but as he passed the farmer he said: - This is no time for jokes, dear farmer. Haven't you heard that the world is ending? Look! The sky is on fire and soon it will

fall down on all of us! The greedy farmer was frightened and looked up at the sky. The pot fell from his head and the millet was scattered all over the street, where the poor and hungry people quickly began to pick it up. The farmer cried out: - Oh! What have I done? As Aldar Kose rode away, he called back over his shoulder: - It is hard to trick a clever man, but a fool always tricks himself!

Song Impro

Improvised roleplay can be inspired by the lyric of a song. You could ask pairs of students to improvise a dialogue between former lovers after they have studied the lyrics to a 'love gone wrong' song. In the case of the Beatles' *Yesterday* the teacher can give pairs of students the following framework:

'It's two weeks since you walked out. You go into an empty café and there is your ex-partner, sitting alone at a table, having a coffee. OK? Action!' After doing their improvisations simultaneously, pairs can then show an extract from their scene to the class. It is fascinating to hear how students make sense of lines from the song such as 'Why she had to go I don't know, she wouldn't say, I said something wrong, now I long for yesterday', Lennon and McCartney. Different pairs' improvisations tend to have a variety of outcomes: blame and anger, acknowledgment of misunderstanding, reconciliation, even reunion. View students doing this activity on youtube *Yesterday Improvisation with David Heathfield* https://www.youtube.com/watch?v=7JXPCVkqcwQ Everyone benefits from Improvisation activities for

language learning can be adapted to fit into language courses with all levels and ages and student profiles. When you are adapting or imagining a new activity of this kind to use with your students, you might check through the following lists of benefits and 'how to use' ideas.

Benefits of improvisation for students

• involving students' bodies, minds, emotions and interpersonal skills

• developing spontaneity, fluency and confidence in English interaction

• creative content comes from students

• generating energy, playfulness and laughter

• learning collaboratively and finding out about each other

• students' focus is 100% on each other

• more speaking than in most other classroom activities

How to use improvisation in your class?

• Imagine each stage of the improvisation activity while preparing

• Set up the activity clearly and positively

• Establish a clear framework

• Use the available space effectively

• Raise students' awareness of how they learn

• Integrate improvisation with other language learning activities

David Heathfield is an international storyteller. He teaches English, runs training workshops for teachers and tells stories with learners of English around the world. He writes about student creativity in language learning and is the author of two Teacher Resource books: 'Spontaneous Speaking' and 'Storytelling with our Students' by DELTA Publishing.

Improvised Storytelling
Peter Dyer

The benefits of improvisation include improving listening and speaking skills, sharing and accepting input and developing ideas from others, spontaneity and risk taking.

The activity described provides the student with all these essential skills including self-confidence. All of which assist the student in class and in the broader world.

•	The teacher asks students to remember their first books when they were children. What were they like, what were the stories, how did the stories develop? Stories are an accumulation of pieces of information which contribute to the story development. In our western societies, we read from left to right.

•	The teacher now informs the students that they are going to tell a story but that they will begin with the opening sentence and that there will be an end sentence but nothing in between to link the ideas and that this is where one by one, they can contribute to the story.

•	One student is asked to begin and must stand facing the class on the extreme left of the space. He/she must provide a sentence which includes a character and then an action sentence. E.g. "The children packed their back-packs for the picnic in the mountains".

•	Another student is asked to stand on the extreme right of the space and it is his/her job to provide a last sentence to the story keeping in mind the protagonists in the first sentence which makes it easier. E.g. "And the children all decided never to go to the mountains again".

•	This activity will work with a minimum number of 8 students and no more than 10.

•	One by one, students go forward and contribute to the story using the sentences gone before them to guide content. The teacher can assist by asking the students to repeat their part of the story to assist the new contributor to clearly follow the story content.

•	The story develops with much laughter until all students have contributed. The last person to go forward must link the previous sentence to the last one of the story. If this student needs help, the teacher can step in and join the group to close the gap so to speak. This has only happened to me on one occasion but I am there to help if needed.

•	This is a collaborative fun activity and the students will be left with a feeling of contentment that they have achieved this story from only two sentences.

•	This activity is much more fun with students standing because they are more likely to use their bodies to tell the story and this needs to be encouraged. The follow up to this is that students may do this as a writing activity starting with two sentences.

More on This Activity

•	If the teacher is interested in illustrating the use of the Past Perfect tense, he/she can ask a student in the line to step forward and say their line (if it is in the Past Simple or Continuous tense). Here the teacher can say, "O.K. let's start the story here. What tense will be required for us to go back to the beginning of the story?" Here, the Past Perfect will be required. This clearly illustrates why this tense is used when we take a story out of chronological order.

•	This activity appeals to the logical mathematically minded learner, the spatially aware and the kinaesthetic learner.

A Development of The Final Story

This activity I call, "No there's more to it than that". It takes the group devised story told earlier and encourages our students to physicalise the story using their bodies and imitating word stress and intonation.

•	The students stand in line as before and the first-person steps forward to begin the first sentence but they can use all of the space in front of the others to give the first sentence, not adding or enriching the sentence but physicalising the

sentence. For example, the student begins with, "The children pack their back-packs for the picnic in the mountains". This time the student must show through action, packing the bags. Once this is done, this student goes to the end of the line of students waiting.

• The next student steps in and says, "No. There's more to the story than that". He/she then steps into the space and repeats as clearly as possible the first student's line and action and then adds the next line, being careful to physicalise it. They must not add any more than was stated in the first story. This student then joins the line of waiting students.

• The story continues with each student repeating as best they can the lines from the previous contributions and remembering all intonation, word stress and physical actions. They must remember to begin with, "No. There's more to the story than that".

When the students have finished the story, they will have the satisfaction of learning not only how to tell a story but how to illustrate it with voice and body. They will also have the satisfaction of seeing their original story creation extended. This is also helping them in their communications skills with an audience (their peers).

