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Pebbles	Word By Word Picture Dictionary	The Primary English Teacher's Guide
Pingu Loves English	Zak's Activity Dictionary	Penguin Young Readers Levels 1-4
Splash!		
New English Parade		

	<b>ZŠ II. stupeň (vek: 11 -15 rokov)</b>	
<b>Učebnice</b>	<b>Slovníky</b>	<b>Doplnkové materiály pre učiteľov</b>
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Go! For English		Grammar Games & Activities 1 & 2
Snapshot	Longman Handy Learner's Dictionary	Have Fun With Vocabulary!
World Class		Instant Lessons: Elementary
World Club		Pair Work 1 & 2
	Longman Wordwise Dictionary	Top Class Activities 1 & 2
	Longman Essential Activator	Vocabulary Games and Activities 1, 2
		Penguin Readers Levels 1-3

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<b>Učebnice</b>	<b>Slovníky</b>	<b>Doplnkové materiály pre učiteľov</b>
Blueprint	Longman Dictionary of Contemporary English With CD - New 2003	First Certificate Games and Activities
Cutting Edge	Longman Active Study Dict. W/CD New 2002	Grammar Games Elementary - Advanced
First Insights Into Business	Longman Business English Dict.	Pair Work 1 - 3
New Insight Into English	L.Essential Activator	How to Teach.....
Language To Go		
Market Leader		
Matters		
Opportunities		
Wavelength		
First Certificate Gold		
English for International Tourism		
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Cutting Edge	Longman Advanced American Dictionary	First Certificate Games and Activities
Fast Track to FCE	Longman Business English Dictionary	Fun Class Activities 1 & 2
First Certificate Gold	Longman Dictionary of American English	Grammar Games and Activities 1 & 2
Focus on Advanced English CAE	Longman Dictionary of Common Errors	Have Fun with Vocabulary!
Get on Track to FCE	Longman Dictionary of Contemporary English	Vocabulary Games and Activities
Language To Go	Longman Essential Activator	Test Your Professional English
Market Leader	Longman Handy Learner's Dictionary	Test Your Grammar and Usage for FCE
New Insights Into Business	Longman Idioms Dictionary	Test Your ... SERIES
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UČITEĽOV ANGLIČTINY

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SLOVAK ASSOCIATION  
OF TEACHERS OF ENGLISH

**SAUA/SATE**

# NEWSLETTER

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**FROM THE SAUA/SATE PAST PRESIDENT'S DESK**

Whenever I was supposed to write a few words to you, I always felt a big responsibility to inform you about the activities of SAUA/SATE, the most important materials -standards, new curricula, Glosár, Common European Framework of References for Languages and the Portfolio.

I fully become conscious that it is our SAUA/SATE Newsletter that is the most important source (sometimes the only one) for contacting English teachers, spreading information, news and new approaches to teaching English.

Leaving my position as SAUA/SATE president I would like to use just this issue to express my deep appreciation to all of you who were always ready to share your experiences with other teachers at conferences and workshops organized by SAUA/SATE. Thanks to your professional attitude they are really teachers of English who were considered to be the most progressive, who started to work on new New Maturita and methodical materials while other teachers started only to think about changes of Maturita. Of course my special thanks belongs to my colleagues- members of the committee all over Slovakia. It was not only friendship which made us good friends, but more or less hard work, intention to help teachers and students as well. Without any hesitation I can say that I can't imagine our association without any of you.

My twelf-year of work for SAUA/SATE has been fullfilled by (with) organizing the 6th National Conference in August 2002. I am leaving my position to Prof. Eva Tandlichova, former vice-president who was legally elected by SAUA/SATE members.

For one more year I will meet the committee as a past president, bringing some duties to their end and I surely will enjoy to continue working for the association as a member of Testing SIG.

As this is my last possibility to write to you from the president's desk, I wish all of you the most satisfaction, enjoyment and success in your responsible work.

