

ELT NEWSLETTER

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EDITORIAL

We have hopefully arrived faster than the first snowflake. Tuck yourselves in fluffy blankets, possibly with a cup of a hot tea and dive into the pages of the newest newsletter.

We open this winter's issue with a sneak-peak into **a day in the life** of **professor Smiljka Stojanović**, a renowned professor who taught methodology courses at the Faculty of Philology and who inspired many students to embrace this profession. As one of her former students, **Milica Vojvodić** conducted an interview with the professor who revealed what made her study English, but also shared with readers some tips and tricks on teaching young learners.

One of the novelties in November's newsletter is a special edition of **the literary section**. The first brilliant piece of work we are sharing with you on the pages that follow is *The Joys of Storytelling* by **David Heathfield**, who also deals with young learners. He refers to storytelling as a skill or art, as magic which engages listeners and gives a thorough explanation of techniques that make a strong link between language learning, emotion and mental imagery.

Milan Đurišić shows his authenticity through alternative approaches to teaching literature in a foreign language classroom which he offers, some of them being retelling the story from different perspectives, acting out the pieces, writing a missing scene or changing the story. *Pied Piper of Hamelin* is the name of Milan's article, but also of a poem which pupils find unappealing unless they have approached it in his way.

Mirela Fazlić and Sabina Skenderović Bukvić explain how to take advantage of storytelling and art in an EFL classroom which can be particularly useful for young learners. Calling upon Penny Ur, who emphasizes stories as one of crucial sources of interest for children, Mirela and Sabina take readers through the entire narrative journey, providing the lesson plan, materials needed and step by step procedure.

"Authenticity is a matter of interpretation", says **Anže Perne**. How this notion is interpreted– find out in *Authentic Topical Texts for Advanced Secondary Learners*.

In the **Academic Corner**, **Marija Jovičić** vividly describes the first steps in the teaching world of the majority of us. If you have ever wondered whether you, as a teacher, are to be blamed for students' failure to understand you, the author in *The Effects of Character Flaw on ELT* unveils the mystery. She provides reasons for students', seemingly, unreasonable thinking, which subsequently prevents them from achieving their full potential. Together with the explanation comes a list of "remedies" – tasks which help students think about the problem, rather than make them use language in a parrot-fashion way.

What we all need at some point(s) of our dynamic and fulfilling, yet stressful career, as **Nataša Intihar Klančar** says, are techniques to handle and reduce stress, which inevitably arises. These include the improvement of organizational skills, slow but steady work and sharing problems with fellow colleagues.

Sandra Kozorog-Košuta presents her views on the issue of teachers' authority which has become a neglected, yet vital element in educating future generations. In her article, Teacher authority, Sandra puts forward the idea of permissive education as a concept that destroys the concept of authority. As one of the solutions to this problem, she offers authenticity, highlighting the importance of being genuine towards students.

While teaching, it is of utmost importance to recognize what kind of input is the best for our learners. As **Sandra Plazibat** quotes Mr Timothy Gangwer, "(...) this generation of children has to be taught (...) with visual stimulation accompanied by active learning strategies". Therefore, in Talking Images, Sandra shares with us samples of photos she uses in class and how they work as incentives for her students.

Biljana Pipović explains why ICT is an important factor in the classroom. She claims that contemporary students are digital natives and that technology should be used as a tool for learning, not the goal. Ms Pipović presents several websites such as Joom and Kahoot, not omitting social networks and apps such as Facebook, Whats App, Instagram and YouTube to provoke students' creativity and curiosity.

We would like to thank **Svetlana Gavrilović** from Užička gimnazija for selfless sharing her knowledge and creativity, as well as the creativity of her students. In the **First Aid Kit**, Svetlana describes project assignments which came as a result of two online courses she attended. The pages that follow include a thorough description of her students' assignments and how they got involved in exploring unknown cities using Google maps. The first aid kit is followed by a **students' corner** with papers from her students. Svetlana has also contributed to the **Fun club section**, which presents the outcome of two e-Twinning projects. The participants were her second- and third-grade students, imaginative and enthusiastic about writing their favourite poems in different languages. They came up with the idea of paying the tribute to Bukowski, Whitman, Prevert, Laza Kostić and many others by inscribing their verses on small stones.

The **ELT Flash** section brings you reports from our representatives. We open this section with **Dragana Videnov and Anica Đokić's** report, who were ELTA representatives for the ELTAM conference in Montenegro. As the topic had to do with the ways of empowering 21st century educators and students, Dragana and Anica share practical ideas they gathered for empowering both teachers and students.

Apart from being another ELTA representative, **Nada Filipović** also represented Grammar School in Šabac, where she works, at the International TETA conference. As the conference bore the title *Reflect, Reshape, Refresh*, in her report, Nada explains its meaning. Ms Filipović will certainly keep this event in memory as an ice-breaking one, as she was given the opportunity to participate as a speaker for the first time.

Miloš Đerić shared his experience from SCELТ, i.e. the 5th annual conference in Slovakia at which he successfully presented his paper on Content Based Instruction. He also had a chance to speak to some of the great names in ELТ industry such as Mark Andrews, Lyn Steyne and John Hird.

In **ELТА around the world**, **Kristina Devedžić** recommends a play *Betrayal* in the Yugoslav Drama Theatre and you will find her impressions in the review section. We are sure that the passion and enthusiasm she put on the paper will make you check out the play as well.

This time, our **students' corner** is rich with as many as six stories. **Jovana Pantić, Andrej Popovski and Amina Selami** are students at the Faculty of Philology, the English department, and their stories were evaluated as the best ones at the Department's short story competition. **Mirjana Savić-Obradović** took her students from the Mathematical grammar school to the ELТА conference. They were, quite expectedly, impressed by Mike Shreeve's speech on *The Power of Numbers*, and one of them wrote about her impressions. Similarly, **Ksenija Puretić** took the role of a literary critique and wrote a review of "Pride and Prejudice" by Jane Austen. Finally, we are proud to publish the works by our **youngest poets** who come from "Jovan Đukanović" primary school in Varda. Thank you, Vesna Kijačić, for fostering your pupils' love towards languages and literature.

For the end of this issue, **Aleksadra Jevtović** meticulously compiled the list of upcoming events, and it seems that 2020 will be a rather fruitful and inspiring year in terms of networking. In December this year, ELТА YL SIG Day will be held, which should provide you with a lot of resources and ideas for the school year ahead of us. The calendar presents a lot of interesting events and conferences in the spring of 2020. Make sure you do not miss our ELТА Conference on the 15th and 16th May.

The Editorial team wishes you a lot of motivation, inspiration and a fruitful and joyful 2020. We are also looking forward to receiving your articles, lesson plans, travelogues and book, film or theatre play reviews. And we highly appreciate your feedback and suggestions. That is the only way we can all grow. Write to us on newsletter.elta@gmail.com.

Editorial Team

A day in the life of PROFESSOR SMILJKA STOJANOVIĆ

Milica Vojvodić, Primary teacher



Professor Smiljka Stojanovic holds a PhD in linguistics from Belgrade University. For the past 35 years she has been teaching EFL at primary, secondary and tertiary level in Serbia. She was a lecturer at Belgrade University. She currently teaches ELT Methodology to undergraduate and graduate students at the Mediterranean University in Podgorica and Bijelo Polje, Montenegro. She is particularly interested in pre-service and in-service teacher education and development, humanistic approaches to learning and applied linguistics.

Professor Smiljka Stojanovic is one of those professors that almost all her ex-students refer to as a huge influence on their careers. She was my ESL Methodology professor at university and one of the most inspiring teachers I've ever had.

Observers of my classes and the classes of my colleagues used to ask us –“Who is that Methodology professor you had and you keep referring to? We've never been to a bad English class at our school!”

Like many other English language and literature graduates we keep mentioning Professor Smiljka Stojanovic as our role model for good teaching practice and someone who taught us all the possible basics to do with teaching. She is the type of teacher who perfectly “does what she preaches“.

I met Professor Smiljka Stojanovic at the last ELTA conference – she is still approachable, straightforward, tolerant and very supportive. My colleagues proposed to me to do an interview with her.

❖ **How did you choose English at the very beginning of your studies?**

I liked English films on World War II and wanted to get to know more about the heroes of my imagination.

❖ **What did you specialize in your postgraduate studies?**

In English and Serbian syntax as well as in Semantics

❖ **Who was your favorite teacher and in what way did he or she influence you?**

It was Naum Dimitrijevic who taught Methodology. He introduced the air of freedom into our classroom and showed us that teaching is important.

❖ **What subjects did you teach at Belgrade University and which one did you enjoy the most?**

It was Grammar, Writing, Methodology, Applied linguistics, Teaching English to Children, Drama. I enjoyed all of them, but I think that the most useful for the future teachers was Drama where the students learned both how to use drama in language teaching and talked in English without inhibition while doing something else. They made their own plays and were creative.

❖ **Have you ever had problems because of your untypical teaching style?**

Yes, of course. At primary school, high school and University where I used to teach. The administration liked conventions and did not want to take a risk with some portions of freedom.

❖ **Where do you teach now and how does that feel?**

I teach at the University of Mediteran in Podgorica and Bijelo Polje. I feel great as I can see that no matter where you teach, ELT methodology works.

❖ **How important is it to be a member of a national Teachers' association in your opinion?**

It is important if you want to contribute more to the development of ELT in your country. Otherwise, you feel lonely and isolated. You become exhausted from fighting and you easily slip into a routine.

❖ **What books would you recommend as “must-reads” for every English teacher?**

Carl Rogers, *A Way of Being*, Jim Scrivener, *Learning Teaching*, Gertrude Moscowitz, *Caring and Sharing in the Foreign Language Class*, Alan Maley and Alan Duff, *Drama Techniques in Language Learning*, John Morgan and Mario Rinvoluceri, *Once Upon a Time*.

❖ **Despite being your ex-students , being aware what good teaching means and willing to improve continuously, teachers in primary and secondary schools aren't satisfied with our education system (not enough lessons per week and big classes being the biggest problems) – what is your advice for them?**

The institutions should organize courses on how to deal with large classes and other problems and stimulate teachers. Unfortunately, in the past there were only great pretenders in administration and few enthusiasts that gave up.

❖ **What is your ultimate advice for being a good teacher?**

To try to believe in the two sentences from the timeless classic *To Kill A Mockingbird* by Harper Lee 1) “. You never really know a man until you stand in his shoes and walk around in them.”

(2), *“I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It’s when you know you’re licked before you begin anyway and you see it through no matter what.”*

❖ **Thank you very much, professor Smiljka ! Could you just share one more thing with us - your favorite English word/words?**

Thank You. It’s SHARING.

Milica Vojvodić is an enthusiastic English teacher. She has been teaching kids and teenagers for 14 years. She likes sharing her passions with her students, especially her passion for Roald Dahl children’s books. She represented ELTA at 2018 Slovenia conference. Milica has two kids.

The Joys of Storytelling

David Heathfield Freelance, Exeter

Key words: storytelling, folk tales, creativity, mental imagery, voice, interaction, cultural diversity

This article is slightly adapted from a piece published in the IATEFL Young Learners SIG magazine.

Storytelling magic

The art of storytelling is to engage listeners with live and unscripted telling. It does not matter whether it's a folk tale, a personal anecdote or a story from history – if the teller connects with the listener, the message will get across.

Techniques and belief

In oral storytelling there are a number of techniques which can be employed to get a story across. Movement and gesture, voice modulation, singing and choral chanting, percussion, props and interaction with the listeners all play important roles, but the key is getting the essence of the story across as effectively as possible. When asked by young listeners if the fairy story they have just been told is true, some storytellers say 'it was true while I was telling it to you'. For me this holds the key to effective storytelling – it has to do with belief in the process on the part of the teller and the listener, when both are giving their full attention to the story as it unfolds.

Sensory and physical approach

One feature that I have consciously incorporated into my storytelling is a multi-sensory approach. I have become increasingly aware that individual listeners experience stories in a rich variety of different ways. Most listeners describe seeing mental pictures of scenes from the story either still or moving, either in brightly-coloured or colourless tones, either in or out of focus. Others will feel close to the action of the story and identify themselves in a deeply kinaesthetic way with the main character. More auditory learners will tune into the rhythms and voice patterns and can hear sounds from the story in their imagination. Like many people, I experience different moments from different stories through different sensory

channels. To enhance the experience of a story, I often refer to different senses in the oral text as well as provide stimuli for these senses through movement, gesture, voice modulation, song, music, percussion, touch and use of props or costume. However, I tend to avoid using pictures so that the listeners' mental imagery is given full creative freedom. There is a strong link between language learning, emotion and mental imagery.

Sensory and physical techniques

- find posture, expressions, mannerisms, voices of characters
- use sensory effects: sound, movement, light, colour, smell etc
- use gesture and mime, especially for repeated actions
- use a simple prop to engage students' interest or to add an element of surprise
- vary the volume, pitch and tempo of your voice

Interaction, chants, rhythm, percussion and song

I sometimes find that song is a key element in stories I tell students. Indeed many traditional British and Irish folk songs are narrative stories. There is just a small step from the heightened speech we use when telling a story to chanting or singing. Students are easily engaged by just a few lines of song at the beginning, middle or end of a story. I'll sing or chant a chorus, often with accompanying percussion, and invite students to repeat each line after me. In many instances the chorus is repeated at intervals during the story, which increases the level of involvement. As the story progresses, students pick up the song or chant and often join in together with me. It's a natural and fun part of storytelling and an enjoyable alternative to traditional choral drilling.

Celebrating Cultural Diversity

Storytelling is valuable as a way of bridging cultures within the classroom and across the community. 'Fairy stories...are often familiar in outline...the language is simple yet the meanings are evocative and many-layered' (Morgan and Rinvoluceri 1983). Between different cultures there is a great deal of commonality in terms of features such as structure and themes evident in many traditional folk tales. Of course within

these structures and themes there are important differences which make the exchange of stories between different cultures so vital to mutual understanding. 'Each culture offers stories representing its own values and perceptions and behaviour and these can help individuals and societies to establish their sense of identity' (Wright 2003).

Students in a classroom have a real opportunity to celebrate cultural diversity when they are told and tell tales from other cultural heritages as well as their own.

The Live Experience

When language learners listen to a story being told, it is a very different experience from listening to a TV or radio broadcast. Morgan and Rinvoluceri write 'To be told a story by a live storyteller involves one in 'I-thou' listening, where the listeners can directly influence the telling.' Learners are listening globally to a real and present person before them. The live story experience involves picking up on non-verbal language both for the teller and listener. It influences and is influenced by the relationship between the students and the teller.

On Youtube, you will find a large number of recordings of me doing live storytelling with language learners. Feel free to borrow any techniques you like when you tell stories yourselves with your students.

As we are all storytellers, learners and teachers, perhaps we can all find ways of building those all-important bridges that transcend cultural and language barriers and benefit from the joys of storytelling.

References

Heathfield, D. (2014) *Storytelling with our Students*, DELTA Publishing.

Morgan, J. & M. Rinvoluceri (1983) *Once Upon A Time*, CUP

Paran, A. & E. Watts (ed.), *Storytelling in ELT*, IATEFL (2003) (including Wright, A. "The Place of Stories in ELT")

There are huge resources of folk and fairy tales from all over the world published in English on the internet.

Further reading

Wright, A. (2014) *Storytelling with Children*, Cambridge.

Storytelling Lesson Plan

Preparing to tell

While rehearsing this tale, focus on distinct voices and gestures for Rabbit and Jaguar, the quick-thinking trickster and the rather more slow-witted and vain predator.

Before telling

Say 'I'm going to tell you a Mayan story told in Mexico and Guatemala about a rabbit and a jaguar who live in the same house. Before you listen, what do you imagine Jaguar wants and what do you imagine Rabbit wants? Tell your partner.' Inviting students to predict before they listen will help them focus on the story to find out how accurate their predictions are.