Peter Dyer has been a professional actor appearing on stage, TV, film, and radio and has trained actor trainees and professionals. He has run voice, body language and improvisation workshops to individuals, business groups and teachers as well as primary, secondary and university students. He has been working with teachers for 26 years and is proud to have been associated with Pilgrims all that time. Peter runs two-week workshops at Pilgrims in the Summer.
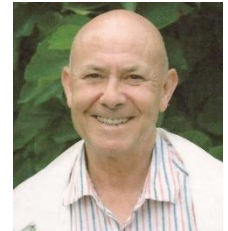
How Important is Multimedia Learning?
Ana Cristina Figueiredo

'Dictogloss' gives the teacher a good opportunity to integrate all four skills in just one activity. It also gives the students a great opportunity to raise language awareness and to encourage their learner autonomy.

Since we, as educators, are increasingly teaching real digital natives, it is important to assume our role as guides in the sea of information that cyberworld represents, taking advantage of its enormous potential to facilitate and improve the teaching-learning process. This is the case of multimedia resources, which allow us to simultaneously appeal and explore more than a sensory channel of our students.

Multimedia learning is based on the principle that multimedia educational messages - constructed according to the way the human mind works - will, from the outset, have an exponentially greater probability of leading to meaningful learning. Richard Mayer's cognitive theory of multimedia learning is based on three principles: i) our information processing system includes dual channels (visual/pictorial and listening/verbal); ii) each of these channels has a limited processing capacity; iii) active learning only happens with the execution of a coordinated set of cognitive processes. According to this theory, people learn better through words and images than only through words, although not all word and image associations are equally effective or have the same potential when considered as multimedia educational messages. If we are faced with a screen full of words and images of all colours, it is clear that the author did not take into account the principle of the double channel (because he abdicated the listening/verbal), nor the principles of limited information processing capacity the human being and the need for active processing.

Our ability to process information is limited, which forces us to options when confronted with a lot of information, triggering what Mayer calls metacognitive strategies. On the other hand, active learning occurs when the student applies cognitive processes to the information he receives, so that it produces meaning in a clear structuring of

Edgar Dale's original "Cone of Experience" from Audio-Visual Methods in Teaching (1946)
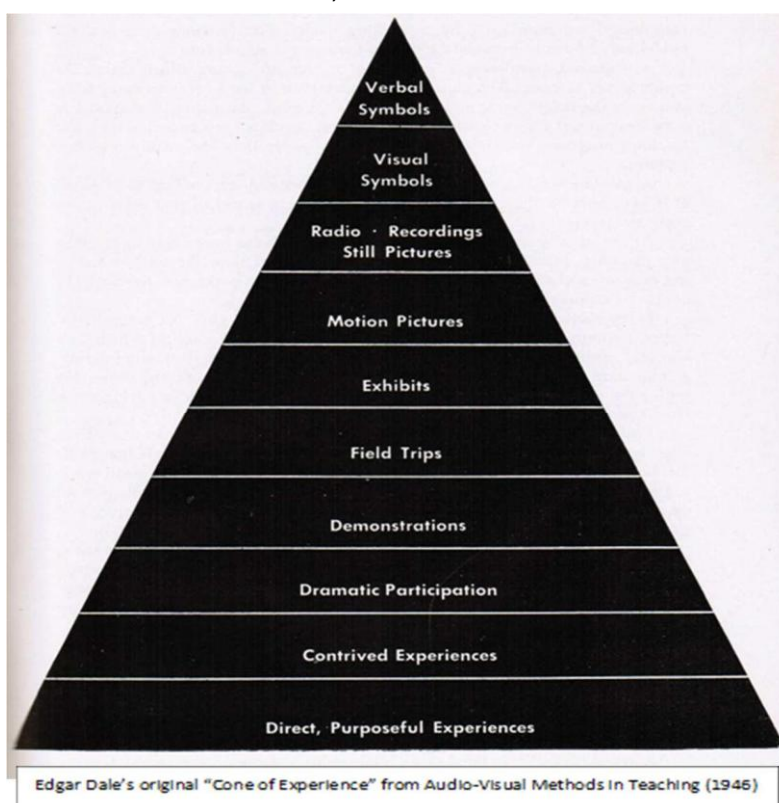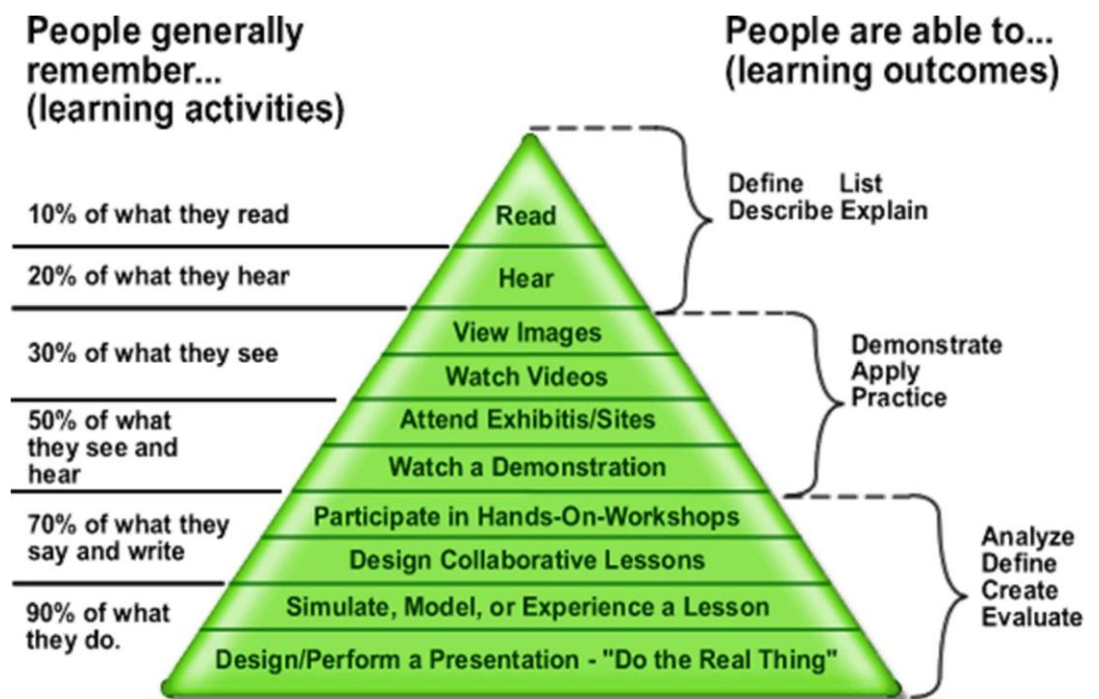
knowledge. All this implies that the multimedia design has a coherent structure and the message directs its recipient on how to structure the materials presented.