Gabriela Dorňáková  
Past-President SAUA/SATE

## The 6th SAUA/SATE National Conference

### “EFLT – TEACHER OR LEARNER CENTERED?”

The 6<sup>th</sup> SAUA/SATE National Conference was held at Prešov University from the 29<sup>th</sup> to 31<sup>st</sup> August 2002. It was organized in close cooperation with the Department of English Language and Literature at the Faculty of Humanities and natural Sciences.

Three plenary speakers shared their thoughts and ideas with about 150 participants and presenters. **Paul Seligson** gave a lively talk which showed how to personalize activities and lessons, and train students in study techniques. Here are some of his suggestions of how to make teaching personal:

Does your teaching feel personal? Do you...?

1. Vary lessons as much as possible, do not constantly repeat the same formula
2. Teach individuals/class rather than stick rigidly to lesson plans/books
3. Ensure activities involve exchanging new information about each other so that they are learning about each other/you/the world through English
4. Focus on learning strategies as well as language
5. Encourage students to make decisions about what/how to study
6. Tell stories/personal anecdotes to encourage students to do likewise
7. Regularly elicit as much as you can before telling them something ‘new’
8. Make a point of telling/showing weaker students how to catch up/keep up
9. Use and encourage students to use gestures/movements to accompany language
10. Use pair and groupwork much of the time to allow students to speak and you to listen more
11. Correct in ways which impact, encourage self-correction, ‘anonymous’ errors on the board
12. Speak to/work individually with all your students at least once a term
13. Use (pre-defined) oral tests and/or continuous oral evaluation



14. Teach students to make pedagogical materials to test their peers
15. Encourage personal reflection to help students to see/feel their progress
16. Work on study skills/using reference materials
17. Write individual comments/praise/advice on homework as well as marks
18. Discuss/explain learning process/procedures
19. Do personal "research" e.g. Get feedback on activities, the course, your teaching
20. Use a book students can understand easily and enjoy studying from on their own

A second plenary speaker, **Gwyneth Fox**, in her talk, "The Word a Learner Really Needs" dealt with the question of how can learners know which words to acquire and what can teachers do about it.

The last plenary speaker, **Grant Kempton**, showed teachers a recipe for success that includes all essential ingredients: teaching grammar, skills, vocabulary, and communication.

Participants could make a choice from the well-timed number of sessions (workshops or talks) as to which of them would most benefit them and lead to future personal or professional growth. It is never easy to decide which session to attend, but from informal discussion during coffee breaks it was clear that most sessions met participants' expectations. Presentations and coffee breaks were scheduled properly and over a cup of coffee you could meet and talk to old professional friends as well as establish new contacts. It was also a time when you could visit the exhibition of all important editors representing a large section of dictionaries, course books, graded readers and other supplementary materials.

Participants could also get some information about courses for English teachers in England at SOL N. Devon Professional Centre stand, and International Project Centre Exeter as well as some information about internationally recognized exams at the Pitman Qualifications stand.

A special thanks to organizers for the lovely reception on Friday evening in Evanjelické kolégium.

The end of the conference on Saturday afternoon was devoted to SAUA/SATE meeting. Region representatives informed about the past

events, the membership secretary and treasurer reported on membership and the state of accounts. The new SAUA/SATE committee was announced. Gabriela Dorňáková, who was the SAUA/SATE president for 4 years, was given warm words of gratitude and a beautiful bouquet. The new SAUA/SATE elected president is Eva Tandlichová PhD, and Viera Bačová became the new vice-president

The conference organizing committee headed by Zuzana Straková did a very good job and thanks to it the participants were leaving Prešov full of impressions, good ideas, and confidence in the future of English Language Teaching.

