



International  
Association of Teachers  
of English as a Foreign  
Language



# IATEFL 2016

## Birmingham Conference Selections



Edited by Tania Pattison

Published by IATEFL  
2–3 The Foundry  
Seager Road  
Faversham  
Kent ME13 7FD  
UK

Copyright for whole volume © IATEFL 2017

Copyright for individual reports/papers remains  
vested in the contributors, to whom applications for  
rights to reproduce should be made.

The views expressed in this book are of the author(s) and  
do not necessarily reflect the views of IATEFL except  
where explicitly stated as such.

First published 2017

British Library Cataloguing in Publication Data  
Education  
Tania Pattison (Ed.)  
IATEFL 2016 Birmingham Conference Selections

ISBN PRINTED: 978-1-901095-89-0  
DIGITAL: 978-1-901095-91-3

For a complete list of IATEFL publications including  
*Conference Selections* from previous years, please write to  
the above address, or visit the IATEFL website at [www.iatefl.org](http://www.iatefl.org).

Cover photographs © 2016, Rachid Tagoulla.  
Copy-edited by Simon Murison-Bowie, Oxford.  
Designed and typeset by Keith Rigley, Charlbury.  
Printed in Britain by Hobbs the Printers Ltd., Totton, Hampshire.

# Contents

<b>Editor's introduction</b>	8
<b>1 Ready to learn: psychological aspects of learning</b>	
1.1 Plenary: Shifting metaphors: from computer input to ecological affordances to adaptation <i>Diane Larsen-Freeman</i>	10
1.2 Exploring psychology in language learning and teaching <i>Sarah Mercer</i>	20
1.3 The joys of second language learning: a positive psychology framework <i>Siân Etherington</i>	21
1.4 Learnance: towards a new relationship to teaching ↔ learning <i>Stephen Scott Brewer</i>	23
1.5 Teachers' views on motivation in relation to their motivational practice <i>Mariia Prykhodchenko</i>	25
1.6 Language learner autonomy: teachers' perceptions and practices <i>Kasim Koruyan and Nazife Aydinoglu</i>	27
1.7 Zen zone: meditation in the EFL classroom <i>Monique Simpson</i>	29
<b>2 Approaches to teacher education</b>	
2.1 <i>ELT Journal/IATEFL Debate</i> : Teacher training is a waste of time <i>Peter Grundy and Penny Ur</i>	32
2.2 Promoting creativity through teacher training <i>Daniel Xerri</i>	35
2.3 Changing the way we approach learning styles in teacher education <i>Carol Lethaby and Patricia Harries</i>	37
2.4 Rethinking reflection on the intensive TEFL course <i>Daniel Baines</i>	39
2.5 Personal learning from the CELTA: an auto-ethnography approach <i>Bethany Miall</i>	41
2.6 The Hornby Scholars' panel presentation: Teaching practice: some local perspectives on a global practice <i>Convenor: Martin Wedell, with the A. S. Hornby Scholars at IATEFL 2016</i>	43
2.7 Experiments with e-portfolios for teacher training and development <i>Marcela Cintra</i>	47
2.8 Instilling a passion for research in pre-service teachers <i>Elena Onchevska Ager</i>	49
2.9 Teacher educators' voices on undergraduate TEFL curriculum innovation in Chile <i>Loreto Aliaga-Salas</i>	51
2.10 Signature Event: <i>The Teacher Trainer</i> journal 30th birthday panel <i>Tessa Woodward, Varinder Unlu, Briony Beaven and Seth Lindstromberg</i>	53

**3 The big picture: issues in ELT methodology**

3.1	Plenary: 1966 and all that: a critical history of ELT <i>Scott Thornbury</i>	56
3.2	Airdrop your students: immersion learning principles in the classroom <i>Tony Penston</i>	65
3.3	Using learners' own language in teaching English: revisioning the L1–L2 relationship <i>John Simpson</i>	66
3.4	Accelerating input and exposure in the English language classroom <i>Mike Bilbrough</i>	69
3.5	Gamification for language learning <i>Wade P. Alley and Enrique Barba</i>	70
3.6	Game-inspired course design: creating opportunity for agency <i>Vilhelm Lindholm</i>	72
3.7	Moving beyond technology in the classroom <i>Rhoda McGraw</i>	74
3.8	ELT Conversation: ELT as an industry <i>Philip Kerr and Andrew Wickham</i>	75