Curiously, as early as 1946, Edgar Dale, in his work *Audio-visual Methods in Teaching*, which remained in the spotlight for more than a quarter of a century, defines as "direct, purposeful experience" the following: "It is the purposeful experience that is seen, handled, tasted, felt, touched, smelled. (…) It is learning by direct participation with responsibility for the outcome." The author presents in the form of a "Cone of Experience" the different learning processes, in a clear escalation of the learning process, from the most direct and concrete to the most abstract and symbolic, admitting, however, that the different processes are often combined, resulting in a more meaningful learning. Dale stresses that not all experiences must necessarily follow this "cone" from the bottom to the top; even children are capable of some abstractions, but these vary from simple to very complex, they must be combined so that learning is richer, fuller, and deeper, that is, "In brief, we ought to use all the ways of experience that we can."

In a later reconstruction, inspired by this same theory, the "Cone of Experience" emerges, as you can see below, hierarchised according to numerical values that represent what each subject apprehends from different types of activities. It is concluded that people retain 90% of what they actively do, 70% of what they say and write, 50% of what they see and hear, 30% of what they see, 20%

People generally remember... (learning activities)

- 10% of what they read
- 20% of what they hear
- 30% of what they see
- 50% of what they see and hear
- 70% of what they say and write
- 90% of what they do.

Read
Hear
View Images
Watch Videos
Attend Exhibitis/Sites
Watch a Demonstration
Participate in Hands-On-Workshops
Design Collaborative Lessons
Simulate, Model, or Experience a Lesson
Design/Perform a Presentation - "Do the Real Thing"

People are able to... (learning outcomes)

Define List Describe Explain

Demonstrate Apply Practice

Analyze Define Create Evaluate

Modern Version of Edgar Dale's Cone of Learning
Image from Wikimedia Commons

of what they hear and only 10% of what they read. Consequently, the output of this learning is also different: practical and collaborative activities can then be able to analyse, define, create, evaluate; activities that involve watching / listening allow to demonstrate, to apply, to practise; activities centred on reading and listening allow to be able to define, to describe, to explain.

From the analysis of this cone it is easy to conclude that the activities framed by its "do of the real thing" are exponentially more proficient in terms of learning and the production of knowledge to be used later than those at the top "read / hear"- and that we can also easily associate with the traditional concept of teacher-centred classroom where the student was limited to the passive attitude of listening and reading. Of course, no one has ever tested the effective rates of retention of information for all possible combinations of media, and therefore the relative contribution of each media to the learning process is somewhat uncertain. This simplistic scheme goes against the notion that multimedia learning is a demanding

process, involving the selection of relevant words and images, their organisation in coherent presentations, and the integration of these representations among themselves and with the knowledge already existing.

It is therefore fundamental not to confuse what can be good multimedia content with something that is nothing more than a more colourful version of "old technology". According to Hasebrook, there are three crucial factors to consider for effective multimedia learning: interactivity, communication and adaptability. Both multimedia and hypermedia (a new form of communication based on a non-sequential writing process in which the text branches out, allowing an infinite range of choices for the reader - hence the prefix "hyper-") can boost the motivation to learn, allowing the storage and access to a vast source of information, which must, however, adapt to those that are the real needs and interests of its users, and therefore, the multimedia drawing is made from the user's perspective.

All of these contributions form the basis of the

options we have taken in terms of strategies and didactic-pedagogical tools that we have explored, namely the communication and adaptability of our students and their ability to select and organise information that is truly relevant, susceptible of being anchored in pre-existing knowledge, thus producing a much more lasting effect, being constructed to the level relating to the real interests of the students.

In this context, we consider it extremely pertinent to devote particular attention to the concept of hypermedia, since the future can already be seen with Web 3.0, essentially semantic and adapted to the real, and virtually unlimited, interests of the user.

With Web 2.0, and with what is already envisioned in its version 3.0, each user builds his own path in the cyberworld, exploring in a unique and unrepeatable way the available resources. The activities we create to our students, when asked to collaborate on a wiki or on TwinSpace, are based

precisely on this principle that, even when working in groups, each student will choose different connections, access different types of information and build a course that is unique; each one of us chooses as meaningful content what intertwines with our cognitive structure - for that very reason, there are no two equal paths when following Internet links, simply because there are not two totally equal cognitive structures.

The use of hypermedia is recommended especially when we are faced with learning tasks that require access to fast and selective information, because, as Hasebrook points out: "Multimedia and hypermedia applications should not be designed to provide something for everyone", but "it should provide exactly the type of information that is needed to enhance the particular learning situation."

It is also important to reflect on what hypermedia is and its relevance in the digital society. According to authors such as Cotton and Oliver, hypermedia is a hybrid communication medium that emerges from the confluence of multiple parallel developments in the realm of art, film, television, telecommunications and, of course, computers. Its roots are inextricably linked to the avant-garde artists of the twentieth century, as well as visionary thinkers and computer pioneers, whose combined efforts have led to the creation of this new medium of communication in the twenty-first century.

The near-explosive development of the World Wide Web catapulted hypermedia to a very rapid and innovative development period, while simultaneously showing to web users that it was a medium with unlimited potential, based on a hypertext operation, which could provide more creative ways of working and thinking as a collaborative activity.

To sum up, in a learning context hypermedia can be characterised by a high level of learner control. On the one hand, this learner control may increase students' interest and motivation, facilitate collaboration and a highly personal selection of different contents. However, the teacher's role is

still crucial because learners might easily get overwhelmed by the multiple options offered to them, so it is very important that they are guided through this immense sea of information, in order to create their own path of learning, full of potentialities, but according to a clear plan of the objectives to achieve.