#### SAUA/SATE MEMBERSHIP

Year	Number of members			
	women	men	Foreign teachers	together
1995	482	37	20	539
1996	520	34	15	569
1997	510	34	15	559
1998	526	38	8	572
1999	422	36	6	464
2000	380	26	7	413
2001	406	31	8	445
2002	435	29	8	472

#### SAUA/SATE COMMITTEE

President: Eva Tandlichová PhD  
 Vice President: Viera Bačová  
 Secretary: Božena Hrubčinová  
 Treasure: Jana Pramuková  
 Membership Secretary: Božena Hrubčinová  
 Newsletter Editor: Justína Kurillová

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 Nitra: Marta Macková  
 Trnava: Edita Mareková  
 Trenčín: Alica Bartošová

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Young Learners: Anna Haverová  
ESP: Renáta Timková  
Testing: Jana Berešová  
Drama: Daniela Bačová  
Learner Independence: Ildikó Gáspár



**Conference SAUA/SATE – Prešov 2002: During the break**



**Our MATSOL guests with their host partners: Eva Homolová, Viera Bačová, Michael Murphy, Božena Hrubčíňová, Cameron Aquino, Viera Chovancová**



**New founded Men's SIG SAUA/SATE**

### **CREATIVE WRITING SUMMER COURSE**

For the second time in August Hotel Magura in Ždiar hosted a bunch of guests whose main aim was not to climb the mountains or pick the biggest mushroom. And though for most of the days (and evenings) they hung around the bar, it was definitely not because of lousy weather or affinity for beverages of various kinds.

Twenty participants and four tutors (and an assistant) from eight countries spent the week from 12 to 16 August on a Creative writing Summer Course, which was the last event of the British Council CWILL Project.

The aim of the course was to expand the methodological and imaginative resources available to teachers of English at different types and levels of schools. It also provided a forum for exchange of experiences and possibilities to discuss future networking, which would enhance both personal and professional development.

The morning sessions led by the poet Brian McCabe and the prose writer Tim Rhys offered the participants the variety of creative writing activities aimed primarily at their personal development, while the

afternoon workshops concentrated on methodological application and incorporation of creative writing into English language teaching. The evening programme included authors' – as well as participants' – readings and discussions about different aspects of creativity in education.

From the participants' evaluation of the course it is evident that they not only enjoyed their stay in the High Tatras and the course itself for its inspiring, resourceful and enriching content, but they are convinced that creative writing should be spread more widely among (not English language) teachers. And, quite naturally, they expressed the hope that similar creative writing events would continue in the future.

**DURING THE COURSE THE FOLLOWING INTERVIEW  
WAS CARRIED OUT WITH BOTH WRITERS AND SOME  
PARTICIPANTS.**

**Viera Eliašová:**

*When we mention that we run the Creative Writing Summer Course a lot of people ask what creative writing actually is. How would you answer this question?*

**Tim Rhys:**

I suppose I will answer that quite subjectively. To me, creative writing is fundamentally story telling in its all various kinds -- either drama or prose. But that's not all. Creative writing involves also poetry, but I don't consider myself a really good poet, so I don't teach poetry. For me, it's making up and telling stories. And for the participants it's diving into their memories or just using their imagination, I guess.

**Brian McCabe:**

The point of creative writing classes and groups, especially in schools, is not to try and turn everyone into a poet. But even for people who have no ambitions to write creative writing is good. It makes you use your imagination and language, and develop language skills. These things are important even if you are going to choose a different job. I do all sorts of exercises, explore a lot of aspects of writing stories and poetry in creative writing groups. Sometimes people do end up writing very good things and becoming writers. I've helped some of them to become writers at some stage in their development. Whether it's those who're just getting started; or later, when they get to a point when they need feedback on their work; or at a further stage, where they're just about ready to start try to publish them. Well-established writers

can help people with that hurdle as well. Creative writing is all of those things really for me. It's quite a big area.

**VE:**

*A multi-headed hydra?*

**BM:**

Oh, yes.

**VE:**

Is working with teachers different to working with people who'd like to publish?