While telling

Stop at the moment when Jaguar is about to attack Rabbit from the long grass and say 'The story is nearly at its end. What's going to happen to Rabbit? Listen to your partner's ideas.' After a minute, bring the class together to listen to different ideas from different students. Then say 'I wonder if any of you guessed the traditional Mayan ending.' Now students are ready to listen to the original ending.

After telling

1. Say 'Next time it's full moon, look for Rabbit lying on his back and laughing about how he tricked Jaguar.'
2. Ask students to stand and make still images from moments in the story, for example 'Show me Jaguar holding up Rabbit's cave, 3-2-1 still! Now show me Rabbit bouncing on the elastic vine and laughing about tricking Jaguar, 3-2-1 still!'

'Now stand facing a partner. One of you is Rabbit in the cage, the other is Jaguar outside the cage ready to tell Rabbit that he's going to be cooked and eaten,

3-2-1 still! In a moment you're going to bring this scene to life using your bodies and words. Jaguar you tell Rabbit that the old man and the old woman are going to cook and eat you and give some to me. Rabbit you tell Jaguar that they're making hot chocolate and you can have some if you come in the cage. 3-2-1 Action!

After a couple of minutes ask students to act out the scene again, say 'Now you know what you're going to say, do it again focusing on how you say it, your feelings, your voice, your body. Afterwards we can enjoy watching some different pairs act out the scene.'

After they act out the scene again, invite volunteer pairs to show their peers their scene. Say 'After you watch this pair's scene, tell them what you enjoyed about their performance.' Encourage comments about content, posture, voice, humour, feelings, movement (the main focus is not on accuracy here).

3. Say 'Imagine you can give any gift to either Rabbit or Jaguar. Think which character and which gift – perhaps you can describe the gift or say why you're giving it. Imagine your partner is that character and give your partner the gift. When you are ready, you can begin.' After students have had time to exchange gifts, find out about some of the gifts that have been given. Some may be very practical, such as 'refreshing hot chocolate' for Jaguar after such a difficult day. Other gifts may be more abstract, such as 'security' for Rabbit or 'intelligence' for Jaguar.

Here is an audio recording on YouTube of me telling this story

<https://www.youtube.com/watch?v=6YCFLYcM2no> and below is the transcription of this telling.

The Rabbit and the Jaguar

A Mayan folk tale retold by David Heathfield



There lived once, an old man and an old woman. And all they had in the world was one rabbit and one jaguar.

They kept the rabbit in a cage.

One day, the Jaguar came to the cage: 'Oh, Rabbit..? Conejo..? The old man and the old woman are preparing a pan of hot water. They are going to boil you. They are going to eat you. They are going to give some to me.'

'Oh no,' said Conejo. 'No indeed. They are going to make hot chocolate. And if you come in the cage with me, they will bring some for you, Jaguar.'

Jaguar opened the door of the cage and slinked inside. With a hop and a skip, Rabbit was out of the cage and away through the door of the house.



Jaguar waited there, and waited there, and waited there some more...

'I've been tricked! There is no hot chocolate!'

Jaguar leapt out of the cage and out through the door, and through the forest he went looking for where Conejo had gone. He went through the forest until he came to the mountain. And there in the side of the mountain was a cave. Inside the cave, there was Conejo.

'You tricked me! You, Conejo!'

'Who, I?' said Conejo. 'You must be talking about some other rabbit. I am making my house here. But see how I am holding up the walls? If I do not hold them up, they will fall down. I must go and find a stick to prop up the walls. Jaguar, would you not help me by putting your paws against the wall of my house?'

Jaguar slinked into the cave and put his strong paws against the wall of the cave.

With a hop and a skip, Conejo was out of the cave and away into the forest.

Jaguar waited there, and waited there, and waited there some more.

He waited there, and he waited there, longer than before...

'I've been tricked!'

Jaguar leapt out of the cave and away through the forest, looking for Conejo. He could not find him.

He stopped and listened. He could hear Conejo laughing – ‘ha, ha, ha, ha, ha. Hee, hee, hee, hee, hee!’ – at how he had tricked Jaguar.

Jaguar crept closer and spied Conejo. He was hanging from an elastic vine, bouncing up and down, laughing with glee.

Jaguar prepared to pounce...

He leapt through the air and landed with his paws upon Conejo, pressing him down to the ground. But Conejo he wriggled and wriggled, and between Jaguar’s paws he squeezed and popped with the spring of the elastic flying high into the air – high, high into the sky he flew, until Conejo landed on the moon. And there Conejo remains: lying on his back on the moon. And they say, in Mayan culture, that if you gaze up at the moon when it is full and red, you see Conejo there still, lying on his back and laughing at how he tricked Jaguar.

And here is a video recording of me telling the story with young learners of English in Hamburg: <https://www.youtube.com/watch?v=SxJ5JVMIC0o&t=302s>

Homework Idea

What traditional folklore have you heard about the moon? Invite students to retell the story of Rabbit and Jaguar to family and friends and to find out Moon folktales from their own culture from them. Students with Internet access could also research ‘Moon folktales’ from different parts of the world on the Internet, using Google for example. They should prepare to talk to other students about one folk tale, myth or superstition in the next class.

Biodata:

David Heathfield www.davidheathfield.co.uk is a freelance storyteller who tells tales and runs workshops with children, teenagers and teachers in the UK and around the world. He is the author of the teacher development book *Storytelling With Our Students* (DELTA Publishing 2014). He also teaches English part-time at INTO University of Exeter.

Pictures in the article are published with the approval of the students who created the work.

Pied Piper of Hamelin

Milan Đurišić, Karlovačka gimnazija, Sremski Karlovci

Key words: literature, poetry, Pied Piper, acting

How to teach literature in a foreign language classroom is a commonplace question. One way of going about it is to do it the same way you would traditionally approach any kind of literature – read the piece, analyse it and discuss it (which means take it apart and see what you and your students make of it). There's plenty to go on: the author's technique, his or her language, the form of the work in question, its setting, plot, characters, etc. Alternatively, you approach the task by, for example, telling the story from a different point of view, writing a 'missing' scene or a different ending, reading or reciting it in a different tone, etc. Enough activities have been designed to last your career as a language teacher. A recurrent idea among these is to enact whatever you are doing – a novel, a short story, a poem, or a play. No objection to that, as there is no better way of getting into a literary work and understanding it than trying to convey it to other people. But both theatre practitioners and amateurs are aware that staging literary works is notoriously difficult even for experienced professionals, and gets even riskier when the cast and creative is comprised of kids or teenagers. Texts, too, often pose a problem – some are seen by children as 'difficult', some are 'boring', and some get branded 'stupid'.

Let us take a closer look at a poem that pupils frequently find unappealing – *Pied Piper of Hamelin* by Robert Browning, a poem, written in rhyming, predominantly iambic lines. Its plot is rather uncomplicated: the eponymous character of Pied Piper, unhappy about not having been paid for his service (freeing Hamelin town of rats), uses his piping skills to lure all the children out of town, never to return them to their families. Not something a teenager would be interested in.

Now, let us have a look at the opening lines:

*Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wild,
Washes its wall on the southern side
A pleasanter spot you never spied;*

*But when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin, was a pity.*

What could make these more interesting might be to deliver them in an unexpected fashion, for example, to rap them. The river, the waves, the townsfolk – all can get into a rhythm, which in turn could easily transfer into movement, as we will see soon. Next thing – the vermin:

*Rats! They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladle's,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.*

There is obviously enough to go on and most of it can provide plenty of fun. Be careful with a wilder class though, as the part where shrieking and squeaking drowns women's speaking can easily make things get out of control. With a quiet group this might prove to be the point where children loosen up and lose their inhibitions. Depending on how much time all the activities have taken, this is also a good place to finish the first section on a high note.

The next step could be asking the children to choose roles. While still reading the lines, they can recognize themselves as certain characters. There are all sorts of children / townsfolk / rats they can associate with. If they cannot, their classmates may do it for them. This should get them into the story and into the characters. Now is the time to 'cast' them into the principal roles. More often than not, there are students who volunteer to take the parts of the Piper, the Mayor, and the Boy, while the narration can easily be shared among all the other ones. No-one is shortchanged or overburdened. If the class proves to be up to it and willing to try their hand at it,

more elaborate acting can take place. What follows is straightforward playing the parts: the townsfolk talking to the Corporation, the arrival of the Piper, his talk with the Mayor, etc.

The point where the Piper takes action and starts playing the pipe is again a possibility to bring more musical children to the forefront and to include those who are reluctant to take the centre stage in acting parts.

*And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.*

And again, this is another risky point with the three shrill notes, muttering growing to grumbling, grumbling to rumbling and finally to tumbling. On the other hand, this is another possibility for generating and channeling energy. The important thing is that everybody is included as everybody should be able to identify with one of the many kinds:

*Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives--
Followed the Piper for their lives.
From street to street he piped advancing,
And step for step they followed dancing,*

In case the children are not willing to join in the procession, they may turn to shapes, colours and sizes – these you can find all over the place – point at, draw, mime, etc. Energy gets easily transformed: verbal to rhythmical to kinetic – its pupils' choice which one to take on. The poem offers enough shifts between verbal and physical so pupils are able to be more or less active

depending on their dispositions and preferences. The same goes for the part where children play children:

*There was a rustling that seemed like a bustling
Of merry crowds jostling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping, and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.*

This is obviously another passage you could end your class with, perhaps with the following lines reserved for yourself at the very moment before the bell:

*The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step or cry,
To the children merrily skipping by--
And could only follow with the eye*

A completely different approach may be taken in the next section in which the lame boy gives his account of the event. The pace is much slower, which enables the pupils to be more aware of the beauty of the language and concentrate on how they deliver the lines. Language and its use in poetry should be of interest all the time, but here we are able to distance ourselves from the action and admire Browning's verses.

*"It's dull in our town since my playmates left!
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,*

*Joining the town and just at hand,
Where waters gushed and fruit-trees grew,
And flowers put forth a fairer hue,
And everything was strange and new;
The sparrows were brighter than peacocks here,
And their dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses were born with eagles' wings:
And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more!*

Needless to say, the whole soliloquy can be acted out alongside its delivery, where the boy and the others may take turns in taking the centre stage. The very last section also provides us with an opportunity to have a fitting ending to the interpretation of the poem in which the class can be the tribe of alien people of outlandish ways and dress, as well as the fathers and mothers risen out of the subterranean prison:

*And I must not omit to say
That, in Transylvania there's a tribe
Of alien people who ascribe
To the outlandish ways and dress
On which their neighbors lay such stress,
To their fathers and mothers having risen
Out of some subterranean prison
Into which they were trepanned
Long time ago in a mighty band
Out of Hamelin town in Brunswick land,
But how or why they don't understand.*

You or the pupils should decide how to render the ending of the poem. Whatever you decide on, the analogies with the school environment probably will not go unnoticed. And whatever your choices for each of the sections, once you have gone through the piece this way, the pupils will have gained a better understanding of it and might be moved to try and perform it for the others.

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Storytelling and Art in the Context of ELF Classroom

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Key words: storytelling, contextual learning, communication, creativity, imagination, language acquisition, emotions

Children love stories and they keep them engaged. Stories help them to learn unconsciously which is a natural way of language acquisition in children. Teaching stories to the students, especially the young ones, is an effective teaching strategy to attract them to a learning process effectively. It provides the experience of both learning about life and learning a language as it provides comprehension. Teachers can use stories to help children practice their reading, writing and speaking skills. Stories are powerful in a way that they can help learners in knowledge acquisition, develop literacy, imagination, creativity and critical thinking. It is an important tool for language teaching and learning as it provides constructive and creative comprehension and sensible input. Curtain and Dahlberg noted that children absorb language effortlessly and are skillful imitators of speech sounds (Curtain & Dahlberg, 2009). Therefore, storytelling becomes an effective method for teaching English to early foreign language classes, as children learn language in a meaningful way when the comprehensible and meaningful input is provided. Learning through communication, according to Krashen is better than using grammatical means and corrections. (Krashen, 1987).

Storytelling can also be used for developing higher order thinking skills even at young learners and learners whose foreign language skills are at lower levels. With meaningful context, natural repetition, interesting characters, plots, and different points of view, stories can be used to develop children's language skills such as imagination and prediction. Comprehension, critical listening and thinking skills are also developed by combining storytelling with questioning, imagery, inference and retelling. Stories also develop children's learning strategies such as listening for general meaning, predicting, guessing, and hypothesizing. In the process of listening to a story, students perceive the messages and creates mental images, which can be then transformed into drawings.

Many researchers have described the importance of emotion in the learning and the construction of meaning. Emotions and thoughts cannot be separated and thus emotions

have a great effect on learning. If an event is related to positive emotions there is a greater chance for successful outcomes of the event. Emotions are closely related to attention, they create meaning and enhance learning. Telling a story to students not only teaches the language in a meaningful context but a psychological moment is also a part of it in terms of teaching emotion and morality.

Penny Ur (1996:130) states that there are three very important sources of interest for children in classroom: pictures, stories and games and the activity which we are presenting contains the elements of all three. Both listening to a story and drawing are enjoyable activities. Drawing can be used for teaching new vocabulary and this activity also offers students a chance to speak, they can make comments on each others pictures, ask questions about details or retell a story using their drawings.

The following part describes one of the possible practical uses of stories in combination with art. The materials needed and steps for the lesson with possible follow-up activities as well as the source of the story are provided. Moreover, photos from the lesson are shown.

Material needed:

The materials needed for this type of lesson are: glue, crayons/coloured pencils sheets of paper for drawing (A4 or A3 format) and printed captions from the story. Since most of the students have their own crayons and glue, the teacher's workload to prepare the lesson is minimal. Namely, the teacher must prepare the captions. Depending on the length of the story, complexity of the text and the number of students the captions can be modified summaries of paragraphs from the story or they can be parts of the story. After selecting and typing the captions, the captions are cut into strips of paper.

The lesson plan:

The whole lesson includes pre-reading, while-reading and post-reading activities.

Pre-reading activity:

The pre-reading activity includes pre teaching of new vocabulary and drawing, i.e. illustration of the captions given. After pre teaching of new vocabulary, the teacher distributes the captions of the story to the students and instructs them not to show their caption to anyone. One student should get one caption. However, since some classes are larger, teacher can either prepare more captions or students can work in pairs. Students then stick their caption at the bottom of the paper and fold that part of the paper inwards so that nobody can see

their caption. Students then illustrate their captions. Normally, the time allotted to this part of the lesson is 10 – 15 minutes.

While-Reading

Students sit in a circle. Teacher sits in the circle as well. Students look at the other students' drawings without making any comments. At this point, they still don't show the captions.

Teacher starts reading the story. As teacher reads, the students rearrange their position. Namely, they sit in a chronological order from the teacher's lefthand side to the right. (It does not matter if they realise during the reading that they did not order themselves well. They can do it later at the end of the reading. It is important to note that it is always better if the teacher reads to her/his students. However, since we are all aware of the possibility of teacher being tired or ill, teacher can pre-record the story or, in case there is such an option, play the story online. After the teacher finishes the reading, the students reveal the captions. Each student reads their caption out loud. At this point, some students might change their position again as they realise that they did not arrange themselves well during the reading.



Illustrations for two captions: "Bells would ring sadly, and everyone cried." (drawing on the left) and "Bells would ring loudly, and everyone would feel happy." (drawing on the right)

Post-reading

In this part, there are several possibilities. For instance, the students can stay seated and then retell the story. Each student should tell the part of the story that he/she illustrated. Another option is to put all the drawings on a pile and mix the drawings so the students need to rearrange drawings chronologically.