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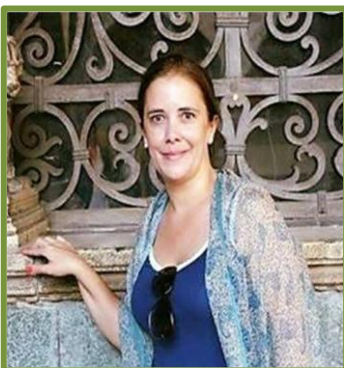
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Every Day is Earth Day
Sónia Mendes

Through an eTwinning project the community of Escola Secundária Dr. Joaquim Gomes Ferreira Alves got involved in unique collaborative whole-school approach. Inspired in the UN 17 Sustainable Development Goals (SDG) for 2030, the students developed skills from the Perfil do Aluno à Saída da Escolaridade Obrigatória in an enthusiastic way.

 eTwinning is a community of European schools created in 2005 which enables teachers to connect, communicate, find online training or create projects through an online platform called Twinspace. It is a safe space where teachers and students upload materials, communicate synchronously or asynchronously and interact with partner schools in common projects. Those projects offer great visibility and allow teachers and students to work together collaboratively.

Considering the benefits of the PBL (Project-based Learning) approach, my school, *Escola Secundária Dr. Joaquim Gomes Ferreira Alves*, in Vila Nova de Gaia, has implemented this methodology and developed successful eTwinning projects, awarded with Quality Labels and an eTwinning School Label.

The eTwinning project: 2017-2018
In the 2017-2018 schoolyear, a student's challenge originated an eTwinning project, which I created, to work about the environment in an innovative way within the English subject. It involved six 11th grade classes and was called "Every Day is Earth Day", inspired in the UN 17 SDG for 2030. It allowed students to interact with five other schools, from Italy,

Greece, Romania and Turkey, and another Portuguese school (*Agrupamento de Escolas de Pombal*).

Through research, films, articles and debates, the students were taken through a journey to prepare the SDG Week which included: surveys about sustainable habits; a debate with other classes about the SDG; the exhibition of multimedia materials created in class; a videoconference with the partner schools of the project to find out how green each school was. Some students were given the opportunity to attend the first Climate Change Leadership Porto Summit, featuring Barack Obama among other speakers. After all this, the students asked for more so as to act for the SDG. Therefore, the project was continued in the following school year, this time through a whole-school approach.

The eTwinning project: 2018-2019
All the classes in my school thus had the chance to work on this eTwinning project, through multiple ways and diverse methodologies, mainly PBL, providing the development of the 21st century skills. All the subjects found a way of working on the 17 SDG as broad as they are. Also, the new subject of *Cidadania e Desenvolvimento* was the pretext to create interdisciplinary approaches to the class work.

These were some of the key moments of the project:
•   In September the teachers accepted the challenge and prepared activities to work with the students about one or more SDG. Each class decided on how to work within the project and

which subjects would get involved. All the activities were done in class and adapted to the selected SDG. The curricular flexibility projects adjusted to the eTwinning project somehow.

• All the school projects, such as the School Library plan, the Eco-School club, the Performing Arts club, Professional courses or the Special Education Needs unit, joined in.

• Each partner school designed their project in a way of involving their community but they had to implement some common activities: introducing the school/community, a logo competition, a letter exchange, Christmas eco-decorations, and an SDG Week.

• In my school some classes dedicated to renovating the school gardens, others did some volunteering, created poems, games, films or websites. The students were enthusiastic and their work inspiring. Our 12th grade students attended a city conference about sustainability, where they met national and international

experts and the Goldman Prize winner, had the opportunity to talk to the Education councilman, and visited the *Mata Nacional de Leiria* to plant trees. In December we had a Human Rights Week to celebrate the 70th anniversary of the Declaration of Human Rights and the President of the Portuguese Red Cross, Dr. Francisco George, was in our school. 15th March was cleanup day at school.

• We had four classes participating in an international competition about the SDG, "Youth for a Sustainable World: Now", one of which won, with the project "All in the same boat" about the European election and the EU migration policy. https://allinthesameboat.wixsite.com/project2019

• Our SDG Week included: debates in English and Portuguese (which involved

Philosophy and English classes); the Water Cycle Forum, with the presence of Professor Sampaio da Nóvoa; talks with experts such as Henrique Pereira, on the importance of bees, Maria Manuel Mota, the Director of the *Instituto de Medicina Molecular de Lisboa* and malaria researcher, António Guerner, specialised in climate change, or Dr. Serralva, a doctor who works in medical emergence helicopters of INEM.

Our students also presented their best works to schoolmates and parents, and two schools also visited us to present their works on the SDG (*EB 2,3 de Avintes and Agrupamento de Escolas de Pombal*). For the closing ceremony we had Gaia's Mayor, Eduardo Rodrigues, and the Bishop of Dili, D. Ximenes Belo, to talk about the rehabilitation of the Kelicai school in East Timor. Subsequently, a group of 12th grade students spoke to the Assembleia Municipal in order to call for support to that rehabilitation project.

Conclusion

This project has involved the whole community in an unprecedented collaborative way. Far beyond the SDG, the students worked in a whole-school approach, using knowledge from the different subjects pragmatically and developing multiple skills, which is the point of the *Perfil do Aluno à Saída da Escolaridade Obrigatória*, in a European perspective, through eTwinning. Learning was effective, meaningful and fun. This will be an unforgettable experience for them as growing citizens.

Because Every Day is Earth Day!

https://www.etwinning.net/pt/pub/index.htm

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Desmond Rome Scholarship - 2018/2019
The Challenge of Being Creative
Carmen Bäuerle

A teacher's pilgrimage in search of a revitalising learning experience in the heart of the historical Canterbury. This is how a humanising teaching approach works by Pilgrims.