**TR:**

There's a different aim. Teachers are interested in exercises that work for them, that they can then take and use with their students. They're looking at creative writing from the point of view of picking up some practical skills that they can take back to their own school. So the emphasis is a little different. Teachers want to know why it's good to do the exercise. While as if you're working with want-to-be writers you just do them.

**BM:**

I agree with all that. Also, teachers are sometimes more afraid and more self-conscious, especially something like poetry, because they're used to analysing it and they're used to dealing with it critically. But that can make you more afraid of actually trying to write it. So, that barrier sometimes has to be broken down quickly, and it's important, maybe, to get a group of teachers just to write a poem in five or ten minutes, to break the ice and get them feeling that this isn't such a dreadful, difficult thing. To de-spell the mystique about poetry a little bit, first.

**TR:**

In prose there's a kind of inhibited irrational voice, the feeling of people who are very articulate and use words in their job. They tend to use sentences in a very logical, sophisticate way, but anti-creatively, I would say. We take them back, out of this articulate use of English, into more broken, fragmented stream-of-consciousness way of writing, which is more interesting creatively.

**BM:**

When working with teachers it is important to break the rules of grammar, too. Because they'd been trained not to do that reluctantly.

**Mimi Kočanová:**

*What about language? Is there any difference in working with the English speaking groups of either writers or teachers and foreign language users?*

**TR:**

Yes, native speakers of English are obviously more fluent and they easily can play with the language. They have more freedom in writing, I suppose. But still, I found the level on this course surprisingly high. Really, I talk normally and use complicated sentence structures and nobody seems to have problems understanding me. I haven't taught creative writing to second English language speakers, so I was a little bit worried that I might have to simplify exercises and speak very clearly, but I've been pleasantly surprised. The level of English here is quite high.

**BM:**

That hasn't been a problem for me either. Well, the more fluent the better, yes, but here you also get some quite interesting pieces of English which have quite a lot of humour in them. Or people use the words in a slightly different way and come up with something more original in a poem. And that's quite fresh.

**MK:**

*Would you say that it's just a different feeling for the language?*

**TR:**

Well, basically I guess so. Native speakers have more choices, richer images... Another thing is that people on this course have different literary traditions and they bring their literary culture with them.

**BM:**

I think that even if people are making mistakes in their English they might approach the language in a slightly different way. Something like a different rhythm in their head because of their mother tongue. So they use different syntax or order of words. And again, that can be a plus, fresh air.

**TR:**

*In Ireland or Scotland a lot of best writers use regional voices that sound freshly and offer much more interesting things than the standard RP.*

**BM:**

And they use English in a different way, too.

**TR:**

There's an interesting Welsh playwright who uses Welsh voice and a lot of sentence structures from Welsh. We are influenced by the Welsh language, even though we speak English.

**VE:**

*Are there any new literary trends in Britain? What do people prefer reading or what writers prefer writing?*

**TR:**

One thing that springs to mind immediately is a huge commercial success of J. K. Rowling and Philip Pullman. There's a big focus now on children's writing. Philip Pullman has actually said that when he wrote his book he didn't aim it at children, that it was just a fantasy novel. And it just happened that the publisher marketed it as a children's book. So at the moment adults are reading children's books and children's books are taken seriously in literature.

**BM:**

In Scotland we grew up with a lot of linguistic choices. Scots words as well as English words, though no one really speaks Scots language any more. This has given us interest in spoken language. A lot of new writers in Scotland are exploring this in fiction and poetry. And for the last ten, fifteen years there's emphasis on using voice in poetry. An older writer, Norman McCaig, used to say that if he took an English magazine of English poets and a Scottish magazine of Scottish poets, in the Scottish poem you could say who it was by even if you didn't see the name of the writer below the poem. So, people have quite distinctive voices in their poetry. Whereas, he said, in the English poems you could swap their names around and it wouldn't make any difference. He wasn't really talking about merit, saying that Scottish poetry was necessarily better, it had just that difference.