Moreover, students can write dialogues of the characters and act out the parts of the story or even the whole story. If the teacher plans to use the story during a longer period of time, then there are even more options. To exemplify, students can write different ending of the story or they can do the analysis of the characters. Thus the story can be used for vocabulary building (adjectives describing personality) and for building the evaluation skills as students need to decide which actions of the characters were good or bad in terms of ethics. If the story is intended for young learners, they can create dioramas. Dioramas are little models that represent a scene from a story. For this purpose, the students can use shoe boxes. After the creation of dioramas, at home or at school, students can act out the scenes.

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**** *Pictures in the article are published with the approval of the students who created the work.*

Authentic Topical Texts for Advanced Secondary Learners

Anže Perne, Gimnazija Vič

Key words: authentic reading, authentic texts, topical articles, advanced learners

The best way to start this article seems to be the following question: *What is authenticity?* This perpetual question has been the subject of numerous debates, articles, studies, etc., all trying to answer it. This article will not presume to give you an exact answer, but will merely present my view on the matter. It seems to me that all the texts on this topic have one thing in common – authenticity is a matter of interpretation. Tatsuki (2006) argues that it is a social construct and that it is through our social use of language that we create our own sense of authenticity. This seems reasonable, but there should be some basic framework as to what it actually is. If we did not have something like that, interpretations might vary (too) greatly.



Authentic material or authentic text is usually the code word for material not produced for teaching purposes. If you are convinced by that, it may open even more questions, e.g. Is it better to have a fully authentic text (i.e. non-adapted, written by a native speaker) or an authentic activity? It almost goes without saying that authentic materials can be used in an inauthentic manner. My view on this is that there should be a proper balance between authentic activities and materials. Another question to answer is whether authentic means real-life. The latter is a facet of authenticity. Chavez (1998), however, argues that any text that has been taken out of its original context and away from its intended audience ipso facto becomes inauthentic, thus even the “realia” that we import into the classroom is inauthentic. If we were to completely agree with Chavez, it would imply that everything we do in our classrooms is inauthentic. But then again, we could argue that this claim does not hold water since what we understand as “real” is often experienced through the mediation of language, so in this sense we can deal with authentic texts and tasks. Tatsuki (2006) sums it up nicely: “We

cannot and do not experience reality 'raw' – much of our experience of reality is mediated by language.” For the purposes of this article, let us therefore assume that an authentic text is one written (possibly translated into English) by a native speaker, non-adapted for learning purposes, using “real” English (i.e. not using obsolete vocabulary, using genuine collocations and other idiomatic expressions – something that our learners will be able to use when using English in real life).

The present article describes a reading activity my students are involved in. I see it as an authentic one and it provides an opportunity for grading, which is not often the case with very authentic tasks. The reasons for reading can be divided into two broad categories: instrumental and pleasurable. Most of my students see reading as instrumental – it will help them achieve an aim (to learn something they are required to, to help them get a good mark, etc.). There is no doubt that instrumental reading can be pleasurable to a certain extent, but my goal with the activity we call *Media Analysis – Articles* is for (most) them to read for pleasure and not see this task as something they have to do to get a mark. The latter is quite simply their reward for reading and then discussing the text with their teacher.

At the beginning of the school year, the students are given access to a special e-classroom, where articles will be uploaded. These articles are topical, hence they cannot be uploaded at the beginning of the year and they are selected every week. The articles are uploaded into sets of four. The students are given a list with their names, corresponding sets, and the dates for the oral assessment. They are required to read the articles and prepare for the discussion/assessment by filling in a template they can download in the e-classroom.

Here is an example:

Date:	<u>11 February 2019</u>
Theme of article:	<u>Body dysmorphic disorder</u>
Headline:	<u>Faking it: how selfie dysmorphia is driving people to seek surgery</u>
Author:	<u>Elle Hunt</u>
Source:	<u>The Guardian</u>
Date written:	<u>23 January 2019</u>
Summary of text:	<p><u>The article is about filtered images that are triggering body dysmorphic disorder known as BDD. This is a health condition where people become fixated on imagined defects in their appearance. In the article there are shared opinions of different cosmetic doctors that say that this is caused by all the social websites, such as Instagram and other apps, on which you can make your face look flawless. They say that in the past, people brought in pictures of celebrities, and now they are coming with pictures of themselves, taken with snapchat filters or with other similar apps. For example, they want the tear trough removal or taut jawlines. In the article there are stories of different young people, who had problems with BDD. They mostly had these problems because they were bullied at school or were not confident with their looks. *</u></p>
Most interesting fact:	<p><u>You can get your nose fixed with fillers within your lunch break.</u> <u>The distance from which we take selfies matters.</u></p>
Did you like the style of the article?	<p><u>The article is written understandably, not using difficult phrases, even though it includes medical view of the problem.</u></p>
New Vocabulary: (Any additional words/phrases can be written on the back of this page)	
<u>Dysmorphia</u>	<u>a condition in which someone falsely believes that there is something seriously wrong with their appearance</u>
<u>prevalent</u>	<u>existing very commonly</u>
<u>reckon</u>	<u>to think or believe</u>
<u>defects</u>	<u>a physical condition in which something is wrong with a part of someone's body</u>

The students are encouraged *not* to memorise what they have written down, but to say what they remember about the text. I typically ask them some follow-up questions and discuss some of the vocabulary items with them. Here I encourage them not to provide dictionary-type definitions (even if they used a dictionary when preparing for the assessment), but to explain the items using their own words or to use them in example sentences. They are then marked based on the descriptors for this specific oral assessment (preparation, vocabulary, pronunciation, engagement in conversation, grammar). They are not assessed on

the content as it is not problematic if their views on an aspect of the text differ from mine, but that does not mean they can digress. Should this happen, I intervene and shift the discussion into the original direction. In this way, the content also matters.

80-90 % of the students enjoy this activity as it means they read authentic texts. As most of them are advanced students (B2-C1), they typically find coursebook texts uninteresting. By designing such an activity, I have successfully motivated them to read and to enjoy English classes even more. By exposing the students to such texts, I have moved away from the “traditional” coursebook texts and made their English classes more authentic. The activity does, of course, require more time compared to simply following the coursebook texts, but I firmly believe authenticity in language is something all EFL teachers should (try to) strive for, making it a core part of their EFL teaching.

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DON'T TAKE IT PERSONALLY

The Effects of Character Flaw on ELT

Marija Jovičić, teacher at a private school

Keywords: creative thinking, games, meaningful learning, character flaw

Introduction

To begin this story, I must go back to my very beginnings. I still remember my first steps in teachers' shoes vividly. I was 23. I had just finished university and I wasn't sure whether I was cut out for teaching or whether I should have pursued a career in the world of business. Thus, I chose to try my hand in the education sector and I started giving private lessons to a 16-year-old teenager who was lagging behind at school. We had been doing an upper- intermediate course, and in that particular class we were learning about conditional clauses. Truly, a conditional clause can be difficult to grasp, but still, it isn't rocket science. I explained and explained, he listened and listened, nodding his head as if he had understood everything. However, when put into practice, he was failing badly. I was thinking two thoughts, and the two thoughts I was thinking were: either my student is a slow learner or I am an awful teacher. Fortunately, it was my teaching that was defective. Later on, his marks improved significantly and he managed to pass an international exam. But, let's take a few steps back. That day I sat right next to him and asked him: How did you get this answer? I wanted to learn more about the way he processed information and reached conclusions. In other words, I wanted to find a loop in his chain of thought. It turned out that there wasn't a loop in his process of thinking because there hadn't been a thinking chain to begin with. We, teachers, often have our preconceptions about what classes should look like, how students ought to behave, and we take it personally when our students are not listening or using their brains to think critically about what they are doing in class. However, the reality paints a different picture. It is us who are failing to account for the flaws of human character. After all, we are teaching humans not machines, and humans bring whole new worlds into our classrooms, worlds which we are often unaware of.

Character flaw

In the criticism of fictional work, a character flaw refers to a bias, a limitation or an imperfection which eventually leads to the downfall of the fictional character. In this context, character flaw serves as an umbrella term for personality quirks and problems that students face on a daily basis, and due to which learners are predestined for failure. Why aren't my students thinking reasonably? Truthfully, there is a plethora of reasons. They aren't thinking because they are afraid of making a mistake, they aren't learning because they are under a lot of pressure at work, or even because they are worrying if they are competent enough to carry out a task, and finally they might be experiencing problems of different kinds, problems which are not related to classroom work, but still prevent students from achieving their full potentials. Therefore, instead of expecting that students will be 100 percent present in class, eager to hear what we have to say, we should rather acknowledge these character flaws and build our lessons around them. Below is a list of remedies we can resort to in order to maximize students' engagement and make sure that they are actually thinking about the task they are carrying out, not just rote learning or doing textbook exercises on an autopilot.

Putting it into practice

1. Personalized questions

Level: B1/B2

Aim of the activity: to review vocabulary related to feelings.

Procedure: Devise a set of ten thought-provoking or intriguing questions e.g. How would you feel if you saw your husband kissing another woman? The beauty of such a question lies in the fact that the question itself is bound to evoke an emotional reaction, which will help your students associate feelings such as anger, jealousy, and betrayal with corresponding words in English. Furthermore, you can ask students how they would feel if their best friend got a job of their dreams and use these examples to teach the difference between easily confused words such as jealousy and envy. These scenarios offer situational contexts and promote meaningful learning, and finally there is a surprise element which will keep your students alert.

2. Games

Level A1

Aim: to practice forming simple statements using *-ing* forms and adjectives.

Procedure: Make a set of sentences like these below:

Flying a kite is interesting.

Riding a horse is exciting.

Playing football is dangerous.

Write each word of each sentence on a paper slip of a different colour. Put the paper slips in a bowl, box or an envelope, and have students arrange them in any order which is grammatically correct. Since there is more than one possible order, students are encouraged to use language in a creative way and thus more likely to memorize the sentences they have formed as opposed to the sentences found in grammar reference books. Moreover, this type of activity caters for the needs of both visual and kinaesthetic learners. There is a lot of movement and the colours facilitate the process of recognition of grammar patterns, for instance, all *-ing* forms are of one colour and all adjectives of another. This activity can be adapted for use with higher levels as well.

3. Pre-reading questions

Level: B2

Aim: To improve reading skills

The first step to solving a problem is to recognize that a problem exists. You cannot fix problems you don't know you have. Similarly, students cannot learn things they don't know they don't know. At the beginning of a reading-centred lesson I always allocate some time to ask my students the very questions that are going to be discussed later in class. This strategy aims to help students identify gaps in their knowledge and instil curiosity in learners as there is an

information gap to be bridged. Once the illusion of knowledge has been shattered, learners are actively engaged in the learning process and eager to explore the topic further. Furthermore, it allows the teacher to provide students with the vocabulary needed for the comprehension of a given text.

4. Role-play

Level: Any

Aim: To improve speaking skills.

Rationale: Almost every teacher of young learners makes extensive use of role-play activities as they are lively, entertaining, and highly enjoyable for the youngsters. However, role-play activities can be adapted to suit the needs of students of almost any level. With regard to character flaws, role-play lowers learners' inhibitions in the classroom, as they are not being themselves, but playing a role. By demolishing their inner worlds, even briefly, we create a futile ground for the acquisition of new information. Role-play and drama activities increase learners' speaking skills and fluency as well as engage students in meaningful real life conversations.

5. Task based learning

Level: A2

Aim: to review vocabulary related to school subjects

Procedure: Elicit the English names of most common school subjects and create a mind map on the board. Ask students to give you some extra information about what is taught in each of the subjects and add that information to the map. Tell students that they are going to create dictionary definitions of subjects taught in schools. Provide some examples and useful phrases, and leave students to the task. In the end, students can vote for best definitions and write them in their notebooks. Below are examples of acceptable definitions at A2 level.

History is the study of the past.

In History you learn about famous people from the past.

In History classes you learn about what happened one hundred years ago.

In a History lesson you learn about kings and queens.

Rationale: Task based learning is an approach to teaching which places strong emphasis on the authentic use of language in practical, real-life situations. Moreover, since your students have been provided with the language necessary for the successful completion of the task, they can experiment with the form and learn how to use patterns encoded in the language to their own advantage. This approach allows for the shift of perspective to take place. Language is no longer perceived as an aim itself, but as a tool which is available for use in a wider context of carrying out meaningful and purposeful tasks.

Conclusion

This paper has been written in order to shed some new light on the limitations of human character (character flaws) and the effects they have on ELT. The term character flaw has been borrowed from literature to refer to a set of personality imperfections, worries and other problems, which are not directly related to classroom work but, nevertheless, prevent students from achieving their full potentials. In the fictional world, a character flaw is a bias, a limitation, or personality disorder which eventually leads to the character's downfall. Here, it refers to a particular mindset due to which a learner is predetermined to fail at learning. Accommodating the above-mentioned limitations with the existing practice, teachers can maximize learning and retention through the employment of thought-provoking questions, games, pre-reading strategies, role-play and task-based learning.

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Seven Simple Stress-Reducing Strategies for School Teachers

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Key words: stress-reducing strategies, patience, organization, “you time”, progress, positivity, sharing.

I’m an English teacher and I have been teaching English at our local primary school for almost twenty years. I love working with children and teaching them English. My job is dynamic and fulfilling but it may get really stressful at times.

For the teacher to survive and thrive at school we need to find techniques that will help us to deal with pressure and stress. I managed to come up with a list of magical seven stress-reducing strategies that have been working really well for me. I truly hope you find some useful ideas as well, my dear teacher colleagues.

So here goes:

1. Be patient

Don’t let stress be contagious and impact your students as well, because then it’s a downhill road and the way back up takes even more energy, patience and work than usual. Believe in yourself, do not give up and keep going. Take a short break, step back, re-evaluate the situation, look at it from a distance and from a new perspective. Count to ten, take your time and then do not be afraid to tackle the issue and rise up to the challenge. Definitely be patient and do not overreact. Do not forget that patience is a skill and it can be learned and practised on a regular basis. It helps you to overcome problems more easily and without so much stress.

2. Improve Your Organization Skills

It is of utmost importance for the teacher to come to class well prepared and be at the same time flexible, able to adapt the lesson plans according to new situations and challenges. It helps if you make yourself a short doable must and may do list, thus

prioritizing your tasks. I love post-its, they are a great tool either to mark the to-do list or to write short comments about whether something worked in class or to add some creative and fun ideas onto your lesson plan in order to make learning more enjoyable and in turn more effective. Simply be realistic and know how to be efficient and not get overburnt. Be prepared to say: “No“ every now and then without feeling guilty. Try to do everything that is school-related at work. Start a bit earlier in the morning, think ahead and you will see this works wonders. Moreover, when dealing with tons of things (multitasking, of course), try to break down whatever you are doing into smaller chunks of tasks. Then tick them off one by one and the stress level will go down. Last but not least, learn how to turn off being a teacher and just be yourself.

3. Take Some “You Time“

It is truly important not to forget about who you are besides a school teacher. Take a long-deserved break and unwind. This will boost your energy level and help you to achieve more afterwards. During school break enjoy that snack and coffee (or in my case a vanilla cappuccino that’s absolutely delicious) and do some chatting. Additionally, do make time for yourself after school activities and hobbies already during the school year, do not wait until summer. Take regular exercise and enjoy it, go out and get some fresh air, alert all your senses. As for me, I started doing pilates a few years ago and I love it. It gives me peace of mind and at the same time helps me to be more flexible, it gives me extra energy, it helps me to sleep better and to feel oh so sporty and powerful in general.