**4 Working towards inclusivity in ELT**

4.1	Plenary: The 'native factor': the haves and the have-nots ... and why we still need to talk about this in 2016 <i>Silvana Richardson</i>	79
4.2	I'm a non-native English speaker teacher—hear me roar! <i>Dita Phillips</i>	89
4.3	National Geographic Learning Signature Event: What does it mean to be a global citizen? <i>Hugh Dellar, Hetain Patel, Gavin McLean and Gillian Davidson</i>	91
4.4	Prejudiced against your own students? Teachers' unconscious bias <i>Ali H. Al-Hoorie</i>	94
4.5	Supporting learners with English as an Additional Language in London schools <i>Jill Coleman</i>	96
4.6	Covert syllabuses <i>Jill Hadfield</i>	98
4.7	Too PC for ELT? The invisibility of non-sexist language in coursebooks <i>Jemma Prior</i>	99
4.8	How to spot dyslexia: a field guide for teachers <i>Anne Margaret Smith</i>	101
4.9	Visual learning tools for students with dyslexia <i>Julia Koifman</i>	103
4.10	Deaf-blind to inclusion? Adapting examinations fairly for disabled candidates <i>Diana Metzner</i>	105

**5 Working (and playing) with words**

5.1	Plenary: Who would of thought it? The English language 1966–2066 <i>David Crystal</i>	107
-----	---	-----

## Contents

5.2	Vocabulary learning practices and vocabulary learning outcomes: match or mismatch? <i>Mario López-Barrios</i>	115
5.3	The Academic Word List: teachers' practice, attitudes and beliefs <i>Chris Banister</i>	117
5.4	Students' use of wordlists and its impact on written assessment <i>Neslihan Erbil</i>	119
5.5	Teacher-driven corpus development: the online restaurant review <i>Chad Langford and Joshua Albair</i>	120
5.6	Creative vocabulary: playing with words <i>Charlie Hadfield</i>	122
5.7	Dada machine, or (re)imagining activities for the classroom <i>Roy Bicknell</i>	124
<b>6 From critical thinking to academic writing</b>		
6.1	The language of critical thinking <i>Edward de Chazal</i>	127
6.2	Ways of engaging learners in critical thinking at the university level <i>Zeynep İskenderoğlu Önel</i>	129
6.3	Teaching caterpillars to fly: nurturing EFL students' learning through inquiry <i>Blerita Mustafa</i>	131
6.4	Undergraduate collaborative essays: constructive, not a cop-out <i>Peter Levrai and Averil Bolster</i>	133
6.5	Paraphrasing: improving skills and attitudes in ESL students <i>Alexander M. Lewko</i>	135
6.6	How to optimise EAP tutorial time: introducing the 20-minute structured format <i>David Jay</i>	137
6.7	Building better Turkish L1 English academic writers <i>David Reed Albachten</i>	139
6.8	Stimulus materials for teacher-writers in the classroom <i>Stephanie Xerri Agius</i>	141
<b>7 From listening to speaking</b>		
7.1	Using transcription to improve noticing and develop effective learning plans <i>Robert J. Werner</i>	144
7.2	Teacher awareness of classroom conversation analysis: pedagogy and practice <i>Bede McCormack</i>	146
7.3	'It doesn't reflect my identity': learner reactions to 'natural' English <i>Carol Griffiths and Adem Soruç</i>	148
7.4	Teaching discussion in the academic settings using genre-based methodology <i>Anna Makarova</i>	150
7.5	Scaffolding the development of academic speaking skills online <i>Vasiliki Celia Antoniou</i>	152
7.6	Teaching pronunciation using the prosody pyramid: simplicity is the key <i>Judy B. Gilbert</i>	154

7.7	They don't do Scottish accents <i>Robin Walker</i>	156
7.8	Designing bespoke EAP listening and speaking materials <i>Lesley Kendall</i>	158