Once upon a time there was a teacher who dreamt of reinventing her teaching and regaining her lost enthusiasm. Her dream came true. I will tell you how the story begins…

It all started when I applied for a Desmond Rome Scholarship to attend a two-week course during summer at the University of Kent in Canterbury. I had been an enthusiastic Erasmus undergraduate student at the University of Leeds in my third year and had the most memorable time there due to the multicultural and challenging environment. I was too eager to take this challenge with Pilgrims which I knew was committed to humanistic principles and approaches. Furthermore, their promise of inspiring and moving people so that they could inspire and move others was a goal I would like to make my own. So, when I got the email from APPI telling me I had won the scholarship, I was overwhelmed with joy.

I had a great variety of interesting courses to choose from but I chose the course "Creative Methodology for the classroom" as its content appealed to me the most. The focus would be on adapting our teaching to different learning styles and needs, using creative approaches, using the learner as a resource, using music, songs, visuals and the fine arts, drama and movement, learning that creativity is coming up with new ideas by associating old ones in unfamiliar ways. The course date that most suited me was on the first fortnight of August - from the 4th till the 17th as I was still on work duty till the 28th July. The course was well planned and organised in advance. It started every week day at 9:00 with three 1 ½ hour sessions with our trainer finishing at 15:30 each day. There was a morning and an afternoon tea break of 30m which was an opportunity to meet and exchange ideas with teachers from the other courses. It sounds too demanding and stressful, but surprisingly enough our amazing trainer, Stefania Ballotto with all her creative energy and enthusiasm and constant group bonding techniques made us feel at home in a relaxing but re-energising environment. Her lifelong experience (over 40 years) entwined with the spontaneity of her energetic inner child allowed us to express ourselves as freely and creatively as we wanted to. "Think, pair, share" with a non-judgmental attitude was the way we worked in the different sessions. Our little group was really close as we were part of the big Pilgrims family. We were an incredible team of nine amazing teachers from all over the world, Spain, Italy, Portugal, Serbia and Slovakia. Unfortunately, in the second week two teachers had to leave but we kept in touch and still are.

All the work developed in the course was built on the group's own needs and knowledge. Along the way we were asked to question ourselves and re-evaluate the path (paths) we were taking and set new goals bearing in mind the starting point of our journey. We were introduced to the generic principles of creativity according to which creativity is an innate skill to every person and every language learner. Thus, we can all be creative under certain conditions. So, it's the teacher's task to stimulate the creative potential in students by engaging them in creative situations. In these creative situations they often deal with close-to-reality situations and are motivated to respond in unfamiliar ways. Having in mind this approach we put into practice a various number of stimulating and creative activities to teach grammar, vocabulary, pronunciation and the four skills. We used music and sounds, the arts, the body and movement, drama, psychodrama, storytelling to engage and inspire our students. Stefi let us know that no matter what we do, it's fundamental to see the learner as a valuable learning resource and to act as a guide on their side and not as a sage on stage.

After the course, we were invited to attend afternoon and evening activities. From 16:00-17:30 we could attend different workshops and seminars on a great variety of topics such as "Mindfulness for busy teachers" with the trainer Marta Bujakowska; "Coaching and NLP" with Mike Shreeve who gave us some insights on the topic, presented some activities and shared some methods that will enable students to realise their learning potential and help teachers

develop their potential to inspire others by building rapport and creating a safe environment; a poetry session with the talented and witty Alan Maley; "Revitalising Language learning" with Stefania Balloto who presented some techniques to make our teaching more enjoyable and effective with mindfulness exercises and body movements. All the exercises treat the students as a whole human being; a yoga session with Marta Bujakowska after a long day; the valuable tips of the trainer Mike Shreeve on the use of short films to inspire teenagers; the creative use of the alphabet to memorise and expand vocabulary by Hania Kryszewska. In the evening some workshops and personal interest and developmental activities took place from 20:00-21:30. We had a most amazing immersive hands-on "Into Africa" experience, in which we learned some West African djembe (a kind of drum) rhythms with Rich Rhythms. As Rich promised everybody left feeling energised and uplifted. The best of all events though was the fantastic Scottish night with Phil Dexter. We had a wonderful cultural moment in which the typical songs, gastronomy and, obviously, the national drink, whiskey, couldn´t be forgotten. As a farewell we were all invited to join on joyful group dances. Fascinating! There were also some other surprises such as a walking guided tour to the historical Canterbury and a boat ride along the river Stour.

To celebrate the end of the first week we had a fabulous workshop with Mario Rinvolucri, a brilliant educator, founding editor of Humanising English Teaching and co-founder of Pilgrims teacher training. We spent a reinvigorating Sunday full of emotion and practical exercises inspired by NLP thinking. A moment to remember…

I felt part of this huge multicultural family every moment of my stay. I not only felt at home but I was also quite inspired by the place. Canterbury is a magical historical city and the University of Kent is located in the woods. I was living on campus in Parkwood, in Lypeatt Court one of the many residential houses. I was sharing a self-catering house with five teachers from four different countries: Portugal, Hungary, Greece and Slovakia. It was a wonderful experience as we could talk about the courses we were attending as we were in different ones and share our experiences and even typical dishes. Not to mention that we travelled together to visit the surroundings. Most of the times we would walk together to Cornwallis North building to attend the courses and more often than not we were surprised in the woods by some families of nice but a little bit shy rabbits. The University campus was self-sufficient as it offered everything we could wish for: sports facilities, a theatre, a cinema, a supermarket, a library, places to eat or drink, wonderful places to stroll or ride a bike.

My expectations were fulfilled a hundred percent and Pilgrims proved to be the most inspiring experience ever. The positive learning atmosphere, the enriching exchange of ideas and the wonderful relationship built with the teachers from different countries are treasures to be kept and worked on. Wonderful possibilities may arise: projects between schools, classes or students. The dream came true. This is the end of a teacher's tale. Or just the beginning of a new one.

Carmen Bäuerle has a degree in English and German Teaching. She has taught students from different levels and ages. More recently she has been working as a Primary English teacher.