4. Stay Positive

Be aware that there’s something nice in everything, enjoy the simple pleasures, use laughter and let positivism guide you at your school work. Try to create a feel-good and positive atmosphere in the classroom, make it a warm and welcoming environment where students feel safe, listened to, important and an integral part of a big picture. Avoid negative people and their pessimistic attitudes, gossiping and complaining. It is always wiser to be in the company of optimistic people, together you will be able to cope with stressful situations much better, consequently achieving goals easier and faster and resolving possible conflicts in a reasonable and stress-free way. Keep your chin up, be self-confident, smile and use humor in your classes - this will go a long way. Not only will

it make you feel better, the students' mood will follow accordingly. You might be surprised to learn that the benefits of having positive atmosphere go a long way.

5. Work Slowly, But Steadily

Success does not come overnight, work steadily and your students will follow. Sometimes it's a bumpy road but keep in mind that eventually everyone will learn just not at the same time nor at the same pace. It might get quite stressful when so much hard work is put into teaching but some students seem not to progress at all - or their progress is really slow. Try to assess the situation and plan realistic and attainable tasks for every individual. Let the students work together in order to understand various ideas and concepts. Foster a lively team atmosphere and have students teach each other too. Do not complicate too much and keep in mind that some battles are more important than others. Try to see the big picture and do not rush things. Sometimes things take a bit longer to get accomplished and they take a lot of our energy. Do not worry too much about it. Believe me: eventually, everything will fall into place.

6. It's (Usually) Not As Bad As It Seems

Keep in mind that things are usually not as bad as they seem. There is something good in everything. Make students engaged, work together with them, show enthusiasm and genuine interest and share the workload. Try to set some priorities that will help you to maintain a sense of control. If changes are needed, apply them according to a new set of circumstances and always be ready to be flexible. Keep in mind that co-operation and team-work do wonders. Trust your students and let them explore things for themselves, let them learn from research and from their mistakes. Do not forget to monitor their progress, support them, give genuine praise effective feedback for deeper learning. Invest some quality time in teaching them study skills to empower them. I do this every year at the beginning of the school year and together we go through useful strategies and techniques that make learning a foreign language more meaningful and long lasting.

7. Sharing Is Caring

Well, sometimes teachers do feel overwhelmed, exhausted, stressed and burnt out. It is then of vital importance to reach out to others for help. There is no need to try to tackle the problem on your own. Instead, seek out other teachers for advice and for larger and

more problematic issues work together as a team in order to find lasting and solid solutions. Have your own internal support group you can rely on. There should be a dialogue about workload and stress management that is based on teamwork and collaboration. Keep in mind that you are never alone in this. And because sharing is caring, this will help you through difficult times. Nothing fosters unity at school like working through something together. Small talk is a fundamental part of establishing a relationship with your peers at work, take your time to sit down and relax, exchange information and work things out with your colleagues. Improve your education, attend conferences and seminars to gain new knowledge and share ideas, get a wider view and reach out to other schools and teachers. Expand your horizons by signing up for classes, webinars and conferences, thus expanding your circle of teaching professionals. Work smarter and not harder, become the leader and creator of your (and your students') success. Finally, do try to leave your work at school and unwind at home. Balance your time to be you, never stop growing professionally and personally.

Conclusion

All in all, do not forget about who you are in the first place, establish a positive teaching and learning atmosphere in the classroom, work steadily and continuously and never give up on your students. They have a great potential and they will follow your lead, working hard towards achieving goals and being successful. Trust yourself and be a role model children look up to. A healthy, happy, satisfied and joyful teacher will definitely have a better work-life balance and experience lower stress levels.

Dear teacher colleagues, good luck in your teaching career and enjoy doing what you love most in this profession: to teach and inspire.

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CLASSROOM AUTHORITY

Mag. Sandra Kozorog- Košuta

Keywords: classroom authority, mutual respect, expectations, superiority, eagerness, authenticity

Authority is the key but increasingly neglected component of every educational process. This article presents the elements of building authority, explains what the teacher- learner relationship depends on, and suggests how teachers can create authentic, comfortable, yet respectful atmosphere in their classrooms.

The challenge that probably every single teacher has faced is how to build a respectful yet relaxed relationship with his or her students, i.e. a relationship based on authority and not on authoritarianism. Nowadays, these two terms are frequently misunderstood as synonyms, which is damaging to authentic, genuine authority. The fact is that great changes have occurred in our educational system as well as in our families in a very short time.

The old equation 'a teacher = an authority' is no longer self-evident, making the need of searching for authority even more reasonable and necessary, but also more difficult. The teacher should, just because of the role that he/she is playing, have a certain degree of authority. Unfortunately, the once so highly hailed model of permissive education has destroyed the system of clearly defined rules and has thereby marginalized the concept of authority. The lion's share of responsibility for the current situation is the environment wherein the child is growing up, since children nowadays are allowed much more freedom than ever before. It is not unusual for parents to criticize openly different authorities in conversations in which the children and the young can freely take part, something which was never acceptable in the time of our grandparents. Parents are, unfortunately, unaware of the fact that such criticising will, like a boomerang, come back to them and that as we are demolishing the authority of teachers (and also doctors, priests, other parents, and grandparents, among others), we also demolish the very grounds we ourselves are standing on. "*What?!! She gave you that much homework?!*" is seemingly an innocent comment, which, however, seriously destroys the respect for persons

trying to do their best for the child's sake. In a world like that, parents and teachers must work even harder for things that used to be self-evident.

Authority in the process of parenting and educating is a must. The first and the most important figures of authority for a child are his or her parents. But the second, yet equally important ones are all those who are in one way or another involved in the child's educational process. Parents who do not present an obvious authority to their child will have considerable difficulty carrying out their own work as well. The same is true for a teacher, who cannot be a good teacher if a child does not see him or her as an authority.

Everything starts with the simplest educational asset, namely, setting a good example. If we want children to respect us, we must respect them. When children perceive their parents/teachers/professors as human beings who respect every single individual, they will start opening their hearts and thus make a firm relationship that will enable a valid lifelong and true bond between them.

It is therefore clear that respect must be mutual, a fact that a lot of parents and teachers are unaware of. In such a respectful relationship the child will satisfy his or her need for security, which is one of the basic needs and an essential stage in the healthy development of a child. Therefore, teachers must not carry out their tasks automatically, but must appreciate their students as responsible and equal beings and, at the same time, must also have high expectations from them.

Those expectations are the second and equally important element in building our authority. There are especially strong relationships between teachers' expectations and their students' reactions. The higher the expectations a teacher has for his or her students, the more the students will engage; and vice versa, the lower the expectations, the more passive and also less respectful students will be. The logical conclusion is also the teacher's expertise. A frequently neglected fact nowadays is, unfortunately, that the young perceive the world differently than we do. They learn differently. Passing on facts does not suffice for today's youth. It is their curiosity and their need for challenges that motivate them.

As we are building a relationship between ourselves and our students, we must, however, be careful not to be misled by a relationship based on friendship. It is surely wrong to deduce that we can only be good teachers if we are friends with our students. A teacher and a student, the

same as a mother and a daughter, cannot be friends. As stated above, a warm relationship is vital, but it cannot be equal since such a relationship, with the current emphasis upon human rights, is likely to become unequal--with the teacher being inferior. In such a relationship a child can challenge everything, whereas a teacher is extremely limited. Authority always implies some kind of superiority, leaving no room for equality.

It is therefore obvious that authority is a multifaceted concept, one which is not related only to an individual's personality but also to external circumstances. One prevailing opinion is that authority is simply the personal charisma that a teacher has or does not have. But that is not really so. It is true that a teacher's personality can help regain lost authority, but much can be done even before we actually risk losing it. Moreover, not everything depends on the individual. A teacher must have a clear picture of what the concept *authority* actually includes. Strengthening one's authority with shouting, intimidating, and/or even threatening does definitely not guarantee any authority, but rather leads to authoritarianism, which is much more harmful than essential in the process of education.

The second aspect is the awareness of the important mission and privilege that we teachers have when working with children. Only those who believe in the importance of their own personal involvement and who of course believe in those children who have been entrusted to them will be able to carry out their noble mission well. A teacher is like a mirror: the eagerness of a teacher = the eagerness of the child. The belief in oneself, in one's own mission, and children alike are the components of a teacher's charisma, eagerness, and plausibility.

Last but not least, an essential part of building a teachers' classroom authority is their authenticity. Teachers who are not genuine at their work or who merely play their role cannot build a natural relationship with their children. This means, of course, that we might even bring our own anguish or problems to the classroom from time to time. There is nothing wrong with that. We are all human beings, we all have a bad day from time to time, and we can all learn from one another. Pretending in front of the children that there's nothing wrong will make a teacher seem disingenuous, but we can, in such moments, become aware of the importance of our mission. We can decide to dedicate the lesson solely to our students and put our troubles off for a while. The children are not responsible for our anguish, and the problems can wait anyway.

To sum up, I would emphasize that a child's development will be mentally healthy only with firm, clear authorities. Where there are no such authorities, students' personal development is

hindered. We must be aware that the young do not reject their teachers' authority. In fact, they are eager for it. What they do reject, however, are mighty, omniscient divinities who refuse to let anybody enter their personal space.

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Talking images: Using visuals in language teaching

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Keywords: image, photo, interpret, literacy, skill

How many of you are actually aware of the mental processes going on in our heads when you are crossing a street? Whether you cross it or not depends on what your brain does to interpret the colour it receives through one of our senses. However, this would be more a topic for a learned biologist. The point I am trying to make is that the moment you open your eyes you start interpreting signs and signals around you and this also takes time and training until you have learned that a red light is a warning sign, on your stove, your heater, phone, etc. And when you find yourself in a crowded street: red, yellow, green lights, horns, sirens are all trying to tell you something. All of them require interpretation and specific knowledge that is taken for granted by most of us. While, in fact, you need to be educated in that respect, as well. Even more so nowadays with the technology taking over our daily lives.

Older generations had their parents to teach them about this and that and it all came naturally as a part of their growing up, but then I came across this interesting quote: “It is hard to ignore that the generation of children now moving through our educational system is by far the most visually stimulated generation the system has ever had to teach... this generation of children need to be taught the way they learn best – with visual stimulation accompanied by active learning strategies.” [Timothy Gangwer, 2009:1]¹ It was ten years ago that a need arose to teach our students a new skill – a skill of interpreting the world around them. This is why I started using visuals in my classroom and one of the first that I used was this photo.²

¹ Gangwer, T. (2009). *Visual impact, visual teaching: Using images to strengthen learning*. Thousand Oaks, CA: Corwin Press.

² . Photo 1 <https://images.app.goo.gl/vUmeUejFd6GKjBnx8>



Photo 1

What I had in mind was to give them a chance not only to describe what they see in the photo, but also offer their views on what its significance was and what kind of message it was sending. The first reaction of one student was “Wow! What a photo! It’s so powerful!” It was obvious that he could understand the message about the importance of education, the future, devastations of the war and that message was beyond the front and the background of the photo. The student was visually literate; he could interpret what he saw and what wasn’t so obvious. We all know that a “picture speaks a thousand words” and these generations we teach are visually literate owing to the technology that has, inadvertently, taken over a part of their education. So, why don’t we take advantage of that literacy for language teaching?

What does it mean “to be visually literate”?

First of all, this literacy is a form of critical thinking. Students become aware of what is wrong and what is right and learn to separate one from the other. Secondly, it is a way of understanding what they see. It includes being able to interpret, to negotiate, to make meaning from the information in the form of an image. And, finally, it is important for people in every field of work. Given the fact that we are training our students for some future professions that will most certainly include a lot of ICT, we are obliged to include this skill in our training thus producing a competitive participant in the job market.

According to Deborah Begoray, [2001:202]³ viewing and representing have become new skills that go alongside the four traditional language skills. “**Viewing** is an active process of attending to and comprehending visual media, such as television, advertising images, films, diagrams,

³ Begoray, D. (2001). Through a class darkly: Visual literacy in the classroom, *Canada Journal of Education*, 26(2), 201-217.

symbols, photographs, videos, drama, drawings, sculptures and paintings and **representing** enables students to communicate information and ideas through a variety of media.“

I shall be looking at the plain visuals that we meet on a daily basis: images, videos, cartoons, comics and graphic novels. Whichever you go for after you have read this article, don't forget to set learning objectives you want to meet with your students.

Images

Images do wonders for introducing the topics of your units. They can be a good warm-up activity, they help establish the topic, activate schemata and, finally, get students talking. As far as the schemata are concerned you may find it a bit difficult to get them talking because they are not, in most cases, used to thinking out loud. They are, unfortunately, used to having ideas and information served on a plate. It will take some time until they open up and start sharing.

Once you have chosen the photo, there is a range of topics and questions you can ask depending on the topic you are covering at the moment. You can discuss the place (Where is this? What can you see?, Describe the place, Use the adjectives), time (What time is it? How can you tell?), weather (What's the weather like?), senses (What can people see, hear, smell, taste?), people (number, characters, appearance), actions (What has just happened? What are they doing?, etc.) and then maybe you can move on to students' feelings and experiences (What do you think about the situation?, How do you feel about it?, Comment on it.,etc.). What you can certainly do is give your students some guidelines in respect of the time phrases to give the story a sense of chronology like, for e.g. firstly, after that, suddenly, during, meanwhile, suggest different verbs, adjectives, adverbs to make their story more interesting and even instruct your students how to buy themselves time and use some hesitation strategies (Well, Let's see, I have to think about this, etc.) These would be a simple introduction to your visual method.

By the following year, your students will already have got used to your expectations and will be looking forward to new challenges. Once they know you have a folder filled with photos or a picture of the day bookmarked on your browser and that the minute an opportunity arises, you will be asking them to go a step further and develop a whole story based on what they see. Think of the possibilities for narrative tenses, dialogues, reported speech, if-clauses, etc.,etc. Here are some examples of photos I find really inspiring. (photos 2 and 3)⁴

⁴Photo2

<https://images.app.goo.gl/nGqKb7txHXLcs8626>Photo3<https://images.app.goo.gl/BKSX3SoFBJrv3pzq9>



Photo 2 The crooked house of Windsor



Photo 3 Ben Nevis Shipwreck

“What is happiness in your opinion?” Here are two illustrations that can be a good incentive for your students. (photos 4 and 5)⁵ Compare happiness in modern, developed societies and poverty-stricken, less fortunate ones. You might be surprised with the answers.



Photo 4



Photo 5

⁵Photo4 <https://images.app.goo.gl/X87t51fV/B9cQYEXG9Gj8G67> Photo5 <https://images.app.goo.gl/SMJM5nrD9RU>

If there are topics like generation gap, life and social changes over a longer period of time you can discuss these giving your students time to tell you the stories of the people in these photos: (Photo 6)⁶



Photo 6

Here are some questions you can ask:

1. Who is the person in the photo?
2. Think of a name.
3. Who is the person in the mirror?
4. Why is that person important?
5. Describe him/her as a young person.
6. How did they feel back then and how are they feeling now?
7. What has happened in the society in the meantime?, etc.

If the students are younger, you will want to deal with serious topics in a comic way but a serious message. (photo 7)⁷

⁶ Photo6 https://m.facebook.com/story.php?story_fbid=2146572768742046&id=501138156618857&sfnsn=mo

⁷ Photo 7 <https://www.pinterest.com/pin/853784041839329229/?nic=1>

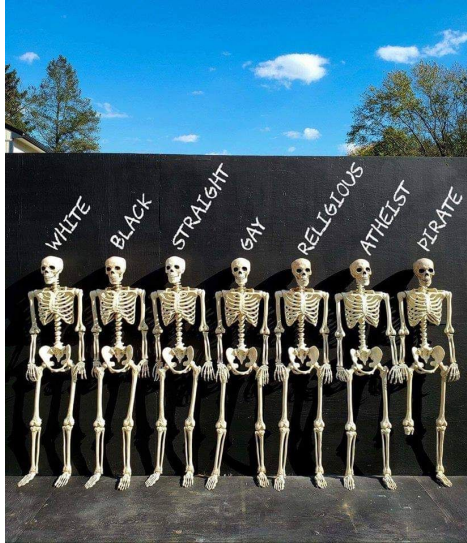


Photo 7

The possibilities are endless and they depend on the objectives you set for your class and the level of English your students are at. They can vary from basic description adjectives to adjectives describing emotional states, verbs describing changes in society, tenses that would link past with the present, past and present lives of the characters.