## **8 English for specific (academic) purposes**

8.1	ESP teacher education: an online, in-service, ESP teacher training course <i>Elis Kakoulli Constantinou and Salomi Papadima-Sophocleous</i>	160
8.2	An English quality strategy for vocational education in Saudi Arabia <i>Paul Woods and Waleed Bajouda</i>	162
8.3	Motivating media students with ten-second self-produced social media videos <i>Diane Nancy Brown</i>	165
8.4	English for library staff: creation of an ESP course <i>Caroline Hyde-Simon</i>	166
8.5	An online EAP collaboration for science graduates <i>Anna Rolinska and William Guariento</i>	169

## **9 Working with young learners**

9.1	Realbooks to picturebooks: 30 years of illustrated literature in ELT <i>Sandie Mourão, Gail Ellis, Janice Bland, Smiljana Narančić Kovač and Opal Dunn</i>	171
9.2	Six strategies for six year olds: teaching English to young learners <i>Samuel Lefever</i>	175
9.3	Top tips for teaching teens <i>Sophie Handy</i>	177
9.4	'Englishphobia' among secondary school students: symptoms, diagnosis and treatment <i>Mercedes Agueda Foligna</i>	179
9.5	Task-based tests for diagnostic purposes: a school-network-initiated project <i>Sandra Lucietto</i>	181
9.6	Embracing students' digital literacies in our teaching <i>Jodi Wainwright</i>	183
9.7	Supporting teachers in using technology for ELT in school systems <i>Radhika Gholkar</i>	185
9.8	My health! My environment! Project work with teenagers <i>Lindsey Clark</i>	187
9.9	Multimodal reviewing activities: children talking about their English learning <i>Nayr Ibrahim</i>	188
9.10	Teaching English at a public school in Rio de Janeiro <i>Patricia Santos</i>	191

## **10 Learning through literature and the arts**

10.1	Contemporary poems in ELT: after-text exercises and activities <i>Kirill Ignatov</i>	193
------	---	-----

## Contents

10.2	Improving speaking skills in English through drama activities <i>Geeta Goyal</i>	195
10.3	Drama as global text and techniques for EAP classes <i>Stella Smyth</i>	197
10.4	Moving stories: narrative and video in ELT <i>Kieran Donaghy</i>	198
10.5	Let's start with the video <i>Anna Whitcher</i>	200
10.6	Motivating students into creative writing through art and literature <i>Maria Barberi</i>	202
<b>11</b>	<b>Innovative uses of technology</b>	
11.1	Shaken not stirred: blended learning for connoisseurs <i>Nicky Hockly</i>	204
11.2	iPad in the EFL classroom: perceptions and practices <i>Valentina Morgana</i>	206
11.3	Mobile learning and wikis to enhance writing skills <i>Ruby Vurdien</i>	208
11.4	Using online dialogue to co-construct texts with students <i>Guy Meredith</i>	210
11.5	Not just the writing on the wall <i>Amadeu Marin</i>	212
11.6	Can learners learn alone with only a phone? Experiences with mobile learning in the Palestinian Territories <i>Andrew Foster</i>	214
11.7	Instant messaging with learners: creepy treehouse or chilled-out chatroom? <i>Kat Robb</i>	216
11.8	What do your learners think? Let their smartphones tell you <i>Tilly Harrison</i>	218
<b>12</b>	<b>Initiatives in teacher development</b>	
12.1	PEP talks for teacher development <i>Nick Bilbrough</i>	220
12.2	Mentoring effectiveness in the eyes of mentors and mentees <i>Afaf Mishriki and Amani Demian</i>	222
12.3	Blending professional development to support inexperienced teachers <i>Phil Bird and Celine Castelino</i>	224
12.4	Addressing quality assurance and professional development for online teachers <i>Kirsteen Donaghy</i>	226
12.5	Bumpy ride or smooth transition? Moving from CELTA to EAP <i>Andrew Preshous</i>	228
12.6	How to start writing for publication: a teacher's personal journey <i>Nergiz Kern</i>	230
12.7	Exploring in-house video training materials for 'reflective' teacher development <i>Teti Dragas</i>	232
12.8	Using metaphors: rethinking 'thinking' in reflective practice <i>Leslie Turpin</i>	234
12.9	A framework to increase teachers' autonomy in professional development <i>Daniella Seong Hui You</i>	235