Desmond Rome Scholarship - 2018/2019
An Opportunity for Professional Rehab
Elsa Carneiro

Reading this article, the reader learns how this teacher gave up on half of the scheduled holidays to invest in teacher training development with the Pilgrims. Along these lines, you discover the settings of the adventure and how remarkable the experience became. Batteries recharged, professional rehab!

The end of June was close and the struggle with the pressures of last term's schoolwork seemed endless. While checking personal correspondence, an APPI email drew my attention. A Scholarship for a summer course in England. Debating myself between exhaustion and the need for new trials, I applied for the Desmond Rome Scholarship. Some weeks later I was granted a two-week course, promoted by the Pilgrims, the teacher training centre I have been looking forward to joining for years.

Leaving family and relaxation behind, I embarked on a magical experience. A few hours travelling, I arrived in Canterbury, a lovely town full of history, and the Pilgrims' home. Impressed with the sights, I got to the University of Kent, where I was to stay and have the lessons. The natural magnificence and quietness of the surroundings, along with the good facilities, guaranteed the hosts the greatest comfort.

The opening meeting occurred on August fifth. The Pilgrims' staff received the attendants with a very enthusiastic and friendly welcome making the audience feel at ease immediately. All formalities had disappeared. When the assembly ended, the participants, arrived from many different countries, showed little or no stress, interacting with each other as family members. This relaxing atmosphere turned the breaks into great moments to socialise, talk to trainers and members of the other courses, all eager to share the new learnings, their know-how and life experiences. Of the Pilgrims' courses available, I chose "Practical Uses of Technology in the English Classroom", hoping to improve my digital skills and get new ones, which may result in an extra help to better engage students in their learning, and empower them with the needed tech literacy to respond to the demands of today's society. The course focused on the use of educational technologies as a way to develop learners' creativity and critical thinking, an aim many of us battle for, yet only very few succeed in. Amadeu Marin, our trainer, thinks textbooks are exam-oriented, impose the authors' and publishers' teaching agenda and leave little space for creativity. According to this author, the use of Edtech (educational technologies) helps to get rid of coursebooks and makes teaching more learner-centred. For him, the internet offers plenty of authentic reading, listening and watching content, as well as more real-life responses which allow learners to explore and incorporate into their own English the lexical chunks and patterns that look useful or cool. In the article written with Mario Rinvolucri, Amadeu Marin declares "the Web 2.0 brought about a ground-breaking change in making everybody not only a consumer of internet content but also a producer." He states that web tools and mobile phone device apps can be used to edit texts collaboratively, do activities around images, record audio and videos affording teachers many rich possibilities of use. These tools provide online or virtual space for the groups from where

the conversations may start and the classes go on, they allow the language to emerge during the lessons, summaries or plans to be shared, and homework tasks (text, audio, video) to be posted and made accessible to others. Besides, any class member, including the teacher, can freely share links to media related to the themes dealt with and language uncovered during the lesson.

Headed by this perspective of "freeing the classroom of published materials and textbooks" and the adoption of the web 2.0 tools "as a way of giving learners agency", trainees were empowered with a wide range of interesting and useful internet and mobile phone device apps, which will transform their classroom settings. The course covered: (1) Developments in ICT; (2) Searching, Bookmarking and sharing content; (3) Using Google Drive; (4) The SAMR model for using ICT in the Classroom; (5) Virtual Learning Environments (VLE); (6) Google Classroom; (7) Website Evaluation and Online security; (8) Working with digital texts and images; (9) Building e-portfolios; (10) Digital storytelling tools; (11) Social Bookmarking-Diigo; (12) Online Digital Boards-Padlet; (13) Working with audio-Podcasting tools; (14) Using video: viewing and creating content; (15) Using cloud generators; (16) Working with QR codes; (17) Backchannelling and online brainstorming tools; (18) Introduction to The Flipped Classroom, and (19) Online resources for Continuous Professional Development (CPD).

Listing all the resources here is unfeasible. Providing an exhaustive description of the uses each of them comprises would take ages and, eventually, lead to tediousness. Still, if you are interested in the related tools and apps, click here. https://drive.google.com/file/d/1opOf5A-iSM_WeQlNsDj6SGqK665YoCab/view

Apart from the everyday lessons, there were free after-class workshops. Presence in some of them made my training even richer. "Coaching and NLP", by Mike Shreeve, was about the relevance of NLP (Neuro-Linguistics Programming) to help people, teachers, in particular, develop themselves and their potential to inspire others. Mario Rinvolucri's "Practical exercises inspired by NLP thinking" grabbed all the participants' attention, from beginning to end, providing the comers with a very relaxing and stimulating Sunday. Marta Bujawkowska, with "Mindfulness for Busy Teachers", helped us to find balance through exercises on mindfulness and showed how this practice can give us more insight into emotions, boost attention and concentration, improve relationships and aid busy teachers. "Revitalising Language Learning", by Stephania Balloto, aimed to teach us how to create an ideal environment for students' future success. The secret for this consists of generating conditions that may allow students to use reserved energies with mindfulness exercises and body movements to recharge batteries and return to their language learning with renewed vitality and enthusiasm. "A Taste of Scotland" under Phil Dexter's responsibility was a memorable session in which the audience enjoyed hearing about the Scots and Scottish history while singing, laughing and dancing. Kev Byrne gave the participants a solid organisational framework for using the board in the classroom to present exponents, tenses, phonetics, the lesson structure in a far more effective way. Amadeu Marin invited trainees to join him on "an eye (and ear)-opening exploration of the possibilities of mobile phones to create surprisingly fun soundscapes". With participants' mobile phones and the collaboration of their friends and relatives, spread around the world, he achieved creating an astounding musical piece and say silence does not exist.

Taken by this succession of events, incredulous, we, the trainees, saw ourselves already at the closing ceremony. Filled with self-confidence and feeling rehabilitated, everybody had actually "recharged batteries" after the "SPA for thoughts" as Jim Wright, the Pilgrims' leader, put it in the opening session.

For all this, THANK YOU, Pilgrims. THANK YOU, APPI.