You wonder where to find all the photos that you need. We live in an image-generated society and everywhere you look there are images expecting you to “read” the message. Social media networks offer just what you need. A hashtag and a topic will lead you to the page where you can choose the right image for your students’ age and level of knowledge.

Portraits

Describing portraits, for example, is the same process as describing a person. Students make assessments, compare and contrast people in the portraits, what they do, what they like or dislike. Describing a face can include some stereotypes related to cultural, religious and racial issues. Therefore, be careful where you want to go with the topic. (Photo 8)⁸

⁸Photo 8 screenshot Instagram #portraits

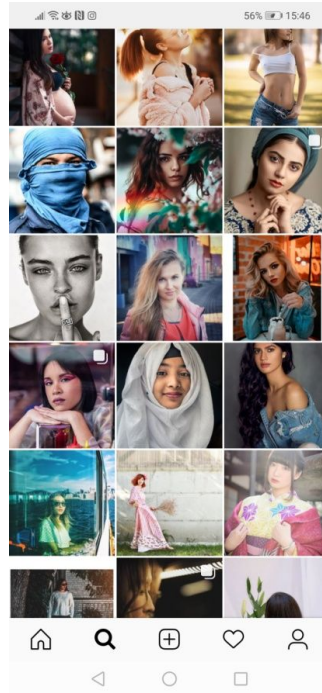


Photo 8

Landscapes

Landscapes are excellent when you want to evoke thought and expressions about the senses. Let them imagine they are in the landscape and tell you how they feel.

- What do you think about this place?
- How does it make you feel?
- What can you hear, see, smell, taste?
- Do you know where it is?
- What do you know about it?

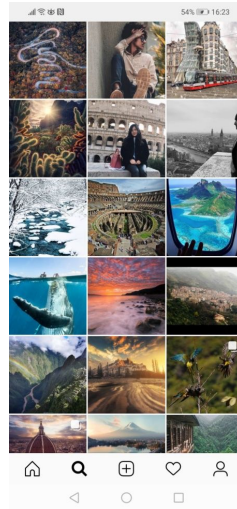


Photo 9⁹

Art

You can turn your students into detectives and let them come up with what is happening in the work of art. There are no “right” or “wrong” answers. They can observe, think, and come up with many ideas, share and exchange. Maybe there is an author who dealt with the particular topic, colours, technique or style you want to investigate together with your colleague who teaches Art, or you have students who are at that special course for museum curators. Here are some questions you can ask:

⁹ Photo 9 screenshot Instagram #landscape



Photo 10¹⁰

- What do you see in the work of art?
- What makes you say that?
- Who do you think is the main character of this story?
- Describe the relationship between the characters.
- Describe the setting. (light, colours, their meaning).
- Is the author sending a message?

Videos

A video in a language class is, primarily, a source of information. Instead of reading and listening, it is a media that offers a comprehension exercise in a different way. Your students watch and listen and are stimulated to comment and discuss what they saw or heard thus provoking critical thinking. Visual media is a powerful stimulus and it should be exploited for the benefit of our students. The majority of information they are exposed to is in this format and they are very much used to it.

“Video can literally provide the complete picture: listening comprehension reinforced by watching comprehension... the main linguistic benefit is considered to be the presentation of chunks of

¹⁰ photo 10 <https://www.instagram.com/p/BuG6leghBYS/?igshid=187ectr4jg6xn>

authentic language within a whole context” [Frances MacKnight, 1983:2]¹¹ Yes! The authentic language, the one the students will be exposed to once they have left the safe environment of their classrooms and stepped into the “jungle”.

There is a range of video material you can use, from short animated videos for learning specific language. Using those you can elicit answers, ideas, new vocabulary, use it and re-use it until it becomes a part of their corpus.

For older teenage students, who are already familiar with your obsession with visual teaching, I recommend using a YouTube music video. What are the advantages of this in teaching? It’s simple. Your students know the people in the videos, they admire them, and they easily relate having the freedom to tell their own version of the story. Try to find videos that are like short films, turn off the sound and let them tell you who the characters are, describe what they see, create a context, give the beginning, the middle and the end of the story. They will be happy to direct their own little film and they will be grateful to you for the opportunity.

Here are two links that you would like to try:

- <https://www.youtube.com/watch?v=HQkkmYlu95I>
- <https://www.youtube.com/watch?v=XOpSqkBBbz8>

For B2-C1 students you can try short documentaries on life-changing situations that are important for people thinking about their future and careers. Listening to someone else’s experience and relating to it on a personal level evokes a whole set of emotions (empathy, sadness, happiness, humour) and “and this turns on the learning switch in the brain.-the amygdala. It means that the learning you do will be more memorable, more durable.” [Donaghy et Xerri, 2017:36]¹² Therefore, make your student’s learning long-lasting by asking them what

¹¹ MacKnight, F. (1983). Video and English language teaching in Britain. In J. McGovern (Ed.), *Video applications in English language teaching* (pp. 1-15). Oxford: Pergamon Press

¹² Donaghy, K. et Xerri, D. (2017), editors of *The Image in English Language Teaching*, ELT Council, Gutenberg Press

they see or hear, what they feel, what they would do if they were the person in the video, etc. Here is a suggestion. It is a short, award-winning documentary about a girl moving to a foreign country and continuing her life and career there, her past and present life “Landslide” by Aglaja Filipović.

Cartoons, comics and graphic novels

Cartoons, comics and graphic novels are a good resource for stirring your students’ imagination. You may have problems at the beginning until you get them thinking in a certain way. As much as technology did help on the information and accessibility to the same front, it has done irretrievable damage to imagination and creativity the young should be in possession of. Nevertheless, they are pleasing to the eye and ever inspiring to young learners with the colours, shapes, balloons, onomatopoeic words, motion lines, captions. Cartoons consist of two or three panels with a short, effective message, while comics are longer and can tell a story.



Photo 11¹³

Ask them what they think the cat wrote on that piece of paper. How did the cat help? What does it say of the modern society? (photo 10) as above.

You can use these visuals only, no text cartoons or comics to practice developing stories. There are numerous blank materials to be found online, the like of <https://www.makebeliefscomix.com/> .

¹³ Photo 11 <https://theinsta-stalker.com/share/BwfcmqgEEg>

And graphic novels are a covert way of making your students read some of the classics they otherwise wouldn't. I have, so far, used "Romeo and Juliet", "Macbeth" and "Christmas Carol" for the second year reader material. They are colourful, easy read of a classical novel that everyone should have in their list. Not the full version, but better than none at all. They know the story, they know the characters. They can describe, guess, name the characters before reading



Photo 12 Romeo and Juliet¹⁴

and discuss, interpret, analyse after, thus remembering the "Is this a dagger I see before me" speech. Last, but far from the least, have the, perform it!

¹⁴photo12http://www.classicalcomics.com/wp-content/uploads/2016/12/RomeoAndJulietExample_NoText.pdf



Photo 13 Macbeth¹⁵

Finally, I am going to leave you in the belief that I have managed to persuade you to use visuals in your classes because they are a fun way of teaching, and, definitely, the one your students will have a reaction to. If you want to get them to do some work in class, here is something that requires an extra bit of your engagement but one that you will love.

For homework, I am leaving you to think about how to use advertisements, trailers and graffiti as other forms of visual materials.

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¹⁵ photo 13 <http://www.classicalcomics.com/product-category/all-graphic-novels/>

ICT in the Classroom

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Keywords: ICT, technology-enhanced learning, education apps, teaching

You may defy it, you may not like it, you might even be a technophobe, but you definitely must admit that ICT is here to stay. So, why not use it? So, why not make the most of it?

If I lived in 1860, I would want to catch a train. If I lived in 1910, I would want to use a telephone. Today, I want and I do use ICT in my classroom. For many reasons, the main ones being that it is creative, fun and makes my students feel at home. Whatever you may think personally, the truth is that we teach the N-generation, and being their teachers, it is our responsibility to act appropriately and adapt our teaching methodology to their interests and needs.

Yes, being digital natives, our students love technology, but they also love drawing, games, singing, laughing. If you ask me, it's all about balance. And [variety](https://www.youtube.com/watch?v=-Z_sZd6iPAs&t=21s) (https://www.youtube.com/watch?v=-Z_sZd6iPAs&t=21s). The right dose of everything will keep our students enthusiastic about learning.

Most contemporary students expect some form of technology to be used in presenting the lesson but we need to carefully consider what technology would be the most effective in promoting student engagement and enhancing learning; using technology does not necessarily equate to good teaching/pedagogy. Technology for its own sake will teach nothing (neither in nor outside the classroom). The widespread use of presentation software has not had much positive impact, as far as I can tell. 'But there are so many technologies out there: online learning platforms, game-based learning platforms, systems that facilitate peer teaching and peer assessment, systems for collaborative writing, systems for doing interactive storyline projects...' you may say. I absolutely agree and admit using them but in moderation.

Technology should be a tool, not a goal. I feel that the focus of the teaching/learning process is often misplaced. Using technology must not be a target on its own. The decision of using technology or not depends on the nature of learning topics, learners' needs, and teachers'

abilities and their readiness to use technology inside or outside classrooms. Without considering such factors, you may find front teaching with the blackboard is much more effective in comparison to using technology just for making a show.

Great teaching (<https://joom.ag/W2Wp>)– there's no app for that, unfortunately, but we can always share the experience and learn from each other. So, let me tell you what works best in my classroom. To get to know my students, I either use Joomag (Believe in your Selfie - <https://joom.ag/RiJp>) or Google doc (Who am I? - https://docs.google.com/presentation/d/1b3iJIYUenzu2DZ1f0pd_s8txYu9kh4i8n7kDa1CI6_M/edit#slide=id.p). I also use Padlet for the same reason (Global citizens - https://padlet.com/biljana_pipovic71/opxb9xdqnbue), I am - https://padlet.com/biljana_pipovic71/ofqq3kn6h18u), as well as for countless other reasons such as creating word clouds, debating, answering questions, expressing an opinion. To revise and practise grammar and topics covered, I use Kahoot (<https://create.kahoot.it/share/sport/c9f5279d-0336-442c-98c7-10f86af24630>), To instil a love of the outdoors in my students, I make them go on a nature scavenger hunt in their neighbourhood or somewhere around town; I give them a list of natural resources and man-made neighborhood items to look for; they are to record everything and create a video (Milica - <https://www.youtube.com/watch?v=DpN52XO0g9s&t=49s>); Marija - https://www.youtube.com/watch?v=i07xgc_J2ec&t=42s; Andjela - <https://www.youtube.com/watch?v=OtPTmAfaF7c&t=4s>; Jovan - <https://www.youtube.com/watch?v=3BuHcVawINk&t=8s>).

To teach my students about the world around them, I let them use their mobile phones to explore the internet searching for the answers (How deep is the ocean - <https://www.youtube.com/watch?v=HbFuaSFiCFg>). To practise using the past simple tense (and learn about music, too), my students become YouTube detectives and search for the song that was popular when they were born – they are to find all the information about the band/singer, the video, the lyrics and report to the rest of the class. To practise the passive, we use Pinterest (<https://www.pinterest.ca/biljanapipovic/cultural-heritage/>). I must also mention eTwinning (<https://joom.ag/o7ep>) projects, which are an infinite source of inspiration. And motivation!

Of course, there are many other examples, such as using Joomag to sum up what we have learned during the year ([Portfolio - https://joom.ag/VH4Q](https://joom.ag/VH4Q)), or being in touch, getting informed and communicating in English using social networks: [English Club](https://www.facebook.com/english.club.vlasotince.srb/), [Vlasotince](https://www.facebook.com/english.club.vlasotince.srb/) (https://www.instagram.com/english_club_vlasotince/?hl=en) on Facebook, [English Club Vlasotince](https://www.youtube.com/channel/UCPovT4bZgLCmMslGPLXnweQ?view_as=subscriber) (https://www.youtube.com/channel/UCPovT4bZgLCmMslGPLXnweQ?view_as=subscriber) on Instagram or WhatsApp. Of course, YouTube is inevitable as the source of information and a way of displaying [our work](https://biljanapipovic71.wixsite.com/myportfolio) (<https://biljanapipovic71.wixsite.com/myportfolio>). Personally, I do believe in the educational benefits of social networking sites. *‘Students who use social media in their courses increase their technology and communication skills, are more creative, and are more open to diverse ideas.’* (Greenhow)

As it can be seen, the use of ICT in language learning can be a starting point; it can enable finding new information, it can be the end result or a way to express personality and creativity, and it definitely fosters motivation. What is more, *‘The usage of digital technology does not reject traditional methods or undermine their importance, but rather supports and completes the whole process of teaching and learning by offering alternative forms of spreading the knowledge and putting it into practice.’* (Natalia Maszkowska) In the meantime, learning happens and that is what makes a teacher’s job so exquisite.

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[Biljana Pipovic](#) is an enthusiastic English teacher, employed at Gimnazija 'Stevan Jakoljevic' in Vlasotince, Serbia, with working experience of 22 years. She has also been working as a language instructor in private schools for 15 years teaching teenagers and adults of all language levels, both general and ESP. Since 2006 she has been a mentor to talented students, the members of the Regional Talents' Center in Vranje and ten times award winner at the Republic Competition for Talented Youth. She is the author and a teacher trainer of seven seminars recognized as a form of professional development by the Ministry of Education in Serbia. Her present interests include teaching FCE, CAE and CPE exam classes, using project - based learning to develop students' key competences, international school projects, eTwinning projects, and working with gifted students in a mixed-ability classroom; also interested in voluntary work and organizing charity events. When not teaching, Biljana enjoys reading books and researching where next to travel.

Creative Writing - Mini pair work project – Describing Places

by Svetlana Gavrilović, Užice Grammar School

Keywords: project, creative writing, describing places

This project for third-graders resulted from two online professional development courses : the Creative writing course for ELTA teachers (2 November – 13 December 2015 <http://elta.org.rs/2015/10/02/creative-writing-course-for-elta-teachers/>), and the Digitalni alati i audiovizuelni materijali u nastavi engleskog jezika (17 March – 14 April 2019).

Assignment description

Research: Research a city you have never been to before using Google images, YouTube, travel sites, Wikipedia, weather sites, and other online resources. Focus your research on key features such as:

- **Visual urban landscape**
- **Weather conditions**
- **Ethnic or cultural trademarks**

Historical features

Write: Write a paragraph which focuses on an anonymous character travelling through the chosen city from one specific location to a specific destination. Such a trip might include:

Example 1

- Starting point: Airport
- Destination: Home
- Mode of transport: Tram

Example 2

- Starting point: Home

- Destination: Work
- Mode of transport: Metro

Example 3

- Starting point: Cafe
- Destination: Bridge
- Mode of transport: Walking

Other

Length requirements:

This short text should be one paragraph and should contain no more than **five sentences**. You must limit each sentence to no more than **45 words**.

Critical considerations:

- **Focus on specific details:** something that strikes you as particularly important in capturing the feeling of a place (**images, sounds, smells, tastes**).
- **Suggest, don't examine:** Descriptive writing should suggest images to our imagination and not describe in extensive/exhaustive details a particular thing.
- **Use descriptive vocabulary:** Add flavour to your writing.

e.g. The **old** house **stood** between the **new** buildings.