# 10

# Learning through literature and the arts

Poetry, drama, film and painting all feature in this chapter, which shows how the arts can be used to deliver successful lessons. **Kirill Igantov** opens the chapter, with a discussion of how to use poetry in the EFL class. Two papers on drama follow: **Geeta Goyal** describes how drama activities were useful to postgraduate students in India, while **Stella Smyth** explores the use of drama to enhance seminar skills in EAP classes. Film is the topic of **Kieran Donaghy**'s paper, which discusses the use of narrative film and video in the language class; **Anna Whitcher** also explores the use of video, but from an ELT materials development perspective. Finally, **Maria Barberi** outlines a variety of arts-related activities designed to engage and inspire learners.

## 10.1 Contemporary poems in ELT: after-text exercises and activities

**Kirill Ignatov** *Moscow State Lomonosov University, Moscow, Russia*

The first stage of working with modern poetry in ELT classes is the selection of poems for the course, made on the basis of emotional maturity and the needs of the audience, as well as the aims and specificity of the course. In the second stage a poem from the selection is introduced to the students, which should be done in such a way that students become interested in its text and all the difficulties, linguistic or cultural, are resolved. Then comes the third stage, namely, after-text activities and exercises.

Native speakers studying poems in the course of language or literature studies are prompted to carry out stylistic analysis. Yet, questions routinely posed to schoolchildren at GCSE tests such as 'What imagery does the poet use?' or 'How does the poem use language?' (Newman 2011) can puzzle if not frighten off foreign students. We suggest a way that reaches the same objectives gradually, tackling consecutively the content of the poem, its language and structure and finally its message.

### Concentrating on the content of the poem

To make sure the students understand what the poem is about, two techniques are suggested: (a) mind-mapping and (b) timeline drawing. The former is suitable for lyric or elegiac poems, as it is a visual representation of hierarchical information that includes central concepts described in the text surrounded by connected branches of associated topics, ideas and things mentioned in passing. The latter, which is a graphical representation of a period of time, on which important events presented in the text are marked, is better suited for narrative or dramatic poems.

Drawing mind maps is better done as a brainstorm when all the students work as a class, throwing in ideas, with the teacher listing them on the board. Then together they

try to establish the links between the listed items, grouping them in clusters. Developing timelines is better done in small groups; findings are then discussed in class.

### Concentrating on the language and structure of the poem

The focus here is on the key words of the poem, crucial for its understanding. This can be organised as small group discussions or individual exercises in class or at home, as they involve work with monolingual or translation dictionaries. The exercise is devised in the form of questions. For example, the following may be asked about the title of the poem *Brand New Ancients* (Tempest 2013): ‘What is *brand new* and with which words is this phrase typically used?'; ‘What does *ancient* mean as a noun?'; and ‘Don't the meanings of the words *new* and *ancient* contradict?’

If students are not particularly averted to terms from formal poetics ('verse', 'stanza', 'rhyme', 'meter'), they can be encouraged to use them in the discussion of the poem structure. This can add a flavour of 'professionalism' to their opinions thus further stimulating their interest.

### Concentrating on the message of the poem

Interpreting a poem can be a daunting task for foreign-language students who often feel that their lack of linguistic proficiency might hinder the 'correct' understanding of the poem. That is why it's important to show them that it is their feelings and impressions that matter, and not some canonical interpretation. Thus, the question of the message of the poem can be substituted for the following, 'What emotions or feelings does this poem evoke in you?' This task is better done individually as homework in a written form.