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Critical Thinking in ELT
A Working Model for the Classroom
John Hughes; Paul Dummett

Judite Fiúza

Critical Thinking in ELT, A Working Model for the Classroom is divided into Introduction, and seven Chapters followed by references, four Appendices and Index. In the Introduction J. Hughes and P. Dummett highlight that "We're not teaching students how to learn and think for themselves: We're just training them to pass tests!" and this has to change as learners are supposed "to think for themselves"; therefore, the importance of critical thinking already referred to in 1910 by Dewey, in 1940 by Summer and in 1941 by Glaser, as "an educational skill upon which more emphasis should be placed." is of the utmost significance.

Chapter 1, A Working Model of Critical Thinking in ELT enhances the core beliefs that support critical thinking, their definitions and the three Rs, reflective and rational critical thinking and a reasonable approach followed by five practical activities that will be of great help to both teachers and students.

Reasons for Promoting Critical Thinking to Language Learners, Chapter 2, explains why critical thinking matters in language learning once students can become more autonomous in this process equipping "them with a key skill for study, work, and for the evaluation of information in daily life."

In Chapter 3, Critical Thinking in Grammar, Vocabulary, and Pronunciation makes learners reflect on the way language functions; therefore, they will become more apt to deal with language idiosyncrasies. Going through *Learning a language system*; *Critical thinking in grammar, Inductive reasoning, Comparative analysis, Rephrasing and reformulation, Transformation, Rearranging word order, Identifying and correcting errors, Identifying idiomatic usage or fixed phrases; Critical thinking in vocabulary, Comparing words, Considering the scope of a word's use, Looking at how words operate grammatically, Understanding the emotional, social, and cultural aspects of words, Understanding literal and figurative uses of a word; Critical thinking in pronunciation, Analyzing pronunciation patterns and one's own pronunciation as well as having Awareness of the pronunciation patterns of one's interlocutor* 'can guide learners towards building their own

representation of the language system of English.'

In Chapter 4, Critical Thinking in the Receptive Skills: Reading and Listening, students are more used to thinking critically, but not always do they go beyond the text, so 'Liberated by the opportunity to question any aspect of a text, learners become not only more engaged in the topic, but also more confident in discussion.' *Text types and critical thinking tasks*; *Examples of critical thinking tasks in the receptive skills; Fact, opinion, and persuasive language* are followed by varied sets of activities to stimulate the learner's critical thinking mindset.

Critical Thinking in Productive Skills: Writing and Speaking, Chapter 5, follows a similar pattern to the previous chapter, that is *Generating ideas*; *Setting criteria for success* and *Evaluating Success* followed by a wide range of activities to develop learners' critical thinking.

In Chapter 6, Critical Thinking and Twenty-First Century Skills and Literacies, the focus lies in *Information, Media, Visual and Intercultural literacies and Culture in ELT materials*. Consequently, '… teachers help their learners to become more perceptive and competent global communicators.'

Chapter 7, Integrating Critical Thinking into Your Lessons is viewed from lower-order thinking (basic comprehension) to higher-order thinking (creative thinking), being 'Critical thinking … an integral part of learning, not an isolated, esoteric activity.'

Evaluating lessons for critical thinking, *Critical thinking at lower* and *higher levels and Promoting critical thinking* show teachers a myriad of practical activities to be used in the classroom so as to enhance learners' discernment. '… this kind of awareness when planning a lesson is as relevant for lower-level classes as for higher-level ones (…) Integrating critical thinking in the ELT classroom is not possible without teachers who strive to think critically about their own teaching and classroom practice.'
APPENDICES A; B; C and D include a Glossary of Terms; Ask Yourself Commentary; Answer to Activities and Survey Responses; followed by an alphabetic INDEX.
All in all, this book provides teachers with a rich assortment of activities to be used with their students so as to develop autonomy, motivation, critical thinking and hence effective communication in a global world where English has become the language.

Judite Fiúza, APPI member A-1327, has taken a degree in Filologia Germânica (English/German) and Línguas e Literaturas Modernas (Portuguese/English) at Faculdade de Letras da Universidade de Lisboa and the curricular part of a Masters in Anglo-Portuguese Studies at Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa; taught Portuguese for foreigners at Universidade de Lisboa and later at Universidade Nova de Lisboa and has been teaching English for about 39 years in Secondary Schools. She currently integrates the APPI executive board.

Sharing IATEFL 2019 (1)
Judite Fiúza

IATEFL (International Association of Teachers of English as a Foreign Language) is an organisation whose aim lies on English language learning and teaching. It is based in Britain, was founded in 1967 and has become one of the most representative teacher associations in the world, with members in nearly 120 countries.

Every year it holds a conference, with worldwide renowned speakers, who present workshops, talks, papers and posters of the utmost meaning and interest to some 3000 delegates.

As APPI is an IATEFL associate some of its members usually attend the annual Spring conference so that they may be aware of the trends in the ELT world and, therefore, share experiences with colleagues and institutions as well as make connections to bring new speakers to the APPI conference and this year was not different. In Liverpool from 2nd to 5th April we couldn't but watch, listen and be embedded in some breathtaking sessions that tackled with a wide range of Areas of Interest.

These Areas of Interest were divided into leadership & management; learner autonomy; learning technologies; literature; materials development; materials writing; pronunciation; research; teacher development; teacher training & education; testing, evaluation & assessment; young learners & teenagers.

Among these Areas we can highlight some subjects dealt with in a myriad of sessions, such as gender and sexuality in ELT – inclusive education vs. queer pedagogy/inclusive practices; multilingual and culturally heterogeneous classrooms; cultural identity; learner-focused teacher training; different models of teacher development; autonomy and self-reflection; the new CEFR-Companion Volume; CMC: the power of curiosity, motivation and creativity; critical thinking skills – (Promoting high-quality thinking in the early years); emotional literacy; learning to learn in secondary and Content and Language Integrated Learning (CLIL); project-based learning; collaboration, project work and skills for life; the 4Cs in project work; soft skills; gamification; inevitable change and artificial intelligence for the EFL.