The **ancient** house **decayed** between the **modern** buildings.

- **Grammar requirement:** Use at least two relative or participle clauses.

Duration:

- Three lessons:
 1. Lesson 1: Introduction and research
 2. Lesson 2: Writing draft one
 3. Lesson 3: Writing draft 2 and evaluation
- Follow-up: Creating an e-book (e-book created by <https://www.canva.com> and can be found at <http://uzickagimnazija.edu.rs/files/Enjoy%20the%20Journey.pdf>)

Sample paragraph

- *Ellen's café* - a popular café in Hammerfest, Norway
- *krumkake* - a Norwegian waffle cookie
- *Akvavit* (Akevitt in Norwegian) - a Scandinavian alcoholic drink with caraway seeds
- *Sami* - Lapps, indigenous people of Norway, Finland and Russia

Craving in the North

The-end-of-the-world Hammerfest has been my home for the last two years. As a routine, I leave Ellen's café at around midnight and head for Kvalsund Bridge, my nostrils and clothes filled with the sweet smell of crispy krumkake and my tongue pleasantly burning with a few Akvavits, slightly peppery in my mouth. The wordless Sami chanting follows me around at seven below zero on a polar night as I walk past the harbour and its fishing boats gently swaying on the invisible waves of darkness. Feeling as lonely and lost as ever, I reach the bridge when, all of a sudden, the bright dancing lights of the Aurora, the unpredictable lady, start swirling across the sky, in rippling curtains and shooting rays, leaving me breathless. And yet, despite this magnificent tuneless music of colours and the awe it inspires, the only thing I can think of is 'Will I ever be able to see my family again?'

References:

- 50 adjectives to describe places
<https://en.islcollective.com/english-esl-worksheets/grammar/adjectives/useful-language-describing-places/79444>

* * * * *

Svetlana Gavrilovic graduated from the Faculty of Philology in Belgrade in 1989 and has been teaching English and enjoying it ever since. She works in Uzice Grammar School.

Stone Poems

By Svetlana Gavrilovic, Uzicka gimnazija, Uzice

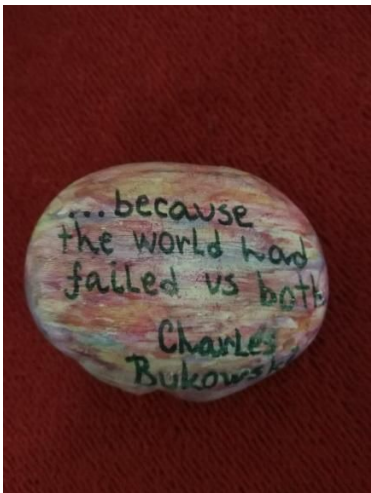
Keywords: stone, poem, poetry, paint, creative



As our school is currently participating in two eTwinning projects, *Language: Mission Possible* and *Poetry for a Sustainable Future*, this year's celebration of the European Day of Languages was a great opportunity for us to design an activity that would fit perfectly into both of them. Thus, we decided to ask our students to be creative, and think about poetry in the

languages they know. About forty of the second- and third-graders felt inspired by our idea, and got down to work with enthusiasm and passion. They painted small stones and wrote lines from their favourite poems on them in five different languages, Serbian, French, German, English and Spanish. The famous poets who were paid tribute to in this way were Federico Garcia Lorca, Jacques Prevert, Charles Bukowski, Robert Frost, Heinrich Heine, Walt Whitman, Desanka Maksimovic, Vasko Popa, Laza Kostic, just to name a few. Some of our students got a little bit carried away and decorated their stones with lyrics from popular songs instead of literature, but the result was equally appealing. The 'stone poems' turned out absolutely adorable and are now proudly on display in one of the school halls.

'Stone poems' on display



* A selection of 'stone poems' created by students of Uzicka gimnazija

Svetlana Gavrilovic graduated from the Faculty of Philology in Belgrade in 1989 and has been teaching English and enjoying it ever since.

*I certify that I have the right to publish these photos

ELTAM Days 2019

Empowering 21st Century Learners and Educators: Meeting Challenges, Exploring Solutions

Anica Đokić, Sonja Marinković Primary School, Novi Sad, Serbia
Dragana Videnov, Sveti Sava Primary School, Kikinda, Serbia

Key words: conference, international, representative, empowering, critical thinking, literacy, 3 Ms

It is always a great honour to be an official representative of ELTA Serbia at international conferences. This time it was even more special, because our partner organisation from Montenegro - ELTAM, had their very first international and fifth national conference. The excitement was in the air!

A warm welcome was wished to all the guests, participants and presenters by ELTAM president, Dragana Radoman, and other officials as well as the children's choir.



The theme of the conference was promising and everyone expected to be empowered by new or revised tools for our own teaching environments. A lot was said about motivation, meaningfulness, visual literacy, media literacy, critical thinking and networking amongst teachers and their students from around the world.

In this report, we decided to share some practical ready-to-use ideas that can empower both you as educators and your students as learners of the 21st century.

Jen MacArthur, a Regional English Language Officer from Belgrade, was the first plenary speaker. In her talk ***Is Seeing Believing? Teaching Critical Thinking through Visual Literacy in the EFL Classroom***, she talked about how to help our students interpret the information through words and pictures, developing their critical thinking along the way.

Critical thinking teaches us that there are multiple solutions unlike the one right answer.

a) show your students real unusual objects (or a picture of them) and have them think of a list of possible uses; you can set a time limit and make it competitive;

b) show your students a photo or a piece of art, and ask them these questions to foster their critical thinking and fluency: What can you see? What is going on in it? What do you see that makes you say that? What more can you find?

In his plenary ***Bring Your Learning into Focus***, Vaughan Jones from Pearson, put the focus on the three Ms: motivation, with an engaging content, memory, with a repeated exposure to words, and meaning, with the tasks that make sense and are crucial for the success of any lesson. He drew our attention to the meaningFUL Vs. meaningLESS.

This activity is a simple dictation which you dictate to your students with information about yourself, and afterwards they need to change them with their own pieces of data.

My name's *, which means * in *.

I was born in * in *.

I've been an EL teacher for * years.

I'm feeling * right now.

If I wasn't here, I'd be *

Dr Zuzana Tomaš from Eastern Michigan University was the third plenary speaker. She gave her talk ***Big and Small Ideas for Working toward on Empowered EFL Classroom*** on the

second day and shared with us the examples of good practice which contribute to the strengthening of English language teaching.

In her closing plenary, she presented the 'Critical Youth Empowerment Model (Jennings et al. 2006)' which has 6 components: 1) Safe, supportive, welcoming environment; 2) Meaningful participation; 3) Shared Power, 4) Individual and Community level oriented; 5) Socio-political change goals, and 6) Critical Reflection. She also pointed out that the youth are our future leaders and we should educate and empower them to be the agents of change.

During the two days, we attended several interesting workshops.

The workshop ***The Power of Women*** given by Anita Jokić from HUPE was really engaging. By using the pictures of inventions that changed history, photos and cards of different women, quizzes, videos and students' real work, she presented a short version of a class project dedicated to women.

Divide your students into groups of five or six. Give each student an article about a different woman, and ask them to read it. Later, ask the students to meet and greet the other women in their group.

Give your students a set of cards and ask them to guess the name or accomplishment of the women in the photos. They should make three piles: women recognised by photo, women recognised by description and women never heard of. Check with the other groups.

Ask your students to write a speech to other women from the perspective of a woman they choose. They can use some of the prepared expressions, e.g. *I try to give the very best; I'm only one, but not alone; If you get a perfect moment, use it well*, etc.

Students listen to the song and fill in the gaps. They use the written words for their diary entry after the Awards Ceremony.

Ask the students to write a newspaper cover about the woman and her invention.

In their hands-on workshop ***Teaching Pronunciation Effectively with the Colour Vowel Approach***, Jill McDonald and Bridgette Massaro from Michigan introduced the colour vowel chart which helps you teach pronunciation, comprehension and fluency by connecting sounds



On the second day, our hosts organised a visit to the fortress of Bedem and a trip to the nearby Krupac Lake. We really enjoyed it!

Once again, we would like to thank ELTA Serbia and ELTA Montenegro for this wonderful experience.

Anica Đokić has been an English language teacher for nearly 15 years and an active ELTA member from the beginning of her career. She has attended and presented at numerous ELT seminars and conferences around Europe. Her professional interests include teaching young learners, teaching unplugged, integrating art into ELT, etc. She believes that life is wonderful, so she tries to make the most of it both privately and professionally.

Dragana Videnov is an English language teacher, working with younger and older primary school students, including those with learning disabilities, an active participant in eTwinning projects, the author of innovative and lessons in Moodle, administrator of the school website and blogs on learning English, president of the local Active of foreign language teachers, ELTA Serbia Coordinator for the North Banat Region, ELTA Serbia Board Member, eTwinning Ambassador for Serbia etc. She enjoys reading, travelling, taking photos and much more.

*We certify that these photos are our own and that we have the right to publish them.

TETA Conference report

By Nada Filipović, Šabačka gimnazija Grammar school, Šabac, Serbia

Keywords: TETA conference, report, writing

It was boiling hot and we were expecting torrential rain. Again. Although I did not expect it, I got an email saying I had been chosen to present at the 5th international TETA conference *Reflect, Reshape, Refresh* in Tuzla 14-15th June, 2019. It was a ray of sunshine that really made my day. I was happy and a bit anxious since I had never been a conference speaker before.

I came earlier on Friday and my first impression of Tuzla was pretty positive. My coffee was nice and so was the cake. People seemed to be friendly and jovial. It all began quite well, I thought, and I felt more relaxed. When I came to the conference I received a warm welcome. Shortly afterwards I met interesting colleagues mostly from the Balkans: Bosnia and Herzegovina, Montenegro and North Macedonia. We immediately established a good rapport and enjoyed our time together. Not only did we share ideas and learn something new, but we had lots of fun, too.

Reflect

The conference was at the very end of the school year so we had a lot to reflect upon, teaching methods and techniques we use, the way we communicate with our students, what kind of language we use, whether we try to make them think critically and expand their knowledge. Thanks to Ms. Marjorie Rosenberg and her brilliant plenary talk, we stepped out of the comfort zone and managed to reflect on our inner selves: what kind of teacher we are and how ready we are to accept changes. Reflection is some kind of a predecessor of changes within us and around us that we must accept.

Mr. Colin Vandergraaf shed some more light on the strategies we can implement in order to teach and learn vocabulary. Many of us are already familiar with CLIL, PBL and STEM in the classroom, but the fantastic workshops dealing with these topics were the perfect opportunity to exchange our ideas with colleagues and hear some useful tips.

Reshape

Though we already know much about macro and micro-skills, the conference offered us a chance to reshape the methods and techniques we usually use when teaching them. My workshop *Write your own ticket* was about the concept of writing in the modern era. Writing has changed in many aspects: its style, medium, the language, which means we ought to change what we teach and how we do that.

The great thing was that all the conference participants were deeply aware that we should constantly reshape teaching methods: what we teach and also outcomes: what we expect from our students... Changes are a part of this wonderful journey of learning and teaching and we must embrace them.

Refresh

Despite the high temperature during both days, we were refreshed. The real refreshment was the opening plenary. I must admit I did not expect such a speaker at this kind of conference, but Mr. Damir Imamović, a *sevdah* singer and musician, was the right choice. His talk was about whether traditional music could be socially progressive. Moreover, it was about refreshing our memory of tradition, the way we treat it, the way we deal with it. His inspirational speech moved all of us a bit towards progress. And it is all about making progress in life, isn't it? At the very end we all sang along the well-known lyrics of a traditional *sevđalinka*. It was the moment I realized the conference would be great.

The song was just a short introduction to a nice conference dinner in *Kuća plamena mira*. Our hosts did their best to bring a popular teenage orchestra from Tuzla, *Balsika*, to make our evening enjoyable. The best part of the evening for me was when I got Marjoire Rosenberg's new book! Now, I can tell you, it is very useful.



I am so glad I was the lucky one to be chosen for this conference and I hope I will meet those people again in the near future.

Nada Filipović is an English language teacher in Šabačka gimnazija Grammar school, a Teaching advisor, an author of several students' books for primary and secondary schools in the Republic of Srpska, Bosnia and Herzegovina, nature and book lover, an adventure seeker, passionate about cooking and travelling, an Insanity workout addict ;)

The Real Deal in ELT

Miloš Đerić, Galindo language school, Belgrade, Serbia

Keywords: international, representative, dyslexia, literacy, teachers, inspiration

It is a great honor to be a representative of your country and I can proudly say that this year I represented Serbia at the fifth international annual conference in Slovakia (SCELT). Held on September 27-28th at a beautiful state-of-the-art Austria Trend Hotel in Bratislava, the event started pleasantly. This was the 5th conferences and I must say that Lyn Steyne, the Chair, managed to run it smoothly although there were ongoing changes in terms of sessions, times and presenters. I was surprised at first when my session was moved from Saturday to Friday



*Lyn Steyne, the Chair and Miloš Đerić

but was relieved that I was not the only one. It did not take a long time to get used to the spontaneous decision making by the board and I loved the friendly atmosphere and the will to help one another regardless of what challenge would arise. Without that feeling and support I might have not been able to go through my presentation without a laptop, cables and the notes even (which were mistakenly taken by the previous presenter). However my presentation on Content based instruction went perfectly well in a friendly exchange of experiences with foreign colleagues, including Serbian ones hired in Slovakia. It was truly inspiring and I thank them all.

On the general note, it was empowering to meet new people, teachers and presenters. Speaking to Mark Andrews again was exciting indeed. Although there were many different

topics covered, what caught my attention was the topic on dyslexia. So I would love to give my perspective of the whole event through the eyes of those who taught me more about the needs that our students have, about those students who are not always understood in the same way as others are. Jon Hird from University of Oxford, started the conference with the first plenary, Dyslexia and Learning English: Literacy and wider issues. We are more and more becoming aware of a need for provision for dyslexic learners in our classrooms. What was so memorable was that Jon shared his personal experiences with his dyslexic son who had motivated him to



*Jon Hird's Plenary Session

become a researcher on the topic. By leading us through different cases, we discussed working memory, attention span, organization and low self-esteem. Going through different strategies and solutions we concluded that in order to help dyslexic students, teachers must raise awareness and have a bigger picture rather than just focus on how to grade them. Another solution was reducing the processing load (such as the text). Students should focus on key language and grammar only. Linear progression implied one instruction at a time. And finally careful selection and adaptation of material and activities was of great significance. Jon Hird, offered many practical examples and solutions, the following day, through his workshop Selecting, Adapting and Designing Materials for Learners with Dyslexia.

Another inspiring talk was held by Queenie Tan, Asia's Premier Parenting Coach. Her personal experience was a breathtaking and emotional introduction to her topic on Emotional and Mental Well Being of Students with Learning Differences. Apart from being dyslexic herself, she also has three children, two of whom are dyslexic, as well. It was a mix of a vibrant and emotional account of her work and life around the world which also included her stay in Lipovica, Serbia where she worked with the dyslexic students, which was documented and mentioned. A single

word shook me. It is not about learning *difficulties* that we were talking about, but learning *differences*! It took great courage for her to realize that all ‘the evil people who did not understand her’ were only misinformed and not evil at all. Her final message to us was to be curious and to allow individuality for each student. We should change our narrative. Students are not the only ones who have problems, we all do. Metacognition is a true source of helping students learn how they learn. The final note resonated the room when she said that she had promised herself as a child to go back to her elementary school and teach the teachers to teach again. It was a motivational message to all of us that what mattered most was how our students would remember us.