**TR:**

I think that's the strength of Celtic writing. We're very aware of it because we've had English foisted upon us by "conquerors". We're very aware of language and voice, and it gives us advantage in a way. We can use English in a more individualistic, creative way.

**VE:**

*What are your feelings about the course?*

**Anca Mile (participant, Romania):**

I think it was really useful for me, both as a teacher and a person who will try writing in future. It stimulated me and gave me a lot of examples of activities, both at the session with the writers and the methodology seminars in the afternoon. They were very good for classroom practice.



**Sandra Vida (participant, Slovenia):**

I have learned quite a lot. And I'm very happy I could come here. I would really like to try out the activities I experienced here and maybe share the ideas.

**Ivan Lacko (participant, Slovakia):**

For me it was definitely useful for two reasons: I teach creative writing at university and the course has given me many examples of concrete, particular activities and techniques that are used in creative writing; and as a person I learned quite a lot about myself.

**VE:**

*Did you enjoy the international character of the course?*

**SV:**

I think that an international course is better because we speak English all the time.

**IL:**

I think that was very important, because though the participants came from different countries, they had one thing in common -- they were involved in education. And it was definitely important, because we have found out that creative writing in our countries is increasing. So, in spite of different opinions, backgrounds and approaches, we could also share a lot of similar ideas.

**AM:**

The feeling that you can interact with teachers from other countries was really great. The whole idea of the course was great. We really shared ideas, and I hope we'll keep in touch and meet again.

**VE:**

*Do you think that creative writing is important in your classroom?*

**AM:**

Extremely important. Maybe not as a special course, just a part of normal lessons. It's much more challenging. The students learn to speak English without having the fear of grammar or limited vocabulary. And at the same time they improve other skills. So creative writing should be a part of English lessons.

**SV:**

And students learn to express their ideas. Not only in spoken, but also in written form. I think that's what they need. And teachers learn how to do this in the classroom.

**VE:**

*Do you think you can spread your knowledge in your country or among your colleagues?*

**IL:**

I'll incorporate all the ideas into my course. And I'd like to speak to teachers at our department who teach other subjects. Maybe we could think of creative writing classes, or even a course at our department.

**AM:**

I have been involved in a creative writing project in Romania, so I don't think it will be very difficult. Teachers are interested in creative writing, I have learned a lot of things on this course, plus I have some classroom experience. So, we can organise a creative writing seminar like this, get teachers together, show them what we have been doing and then they can start teaching in this way.

**SV:**

Yes, it would be good to do that. To spread information. Because then it won't be only our students who will profit from this course. I'm still quite young, I don't consider myself being able to teach others. But passing on what I was given here, sharing experience, I could really do this.

**VE:**

*What kind of problem areas can you identify in the whole huge multi-headed hydra of creative writing?*

**IL:**

For me, as a university teacher, the biggest problem is definitely how to incorporate this into the curriculum. Because we talked with Tim about how creative writing is incorporated into modules at the University of Cardiff, and this system was very different from our one. That's one problem area that needs to develop somehow. And also one slight problem that I see with creative writing in English at university level is that there are students whose language skills and their command of the English language is very different. There's supposed to be one class doing the same exercises, and it's often struggling with the language. If you want to make it really high level, because it's supposed to be the advanced level of English, but somehow, there are students who have problems with this. So it's not the same thing as if you incorporate it into university syllabus in England. It needs a different approach, and I'm still thinking how to do this. I'm not saying there's no solution, but it's definitely difficult.

**VE:**

*Can you see a way of using creative writing in Slovak? To help Slovak language teachers understand that creative writing is not only about teaching a foreign language, but mother tongue as well?*

**IL:**

I think a course like this should have been introduced into Slovak schools a long time ago. I think it's very important because apart from language creative writing helps students to be aware of social, racial, cultural, political and economic issues. Creative writing teaches so called transferable skills. So I think seminars like this are very important and more Slovak teachers should be involved in them in the future. I'd also like to see a creative writing course led by Slovak writers. The question is whether they are willing to do this job, but a lot of them definitely have the necessary skills. And they should do it.