To mention just a few topics, multiculturalism, national identity, creativity and critical thinking were part of the workshop 'Remote theatre' by Nick Bilbrough, 'founder of the innovative and inspirational Hands Up Project – now an official charity – which helps children in deprived situations learn English by telling and performing stories to each other collaborating with kids in other countries and with the team of volunteer teachers involved using a video conferencing programme.' So, hands on and we enjoyed a memento.

We watched a remote theatre performance of a Palestinian sketch written by children in a United Nations Relief and Works Agency (UNRWA) for Gaza and immediately after

we were divided into groups to perform sketches also written by those students, who watched us live and gave us feedback. Find further information on https://www.totnespulse.co.uk/nick-bilbrough-hands-up-project-storytelling-around-the-globe/

This project was awarded the 'ELTons this year for a playwriting competition in which the young people of Gaza were given the chance to write and perform their stories in English. The group of 14-year-old girls who won the competition visited London for a week (…) and performed their winning play 'Inner Thoughts' at the Hands Up Conference. A collection of 30 of the best plays was published in the book 'Toothbrush and other plays'.'

'The robots are coming! Chatbots in ELT', a session depicted by Nicky Hockley proved to be a worthy paradigm of critical thinking, once it enhanced the role of today's teachers, making the audience think of our role in the future through the presentation of several examples of Artificial Intelligence and experiments with diverse outcomes being emphasised. 'Will human beings be replaced by machines? Will chatbots (computer programs that simulate human conversation in ELT) support language learning?'. In Georgia Tech University, Atlanta, GA, USA, students attended an online course and only at the end did they get to know their teacher Jill was a chatbot that played its role in a very effective way.

Sophia, the well-known android, uses voice recognition and is designed to get smarter over time. She has given many interviews and was thought to be intelligent; however, it came out that all her responses had been previously prepared as her creators knew the questions in advance.

N. Hockley also stated that Supiki is an app 'for people who know basic English and need conversation practice. Unlimited realistic English conversation practice improves your spoken English conversation practice. Talk to Supiki and Supiki talks back.'

The audience did not come up with a definite conclusion but with food for thought as some believe the future is a dystopia where teachers will be replaced by Artificial Intelligence and others are of the opposite opinion. A great topic to be debated by both teachers and students.

If you want to get more information on some of these topics, watch recordings of talks from IATEFL 2019 Liverpool https://www.teachingenglish.org.uk/news-events/iatefl-online/2019

Sharing IATEFL 2019 (2)
Sónia Ferreirinha

"Personal Development is the belief that you are worth the effort, time and energy needed to develop yourself" (IATEFL, 2019 Kirsten Holt – 'use it or lose it: how to activate professional development')

The IATEFL Conference provides you with a wide range of multiple sessions regarding the teaching of English to Foreign Leaners, covering different areas of interest, which makes very difficult sometimes to choose sessions. Nevertheless, this year at the 53rd IATEFL Conference I was focused on attending more sessions regarding the Continuous Professional Development (CPD) of teachers and the role of Teachers' Associations on that matter. And I did manage to attend to some fantastic and inspiring sessions that not only contributed to my personal development but also will help on my role as an APPI board member and responsible for the APPI's Professional Development Centre - APPIforma. Some of the sessions were promoted by the following IATEFL SIG: Teacher Development and Teacher Training & Education.

Lots of issues were approached on these sessions, but here I would like to focus on the role of CPD and share some strategies that I found extremely useful whenever we do training and participate on Seminars or Conferences.

The first Plenary introduced the motto, at least for me: "What do we expect from a Conference?" The plenarist - Paula Rebolledo from Chile - asked the audience: "To what degree do workshops, talks and courses truly empower teachers? And what do we mean by 'Teacher's empowerment?' One example was given by the speaker and was as simple as, 'it's when we learn, share, are able to innovate and see that our students are learning.' But it's not that simple. According to the plenarist there are some external factors that can somehow limit/constrain teachers' empowerment, for instance when we cannot decide on issues which affect our work: class size, schedules, coursebook selection, among others. However, one factor that can highly foster teachers' empowerment is our own professional development and that is up to us. As Rachel Jeffries' session suggested "change is inevitable, grow is optional". And how can one develop as teachers? Well, as we all know, by attending conferences, reading methodology books, journals, sharing good practices, identifying new ideas/approaches and also through new apps that may influence our practices. But what do we do with all that knowledge/input?

Kirsten Holt's session - "Use it or lose it: how to activate professional development" - showed us some strategies to make the most out of conferences.

During the conferences it is very important that we take notes in all sorts of ways, writing a blog, a report, sharing ideas with other participants, writing and taking photos of slides. We probably use one of these, but the speaker went further and raised a fundamental question: how do we activate our knowledge after the conferences? Do we get back to our notes? Kirsten Holt suggested

some tricks which I find worthwhile to share. For instance:

- Associate a memory to a session, a feeling, a photo (it works!)
- Record one activity that you would like to use in the near future, in outlook for ex. (done too)
- Use Twitter (never use it, but worth a try)
- Reflect on your own learning, give yourself little goals (essential in our daily life too)
- Experiential learning (learning from experience)
- Interactive discussions, for example, talking with partners (really important)
- Testing the theory (why not?)

Kirsten Holt's summed up by saying that we need to make things STICK… with B.R.I.C.K:

- Build up memory strength
- Revisit training and reinforce regularity
- Incorporate more active involvement
- Create clear and easy-to-absorb information
- Keep it relevant with reading and reflective learning.

So, on preparing this article I had to revisit my notes, my photos and some ideas with colleagues, otherwise it would have been impossible to remember or recall all the information, input we gather from a conference as IATEFL.

The last but not least important forum attended was on Teachers' Associations (TA). They had a common concern: the role of TA in this modern world and why maintaining TA if we have everything online? They all shared a common feeling and, in some cases, supported by research, that 'Language Teachers' associations worldwide (…) have been contributing to their members' professional and personal development. The focus must be to maintain communities, to collaborate and, again, to empower teachers.'

Attending these fascinating Conferences abroad where we can keep ourselves updated with the new trends on ELT, sharing knowledge and be connected with a worldwide community of teachers and trainers is a great asset that benefits and empower all APPI members and teachers of English at large.

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