*Queenie Tan and Miloš Đerić



*Queenie Tan on Wellbeing

In addition to this feeling of relating more and more to unconventional modes of teaching I will add my contribution to it with the workshop on Content based instruction. Most EFL classes teach students new words to express things that they already know how to express in their first language. We end up covering the same topics for years and our students get bored proving we must have underestimated their zone of proximal development. Content based instruction (CBI) is a way of teaching in which we focus on form rather than forms. The term content is used to describe focus on any subject matter and not on the language itself. In content based classes, students do not only learn new words but they also learn new concepts those words express. In this workshop I cascaded the knowledge about how teachers could implement different scaffolding techniques and schemata in active learning. We also discussed Cognitive load theory and Anxiety Reduction. I was so thrilled that many teachers had questions but also experience with CBI. We continued exchanging ideas even after the official time of the workshop ended.

Finally, this was a great event to tackle the question on how much teachers were ready to change and embrace new approaches and methods of teaching. Exchanging ideas with different colleagues from different countries during the breaks will help me enormously. Ever demanding understanding of new generations, their ways of thinking and perceiving the world surely influence the work of teachers. I truly believe in life-long learning and this was one way to enhance my professional development.

Miloš Đerić has graduated from the University of Belgrade, Faculty of Philology. He holds a BA in English Language and Literature, an MA in Applied Linguistics and is currently a PhD student. He has been working for over 20 years in the field of English as a second language. Apart from pursuing his career as an English teacher, Director of Studies and a licensed teacher trainer, he has also been very active in ELT activities in the country and elsewhere. He has enhanced his education, professional experience and cultural awareness in Canada, the USA, the UK, Malta, Austria, Italy, Spain, France, Turkey, Egypt, Tunisia, Greece, Cyprus, Hungary, Romania, Switzerland and Israel. He truly believes in lifelong learning. He has been engaged in different language projects in Serbia organized by English Language Teachers' Association, the Institute for Improvement of Education, the Institute for Education Quality and Evaluation, British Council and American Embassy.

* I hereby certify that these photos were taken by myself at the SCELTE conference held in Bratislava in September 2019 and can be further distributed for educational purposes

BETRAYAL

Kristina Devedžić, Primary/ Secondary schools, Kraljevo

Keywords : review, love, betrayal, theatre

The subject of this review is the play *Betrayal*, performed on the 30th of April at the Yugoslav Drama Theatre in Belgrade. This play is a modern story dealing with universal themes of love and betrayal. It shows betrayal at different levels, such as the betrayal of marital fidelity, and of lover's trust.

Our well-known actors, Nataša Tapušковиć as Ema, Gordan Kičić as Jerry and Nebojša Dugalić as Robert acted amazingly well. I immediately found Gordan appealing because of the energy that he brought to the stage and the fact that he made the repetition of words look entertaining. I found myself indulging most in the performance of the play. The play is full of flashbacks and they were prominent on the stage. The flashbacks were crucial, and instead of watching the story from the beginning to the end, the reverse order was presented. We got pieces of scenes which we ultimately had to put together to create a unifying whole. I would put emphasis on the costumes of the actors because they were very compelling from the very beginning. The first thing that impressed me was that each costume fitted in with the situation in which it was used, as well as with the feelings of the actors. For instance, Ema wore a red costume when her love with Jerry was at its climax and when they rented an apartment so that they could secretly meet.

What I felt lacking in the play was silence and pauses, which are a hallmark of Pinter's work. In my opinion, they should have been worked on more since they are not noticeable in the play. The silences and pauses are particularly important, because in Pinter's works, language is used with the purpose of hiding the truth, and this is exactly what each character in the play attempts to do, but fails. Thus, all the interlinked betrayals- Ema's betrayal of Jerry, Jerry's betrayal of Judith, Judith's betrayal of Jerry and Jerry's betrayal of Robert are disclosed. Another noteworthy characteristic of this play is the power game. This is especially noted at the very moment when Dugalić, as Robert, informs Kičić, as Jerry, that he knew about his best friend's,

Jerry's affair with his wife. In this powerful scene, the one who reveals the truth, Dugalić, is standing and Kičić sitting and drinking heavily.

I enjoyed the play immensely. What struck me the most was the marvelousness of it, considering the fact that it was a Master's thesis. In my opinion, it is even better that I watched the play first, before reading it, because the suspense of what would happen next on the stage filled me with enthusiasm and made me watch it carefully from beginning to end.

The author of this article is **Kristina Devedžić**, a graduate of the Master's degree in English language and literature. The author is very enthusiastic about research in the field of Philology. She works in both a primary and a secondary school in Kraljevo, and her work with children helps her gain insight into all kinds of fields, and not only the language one. The author has attended a lot of seminars, and is currently working as an ELTA coordinator and prepares and organizes a lot of activities and conferences.

The Thoroughfare

**Jovana Pantić, student at the English department of the Faculty of Philology,
University of Belgrade**

How do you kill a god?

“My little daffodil,” your mother Demeter used to call you, running a finger over the back of your neck as she skillfully twisted your thick, ebony curls into a braid. “Persephone, my dear, my daisy,” she’d say, and you’d sigh and smile with resentment, wishing you could disappear into the ground like the roots of the flowers you tended to.

It wasn’t the absence of love – quite the opposite, in fact. It was an abundance of it, pouring out from your mother in overflowing waves that threatened to drown you. You were Demeter’s cherished treasure, her perfect creation – a wild songbird kept in a cage.

Eons passed, or maybe it was days. Time was of no importance to you – you had your flowers, and your mother’s watchful, controlling eyes on you, always. But even the gods made mistakes, and Demeter had to leave you at some point.

Standing in the doorway of your home, you observed as she prepared to leave. When she finished, Demeter straightened up and embraced you, dropping a chaste kiss on the crown of your head.

“My dearest, I have to go somewhere for a few days. Promise me you will not leave our home – I know you wish to explore, but the world is a dangerous place, and this is the only way I can keep you safe,” she said, her arms tightening around you – chains made of skin, bone, and sinew.

And so Demeter departed, with sorrowful eyes and a heavy heart, and you watched as she became a small dot in the distance, and then completely vanished. Having been starved for adventure and something other than the same old garden and home, you hastily snuck away while she was absent, looking over your shoulder at every turn, convinced she would return and punish you for your disobedience.

You wandered for some time until you came across a wood nymph – a whimsical, playful creature – who showed you the forest and the meadow and the creek; everything you had already seen back home, but it was somehow more beautiful because it was forbidden. You even saw a human, something the other gods always made fun of and jeered at, but, to you, she didn't look all that different from them.

The nymph scoffed.

“Foolish humans, they come here and kill our flowers and cut our trees!”

“What do you mean, kill the flowers?” you asked, curiously studying the disgruntled nymph.

“They pluck them from the ground and rip them from their roots. They die,” she explained.

“They die?” you repeated incredulously. “But... where do they go?”

“I do not know,” she said, twirling around a puddle on the ground. “Nowhere, probably.”

“But they have to end up somewhere!” you exclaimed. The nymph sighed, growing bored of your questions.

“If you're so interested, ask Hades,” she finally said, hopping over to a cave with a wooden door that hadn't been there moments before. She gestured to it. “Go on then, he's down there.” With that, she disappeared.

Only a god can kill another god.

The thoroughfare was scarcely lit, the dirt under your bare feet cold and damp. You walked for what felt like centuries, and then you stumbled upon a river. A single decrepit boat awaited, the ferryman dressed in ragged clothes, holding your curious stare with his hollow eyes.

“Payment?” he asked, his voice hoarse.

“I have only this in exchange for safe passage,” you said, extending a chrysanthemum. Charon stared at it, and a shadow of a smile appeared behind his unkempt beard.

“Come aboard.”

Across the river Styx, Charon silently moved the boat towards an unknown destination. In no time, he was stopping the boat, watching you as you stumbled out of it.

You didn't notice the palace until you were standing directly in front of it, the grand front door opening under the slightest push of your hand. Into the main hall you stepped, looking around in wonder at the walls adorned with glittering decorations and paintings. Something moved in the shadows in the far corner of the room.

"I admit, I do not often get willing visitors, so this comes as quite a surprise," a deep voice said from the corner and you jumped, immediately shifting your gaze towards the pale, lean man sauntering out from the dark.

"Are you Hades?" you asked, holding his gaze firmly. He nodded. "I've come to ask you a question."

"I will do my best to satisfy your curiosity, Lady Persephone," Hades said. You didn't ask how he'd known your name.

"I want to know what happens to things when they die."

Hades nodded again, as if he'd been expecting this question all along.

"Everything that starts must at some point end, and when it ends, it winds up here," he said, slowly enunciating each word as if weighing them carefully in his mind before speaking them.

"So you take everything for yourself, do you?" you asked, angrily coming closer to him. A small, amused smile danced on his lips.

"No, I'm afraid not. My job is cruel, but I do what I must."

"You *must*? There is nothing you *must* do, you're a god!"

"It doesn't work that way. If you wish, I can show you what it means to be the god of death."

Your curiosity had always been your undoing, but you still followed after him willingly. He answered your intrigued questions with honesty, and you learned much about the world your mother had tried to keep you away from so much. You watched with wide eyes as he stepped through the world of the living – those frail humans your fellow gods disliked so much – walking amongst misery, pain, famine, disease. You watched him bring peace to people suffering from illness, malnourishment, poverty. He took the souls with gentle hands, bringing them back to the Underworld and letting them roam freely.

“You don’t kill them,” you said softly, days later (or were they weeks?), dining with him, “you set them free.”

He gazed at you, smiling slightly as he tilted his head to look at you knowingly. It was unnerving – being so thoroughly understood by someone you had spent so little time with.

“I do.”

You continued eating.

A god isn’t always killed by a weapon – sometimes all it takes is a lie.

Above the ground, your mother was livid. You had already been missing for months, and Demeter was furious, neglecting her duties in her wrath. The ground was frozen, people were starving, and yet she only searched for you.

“Help me!” she begged Zeus.

“She’s in the Underworld,” he replied, “with Hades.”

Once upon a time, a goddess lied.

A storm raged above the ground, so loud it could be heard even behind the thick obsidian walls of Hades’ palace.

“Demeter’s coming,” Hades said.

“Help me,” you pleaded, grasping his hands, “she cannot have me in her clutches again.”

“Are you certain?” he asked, as solemn and calm as ever.

“I am.”

He’d been a bringer of mercy, and yet he was remembered as a rapist and abductor.

The one thing gods hated the most was defiance. Your mother was no exception. So, when she came marching into the Underworld demanding you go back, your firm ‘no’ wasn’t something she took lightly.

“Mother, I can’t go with you. I took something I wasn’t supposed to,” you said and she growled in anger.

“And what, pray tell, would that be?”

“Fruit, from the Underworld,” you said, praying she would fall for it. You showed her the tips of your fingers, red with the juice from the pomegranate. “I can only go back for a few months at most.”

You don't kill a god with a weapon.

“She's gone!” your mother bellowed, white with fury and pain. “Taken from me! Death has her!”

“Death has her,” the humans murmured, the rumour spreading like wildfire.

“Death takes everything he wants and there's nothing we can do to stop him.”

“Death is the most agonizing punishment.”

You tear him apart, make everyone he brings relief to hate and fear him.

The land was scorching beneath you as you headed towards the Underworld.

Above the ground, you were a princess. Underneath it, you were a queen.

But he endures it all for Persephone.

You handed Charon another chrysanthemum and he led you across the Styx with a smirk.

Hades was waiting on the other side.

You smiled.

How do you love a god?

Seven Gods

**Andrej Popovski, student at English department of the Faculty of Philology,
Belgrade**

In the beginning, there was nothing. Well, there was a whole lot of nothing, but it was not ordinary nothing. It was Nothing. But from Nothing came Everything. And from Everything came the stars, planets and all the usual nonsense that follows such events. Not soon after, the first proto-lifeform would arrive, and from the first life form came the first idea. Granted, it was a tiny idea, about as complex as “Ooh, look at the rear end on that other single celled organism, perhaps I should mate with it.” But an idea nonetheless. Not soon after that, well a few million years give or take, crawling out of the primordial soup came the first quadruped and after giving that whole evolution thing a try it basically managed to, quite literally, stand on its own two feet. Not a lot of time had passed before it got other interesting ideas, besides mating and hitting other monkeys over the head with sticks. The monkeys looked at the grass, and the trees and the oceans and the sky and thought “Wow, I bet my hairy bottom *some* sort of supernatural force must have put them there, cause I sure didn’t.” And from that thought came *The Idea*. The idea of Gods.

As far as gods go, they never got more complex than we could imagine them. They more or less stayed the same, and only changed as our cultures changed. We gave them wings, animal heads, human heads and everything in between. But, vain creatures that we are, we soon grew bored of them. We got new, more interesting ideas of how the world worked. Things like physics and astronomy and *philosophy*. Things we could, more or less, register as being *there*. And like children, bored of their old toys, we forgot about them and left them in the metaphorical attic. But just because we had forgotten about them, didn’t mean they weren’t still there. And things were about to change.

Somewhere in the world, a forest fire was raging. In front of it were firemen, fighting a losing battle with the flames. One fireman stood just a bit further back than the rest. Next to him stood a priest. They were having a chat.

'Hell of a fire, isn't it brother?'

'Shut up.' He said, as coldly as a rain god could manage while trying to contain a forest fire.

'Oh come on, Enk. We see each other every year or so, and you're never happy to see me.'

'Kind of goes against my line of work, wouldn't you think?'

'Oh you mean working as a glorified fire hydrant?'

'It's honest work. Unlike what you do.'

'Nothing wrong with clergy... I think Christianity suits me!' Said Nusku, as pridefully as a fire god belonging to a religion that burnt more people alive than any forest fire could have ever dreamt of.

'What do you want, anyway? You never come unless you want something.'

'Aren't you tired of playing firefighter with these *monkeys* all the time?' There was a very definite touch of contempt in the way that Nusku pronounced the word "Monkeys".

'I've played firefighter for as long as I can remember. I've just never worn a uniform.'

That hit a nerve.

'As friendly as ever.' Replied Nusku solemnly. 'But I didn't come all the way here to play around with you, Enk.'

'We are growing weaker by the year. These *humans* are no longer in need of us. They no longer fear us. They don't worship us. They're replacing us!' There was genuine fear in the Fire God's voice.

'You sound scared. Quite unlike you, Nusku. Or is it Father Nusku?'

'Ha-Ha. You're just lucky the Earth is 71% water. They couldn't forget about you even if they wanted to.'

'Get to your point.'

'If things continue, it won't be long before we're all forgotten. There's only seven of us left now, and pretty soon there will be even fewer.'

'You mean, it won't be long before *you* are forgotten? Well, so what if we're forgotten. We're past our expiration date anyway.'

'But we don't have to be!' Said Nusku frantically. 'I have an idea, but I will need your help. Come on brother, just because you hate yourself, doesn't mean the rest of us need to suffer oblivion. Please, help me save us... I have a mass to get to. Consider what I said. You know where to find me.'

And before Enk could reply, Nusku was gone. Funny how as soon as he left the fire seemed just a bit smaller.

After the fire had been put out, Enk sat down on a little charred tree stump, removed the respirator from his head and kept turning it around in his hands. He didn't need one per se, he was a god after all, but he liked wearing it. It made him feel like one of the lads. He knew for a fact that belief wasn't an endless resource and that eventually he'd be forgotten too. But he had made peace with that fact a long time ago. His younger siblings had not. But he understood them. He knew that belief was like a drug. He witnessed mass floods that sent entire civilizations to their doom. He knew what it felt like to be prayed to by the survivors. It felt good. Being the oldest of his siblings, he did feel some sort of obligation towards them, just like he had felt an obligation to put out that forest fire. It was built into his very being. But somehow, he knew he was going to regret it. After all, he knew Nusku better than anyone.