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**Mimi Kočanová; [mkocan@ba.telecom.sk](mailto:mkocan@ba.telecom.sk)**  
*(methodology tutors of the course)*

**Profiles of the writers**

**BRIAN MCCABE** was born in a small mining community near Edinburgh. He studied Philosophy and English Literature at Edinburgh University. He has lived as a freelance writer since 1980.

He has held various writing fellowships, most recently as Novelist in Residence at St Andrews University. He was the Scottish / Canadian Exchange Fellow 1988-89 and has been a Hawthornden Fellow.

He is presently Writer in Residence for Perth and Kinross Council, based in the William Soutar House in Perth. He lives with his family in Edinburgh.

He has published three collections of poetry: *Spring's Witch* (Mariscat Press), *One Atom to Another* (Polygon) and *Body Parts* (Canongate). He also writes fiction and has published two collections of short stories, *The Lipstick Circus* (Mainstream, 1985, 1988, 1990) and *In a Dark Room with a Stranger* (Penguin, 1995) and a novel *The Other McCoy* (Mainstream 1990 / Penguin 1991).

Five of his books have won Scottish Arts Council Book Awards. He won the Canongate Prize in 2000. His most recent collection of short stories *A Date With My Wife* was published by Canongate in June 2001.

**TIM RHYS** is the current writer-in-residence on the British Council's international website, on their LearnEnglish site. He's currently

working on a new web-serial for them and the students can follow it since May this year.

He's also working on his first full-length novel, set in Wales, after getting an Arts Council writer's award to finish it.

He has been commissioned to write a 90-minute film for the BBC, which is now "in development". He was one of a team of six writers that wrote the series "Bible" and storylines for a BBC Wales TV serial called *Belonging*. He's also written and acted in several comic sketches on BBC Wales.

He was one of the core writers on a radio soap opera for two and half years, called *Station Road*, and has had two one-off radio plays and a six-part series broadcast by the BBC.

He's written several plays for professional theatre companies in Britain and has also written two large-scale community plays and a couple of youth theatre plays. He's directed quite a few plays, including one of the community plays. One of his short plays "The Old Petrol Station" has been published in an anthology of one-act plays, *Act One Wales*. That play has also been performed in the US. It's particularly about Wales, but it's themes are pretty universal.

### **A BEAST OR A MEADOW FLOWER?**

Personal reflections of the course CREATIVE WRITING

*It's a discovery of what you are, what you can do that you don't know yet!*

*Goda*

To sound official is not my way, so let me be myself and share what I've learnt. Five days in the High Tatras with the thirty others to discover what creativity is – a beast or a rare meadow flower? It rained the very moment I entered the hotel MAGURA, non stop ever since. Five days. Prague got flooded, Bratislava and Dresden, but we stayed dry. Dry and busy all five days. I hear you ask what for. Well, it is always questions "why" the most difficult to answer, but I will try to please you.

Poetry, I used to hate. So I did. Looked too awkward. Words too scattered and bizarre to get the message. It rained five days. Five days at the Magura and now I love it. It is simple to compose, easy to follow, throw into anything you want, still will be poetry. It even

doesn't have to rhyme! No mark for your daft creation, saves nerves for you and time for teacher. The better!

Here's something I wrote myself. Under Brian McCabe's pressure though must admit. He told – "get into the shoes of small things, never written or spoken of. Give them a voice and see what happens."

### **BAG**

*You hang me on your shoulder  
Then dump me on the floor!  
You never spare me  
For the jobs I do!  
Books, lipstick, condoms I embrace*

#### **You never think of me!**

*The day you bought me  
You were happy!  
You said – "New Style Bags!  
The one just right for me!"*

#### **The other day I bought you bread**

*You ate and didn't think of me!  
And yesterday I got wet in rain  
To save your poems and your dreams!  
Yet, you didn't think of me!*

Prose, I used to understand and write myself. So I did. Looked too awkward. Words too scattered and bizarre to show to others. It rained five days. Five days at the Magura and now I can tell you "how". To tell a story to be heard, you make it gripping, set the scene, get characters involved, compelling. What is it that they want and can't achieve, show the conflict. The more you throw into it, the better!