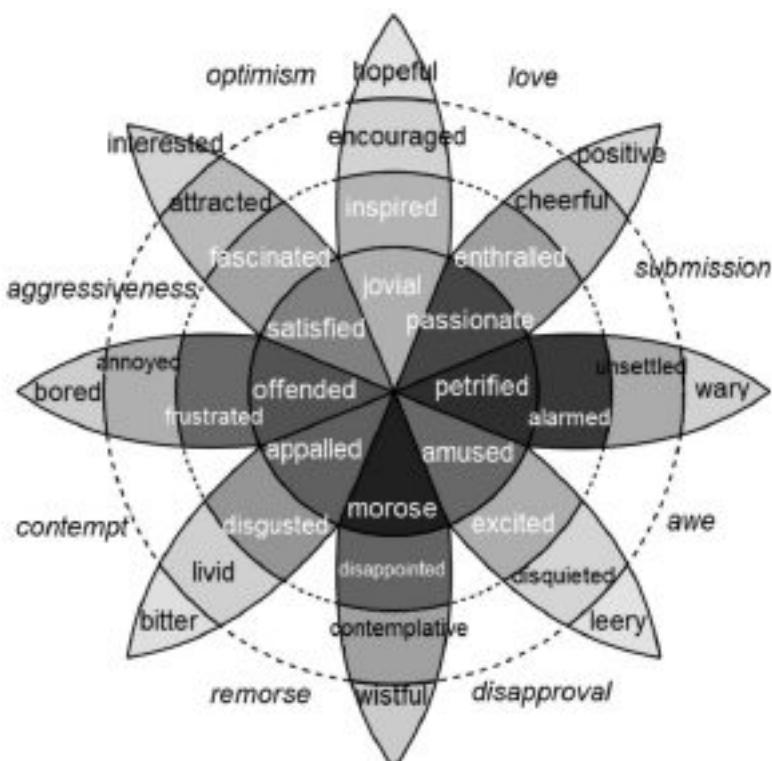


Figure 10.1.1: *Impression Meter: basic emotions and words expressing them*

To facilitate the answer to the question, students are given a copy of the Impression Meter (Figure 10.1.1). The picture is a modification of the famous Wheel of Emotions (Plutchik 2003), where all the descriptive nouns have been substituted for adjectives and present participles. They can be used as complementation to active ('feel ...') and passive ('makes me ...') verbs, easily modified by adding adverbs. The passive participles can be turned into active ones and used to characterise the poem itself.

This is a recurring exercise for each of the poems, so at the beginning the task is explained to students and they are presented with the 'Impression Meter'. After three or four classes they become quite proficient in creating short essays where they describe and explain their feelings. As they progress, the 'meter' can be modified by substituting the adjectives with their synonyms or more complex structures that describe feelings. Soon, students are able to come up with amazingly thoughtful and original analysis, which demonstrates the great creative potential of poetry.

[kirill72@yahoo.com](mailto:kirill72@yahoo.com)

## References

- Newman, M. 2011. *Philip Allan Literature Guide (for GCSE)*. Deddington: Philip Allan.  
Plutchik, R. 2002. *Emotions and Life: Perspectives from Psychology, Biology, and Evolution*. New York: American Psychological Association.  
Tempest, K. 2013. *Brand New Ancients*. London: Picador.

## 10.2 Improving speaking skills in English through drama activities

**Geeta Goyal** *R.K.S.D. College, Kaithal, Haryana, India*  
**IATEFL Ray Tongue Scholarship winner**

### Introduction

English is taught as a second language in Haryana state, India. The majority of students in this region consider it the most difficult subject; even at postgraduate level, they find it difficult to express ideas in English which they otherwise follow and understand. However, given the worldwide acceptance and importance of the language, it is necessary for them to learn communication skills. Therefore, it is a challenge for an English language teacher to help students acquire these skills. In a second language classroom where the focus is on verbal communication, participation and interaction, the use of drama activities can contribute a great deal. Studies suggest that drama activities can promote interesting ways of motivating language learners and teachers (Maley and Duff 2001; Phillips 2003). It may prove helpful in reaching out to those students who are too afraid or nervous to attempt expressing themselves in English. In drama activities, 'neither teacher nor student feels "at risk", but they willingly change roles and status to achieve the aims of the lesson' (Wessels 1987: 15).

### Objective

The presentation discussed experiments carried out by the author for improving speaking skills in English and facilitating the learning of the second language through drama activities.



International  
Association of Teachers  
of English as a Foreign  
Language

Linking, developing  
and supporting  
English language  
teaching professionals  
worldwide

# *Pilgrims*

Conference  
Selections  
sponsored  
by Pilgrims

IATEFL  
2–3 The Foundry  
Seager Road  
Faversham  
Kent ME13 7FD  
UK

Telephone: +44 (0)1795 591414  
Fax: +44 (0)1795 538951  
Email: [info@iatefl.org](mailto:info@iatefl.org)  
Web: <http://www.iatefl.org>