The sky above the cathedral was the colour of burnt metal. The air felt corporeal, as if something big was burnt and whatever was left was still floating around. Being an ancient deity, Enk was never really superstitious. What was the point? He knew all those folk tales were more or less true, if anything, they were toned down. But he recognized omens when he saw them.

Something was wrong.

'Damn these doors are heavy. Reminds me of his old temple. Shame it was on Atlantis.' Nusku probably never forgave Enk for that.

'Hello? Nusku?! Where ar—,'

Scattered around the floor were five corpses, burnt beyond recognition. In the middle stood Nusku. His eyes were glowing black.

'What have you done.'

'You're late. Shame you couldn't join us earlier.'

'You've killed them all. Your own family.'

'No. No, no, no. *They* killed them. The *monkeys*. By replacing us with their machinations and false idols. *They* killed us.'

'Why?'

'Why do you care? You were the one that said that we're past our expiration date. I was doing them a mercy' There was not an atom of remorse in his voice. 'We're fading away, Enk. And there just isn't enough belief to go around. So I took theirs. I will not fade away.' Every word was etched with the flaming rage of a dying god.

'You never understood. We were destined for death the moment they envisioned us. We were mere echoes of things that were already there. And now that I see you - I see why. Because we're everything that's wrong about them. We are their vanity. We are their capacity for destruction. You showed me this. This ends now'

Enk shed his human form for the last time.

And then it was obvious to Nusku what Enk really was. He was not some meagre god of rain and the ocean. He was the god of floods and tsunamis. The god of mudslides and erosion. This was the god that wore down mountains, one drop at a time.

Nusku too shed his mortal form. There was no fire there. But brimstone, magma and the searing white hot heat of a burning star.

And in an instant, it was over. No drawn out, dramatic battle of great gods. Just the terrible outcome of two equal elemental forces clashing into one another. Their remains lay scattered on what little was left of the cathedral floor. A puddle of water and a dying ember.

What little strength Enk had left, he used to talk to his little brother. One last time.

'So I guess this is the end. For both of us. I wonder if there is an afterlife for our kind. Some kind of light at the end of the tunnel. What do you think, Nusku?

'Nusku?'

And so it had come to pass. The last of the elementals had shuffled off their immortal coil. And with them died one of the most powerful ideas ever to be conceived. And we could not help but feel that, a part of us had died with them.

The end

'

'

From Dusk Till Dawn

**Amina Selami, student of English at Faculty of Philology, University of
Belgrade**

The horse came back alone.

Ethan would never let his horse go without him, she thought. He loved that horse and tried spending every minute with him, retelling him the stories she would tell him before he fell asleep. A sudden breeze went through her body and at the next moment she felt like the ground beneath her feet was trembling. She knew her husband had taken Ethan riding that morning and they weren't supposed to be back yet. Five minutes had passed since the horse came. Both her husband and her son were nowhere to be seen. When she looked up, it was like the whole sky had turned against the nature blowing rough winds and bringing severe weather upon their doors. She had put the horse in the barn, and went straight into the house locking the door as quickly as she could.

She tried calming down the apprehensive feeling that was rising in her and it was then that she heard a strong knocking on the door. In small barefooted steps she came near the door tight-fistedly holding a bat in her hands. She peeped through the keyhole, but nobody was to be seen. She could have sworn she heard the noise clearly. She took a deep breath and opened the door. In front of her was a box, she looked around but saw no one. She opened it and in the next moment she started screaming and bending, falling at the front door. She was disfiguring herself by pulling her hair, and thrusting her nails all over her beautiful face.

As Alice opened her eyes she felt sickness rising in her stomach. She observed around her but saw nothing but dark. Her hands had been tied up with chains so many times that she could feel them carving into her bones. She felt frightened not knowing where she was or how she had got there. Unfamiliar footsteps brought her to reality, and she intuitively tried concentrating on the sound in order to understand where it was coming from, but it was no use. She could hear them everywhere around her. Alice was above all a bright woman, stubborn in a way that she never gave up on anything she thought fighting was worth for, and she wasn't planning to give up this battle either. Sudden light in front of her allowed her to see the man standing behind it. The first thought that came to her was that he wanted to be seen, and that was the reason why she started examining him as she knew he had done the same with her, but longer.

She started from the bottom. On his legs he had old filthy shoes, but she could see that his left leg was shorter than the other one. He was wearing a threadbare suit, and everything about him was foul. She finally came to his face - elected and ugly, with small eyes almost hidden in his cheeks, but still in his eyes she read rancour written with a special fountain pen. He smiled at her intentionally waiting for her to remember what was the last thing she saw before finding herself tied up. And in the next moment he raised his right hand holding her husband's head, and in the other one her son's. Her heart broke into small pieces. But she didn't cry. Her facial expression was dull, she fixed her eyes through him, perhaps smiling towards the heads and whispering so that he could not hear her. In the next moment she started screaming. She suppressed in herself the feeling that nobody could hear her and screamed as loud as she could. She had nothing to lose anymore but she wasn't going to allow that cold-blooded murderer to enjoy her pain. Her eyes were full of rage, despite not being able to move her arms and legs she put her last effort in revolt.

His face got a strict expression all of a sudden, and she knew that her time was up. As he approached her she tried remembering why his face was so familiar. She didn't cry, she didn't call for help, baring in mind that it was useless. But when he began to strangle her, she had been deep in her thoughts trying to remember a particular article in one magazine about killers who strangle their victims because they feel a deep connection with them. An act of killing which was more personal than any other. And why, she was asking herself, why was he strangling me. She looked deep into his eyes, and saw all the scars carved into her soul that she had been running from all these years.

Then she began to understand..

As she was becoming conscious she got aware of her reflection in the mirror. It was still gloomy in her eyes, and having felt the water on her body her arms and legs started splattering the water in the bathtub. On the table beside her were empty bottles of tablets and narcotics, as a sign of the weakest moment in her life. In her mind images started passing one after another, just as in the children's picture books, except there very few were cheerful. First came the day she had prayed everyday to forget. December the twenty-fourth when a man called *The Death* had waited for her and then raped her in the isolated alley on the way to her house. She bared two memories from that night - the scar on her face which was now barely visible (but she knew its path - from the corner of her right eye to the corner of her right lip), and a man who had given her back the power to believe in good, and most importantly in herself, a policeman who had saved her from that terrifying night and helped her leave it behind her step by step everyday. Two years later came the brightest moment in

her life - April the seventeenth when David and she got their Ethan. Their five years of happiness, and then a car accident where she had lost them both, while she was the only one to survive. After that were years and years of self-criticism, pain, and coping with life. Until that night when the pain was inevitable. But now, seeing herself, maybe for the first time after so many years, she decided she didn't want to be that person, remembering the reason why David loved her, therewithal the reason why she loved herself - her audacity.

The morning after the horrible night she washed herself, raised her hair as David had loved and made a step forward. It was time for her to say farewell to everything that had chained her heart for the past years. She would always keep her two favourite men in her heart and thoughts, but she knew that life went on. And although her life was from dusk till dawn, she was looking forward to breathing the sun into her lungs, for the first time after a long time.

**Mike Shreeve - The Power of Numbers
(17th ELTA Conference – Belgrade)**

**Student: Irina Đanković, Class 3d
Teacher: Mirjana Savić Obradović
School: Mathematical Grammar School, Belgrade**

In May 2019, at the 17th ELTA Conference, professor Mike Shreeve gave a speech entitled "The Power of Numbers". The main topics of his plenary lecture were the applications of maths into language studies and an-always-ongoing question - is maths really scary?

Most students fear Maths as if it is the most difficult thing on Earth – *'I used to hate it when I was in high school'*, said Mr Shreeve. In my opinion, the main issue is that students are affected by many inadequate sources - magazines, the Internet, radio, even television. They form prejudice of the subject even if they have never tried to learn it themselves. During the lecture, the presenter admitted that he had learned how to love maths along with his students. Even though it is great that he started to love maths, in my opinion, that is a wrong way to go - the teacher should love what he teaches and be passionate about it with or without his pupils. Students themselves (would) have a different view of the subject - they could see how beautiful it really is. And what many people, including some teachers, still do not understand is that maths' beauty really comes from its difficulty - if you have already known how to solve a problem, then why do it? This is the attitude that teachers should pass onto their students, not the "it's not that bad" attitude that Mike Shreeve presented. Therefore, I think that the topics of speeches like this should be changed a bit - we should focus on beauty and usefulness instead of difficulty and preconception.

Another question that can often be heard in classrooms is "why I am even doing this". And that brings us to the matter - is maths applicable and for the sake of this speech, specially, can maths and logic be used in language studies? Maths is one of the oldest sciences and it has been needed ever since the beginning of civilization. From basic needs such as counting the change in the store, measuring something and paying bills to some more surprising fields such

as medicine, biology or even psychology, maths is a common denominator and there are all witnesses to its rich use.

Nonetheless, before this speech I have never heard of using maths in languages. Our presenter claims that even though he could not use algebra or geometry, mathematics helped him arrange all of his knowledge and pass it onto students more easily.

In conclusion, with this speech Mike Shreeve tried to bring maths closer to people who would otherwise still live with misapprehension that maths is scary. But since the lecture was intended for the audience that does not have contact with more complex maths on a daily basis, I do not think that he could properly display all good sides of mathematics. Despite this, the lecture was interesting and of great benefit for its attendants.

A Review of “Pride and Prejudice” by Jane Austen

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Keywords: novel, relationship, arrogance, class difference, pride, love

Pride and Prejudice is a romantic novel written by Jane Austen in 1813. It is set primarily in the county of Hertfordshire, about 50 miles outside of London. The story centers on the Bennet family, particularly Elizabeth, and her turbulent relationship with Fitzwilliam Darcy, a rich aristocratic landowner.

William and Elizabeth’s relationship starts quite differently. Elizabeth is twenty years old, lively, and witty. However, she is stubborn, has a tendency to judge people based on first impressions, and is full of prejudice. Mr. Darcy is portrayed as wealthy and extremely intelligent, but he often comes out as rude, arrogant, and prideful. He refuses to dance with Elizabeth at the ball, stating that she is not pretty enough to tempt him. However, she doesn’t take any offense to this but finds it rather amusing and jokes about the statement with her friends. After Jane gets ill while staying at the Bingley’s state, Elizabeth immediately heads towards Netherfield. The concern for her sister and the strength of her character impress Mr. Darcy. Therefore, he becomes obsessed with her. Despite his fear of being attracted to someone who is economically inferior, he is fascinated by her uncensored wit and is captivated by her beautiful eyes and kind personality. Shortly after returning home, the Bennet girls encounter military officers stationed in a nearby town. Among them is the charming George Wickham. There is a mutual attraction between Elizabeth and Wickham, and he informs her that he and Darcy used to be friends up until William cruelly denied him his inheritance. A few days later the Bennett family is told that Charles Bingley will be hosting a ball at Netherfield. Elizabeth notices that Wickham is absent and can’t help but blame that on Darcy. She reluctantly accepts his invitation to dance at the ball, not understanding why he would ask her. However, Mr. Darcy’s captivation with Elizabeth’s charm and intelligence only grows stronger as he purposely starts meeting her during her daily walks through the nearby gardens. One day he professes his love for her and proposes to her saying that he wants to marry her despite her low family connections. Elizabeth is shocked by his arrogance as she refuses his offer, accusing him of betraying Wickham. Darcy, feeling angry

and heartbroken, acknowledges the charges without seeming remorse or explanation and then quickly leaves. The next morning, Darcy finds Elizabeth on one of her walks. He delivers a letter, hoping that it answers all of her questions. In this letter, he informs Elizabeth that Wickham is a liar and that he had presented his case falsely. He discloses that the real cause of their disagreement was the young officer's attempt to elope with his 15-year-old sister, Georgiana, as an attempt to gain possession of her fortune. As all of this is revealed, Elizabeth begins feeling horrible and guilty for all the awful and dire things she said to William. He informs her that his affection towards her has not altered and that he still cares for her. This leaves Elizabeth feeling touched as she reveals that she has had a change of heart. He proposes to her again, except this time Elizabeth happily accepts. Darcy apologizes for emphasizing on their class difference and being too proud, while Elizabeth admits that she was wrong to judge Darcy prematurely.

In this novel, Jane Austin uses clever wordplay and the title of the book to describe the two main characters. She portrays Darcy's character as "pride" considering he is very fond of himself and often comes out as arrogant and self-centered. Elizabeth represents "prejudice" as she is quick to judge people and jumps to conclusions. This novel does a great job of describing two completely different personalities and how they overcame their social and class differences and learned how to communicate and respect each other.

Ksenija Puretić is a 16-year-old student that attends the School of Pharmacy and Physiotherapy. She often participates in English competitions and loves writing essays and research papers. She is interested in reading, writing, watching movies, and hanging out with her friends. When she is not doing any of those, she loves watching football games with her dad.

Travel

**Neven Damljanović, Jovana Sekulić, Mileta Đukanović, Dragana Radovanović,
year 7, Primary School "Jordan Đukanović", Varda
teacher: Vesna Kijačić**

Traveling is great

It's got a lot of awesome traits

From tropical islands in the Caribbean

To the sandy beaches of Great Britain

Where Mary Anning's work on rocks is written

Onwards we go to mysterious lakes of Sweden

Next to the Polish valleys where they fought for freedom

Russian endless flat fields where German tanks roared

Destroying villages in their path no one fought alone

We go to the place where Dutch and English settled

amazed by the cliffs left them unsettled

The biggest mountain in the world is in Nepal

The only country that has a different flag

New world has the biggest forests and rivers

that once belonged to the Portuguese givers

There is a waterfall in Africa

Named after queen that ruled all of North America

UPCOMING EVENTS

Compiled by Aleksandra Jevtović

1) ELTA YL SIG Day: Game On! Engaging Young Learners

Date: 7th Decembre 2019

Place: Faculty of legal and Business Studies Dr Lazar Vrkatić, Novi Sad, Serbia

For more information: <http://elta.org.rs/2019/08/21/sig-day/>

2) 27th Annual International Conference TESOL Macedonia-Thrace

Date: 22nd and 23rd February 2020

Place: Thessaloniki, Greece

For more information: <https://www.tesolmt.gr/2019/>

3) 40th TESOL Greece Annual International Convention

Date: 2nd and 3rd March 2020

Place: Athens, Greece

For more Information: <https://tesolgreece.org/event/302/>

4) TESOL Spain 43rd Annual national Convention

Date: 6th to 8th March 2020

Place: Facultad de Filologia, Salamanca, Spain

For more information: <http://www.tesol-spain.org/en/pages/1/convention-2020.html>

5) 27th International IATEFL Slovenia Conference

Date: 12th to 15th March, 2020

Place: Terme Vivat, Slovenia

For more information: <https://www.iatefl.si/next-conference/>

6) TESOL 2020 International Convention and English Language Expo

Date: 31st March to 3rd April 2020

Place: Denver, Colorado, USA

For more information: <https://www.tesol.org/convention-2020>

7) 54th International IATEFL Conference and Exhibition

Date: 18th to 21st April 2020

Place: Manchester Central Convention Complex, Manchester, UK

For more information: <https://conference.iatefl.org/>

8) International HUPE Conference

Date: 24th to 26th April 2020

Place: Valamar Diamant Hotel, Poreč, Croatia

For more information: <https://10times.com/international-hupe-conference>

9) 34th Annual APPI Conference

Date: 8th to 10th May 2020

Place: Altice Forum Braga, Braga, Portugal

For more information:

<https://www.appi.pt/events/34th-annual-appi-conference-teacher-learner-agency-may-8-10-2020-altice-forum-braga-braga-portugal/>

10) 18th ELTA Serbia Conference

Date: 15th and 16th May 2020

Place: To be Announced

For more information: <http://elta.org.rs/2019/08/21/sig-day/>

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