Here's something I wrote myself. Under Tim Rhys' pressure though must admit. He told – "it's all about your memories, twisting them around. You can't think of smell of the smells you don't know!" So I just followed, the steps of writing:

*My friend was almost as old as my father. I knew him from my childhood. He was bearded, wore glasses and a smile. Nothing*

*particular in fact, but he was tolerant like no one else. Maybe that's why he had that smile?*

*There was one thing we had in common. Passion for biking and adventures. We'd go for long rides and blend into the crowd, go for a swim, sit by the fire with a pint of beer rambling over adventures in Africa.*

*That day the red and dusty road ran through the sands, the middle of nowhere. The sun was killing. We came to a village. There were eight huts. Four on the right, four on the left and all empty. May be because of a plague, some kind of death or drought? It was too quiet. It smelt of corn and burnt wood. It could have been a paradise for a lost traveller or any human being, but now ruthless. Water was still leaking from the pump, fruit and*

*vegetables scattered on the doorsteps, only a lonesome goat and a hen wondering around gave out a secret of once a living village.*

*"You'll go back and pose. For the film."*

*"No way", I said.*

*"Just do it!"*

*"I'm shattered!" and turned my back on him. You know what? He went on his knees. In front of me, In front of ghosts of the dead village. Humiliating himself.*

*"Is that what you want?" I asked. "To be laughed at? I would do anything for you. You know that. Only if you ask, but won't stand orders. That's all that matters." At the very instant he got up and went back to his bike.*

*"Cow! That's it. A simple thing. Get on the bike. Hang on a sec till Eddie rolls that film. "No way!" Bitch. Who does she think she is? Bitch. That's it. Same thing. Sun and sweat. We ALL are tired. What the hell! Will have to ask someone else to do it."*

Textbooks, they used to bore me. So they did. Same style, same exercises, phrases. It rained five days. Five days at the Magura and now I see the difference. If you experiment, you'll find your ways. The more, the better!

Here's something I wrote myself. Under Mimi Kocanova's pressure though must admit. She told us – "you proved to be creative, so turn

these exercises into a challenge. Give students a chance and see what happens.”

Say you want to revise the verb forms like “go, went, gone”. Pick out some nasty irregulars, say five in Simple Past, and ask your students to work out a story. Then swap it with a neighbour and do it once again, but in Present Simple or the other way round. Or play “verb” cards. Produce cards with verbs and ask your students to work out the forms. To encourage students can compete. Make up teams. The ones better, will be faster, the better!

Do I hear somebody complain? “No time! Exams, that’s what we are striving for!” OK, my folks. You are right, but it’s not that bad, is it? Cheer up. You rest on Saturdays and Sundays, or may be not? May be, I don’t know. I just hope to write a poem or short story is a creative rest towards the state exams or is it not?

***Goda Ciplyte***

***Teacher of English at A. Vienuolis Gymnasium***

#### Write along

To start with I want to make known that I have no personal literary ambitions... yet. (Thanks, Jane Revell and Susan Norman, I’ve learnt this lot from you.) For a couple of years I have taken special care to encourage creativity in my students, though. With some very good and rewarding results, I must admit, but mostly for fun and pleasurable encounters with English. I have “made” my students do the tasks that often surprised them, and even more often have brought all of us surprising results. Successful or less successful – the latter ones prevailing, of course. And I kept asking myself why and how and where all this comes from – or not.

This summer has made quite a big difference in my professional (hope not only) life. Yes, I have learnt a lot of creative writing ideas, but there were two moments on the course that have become more important and memorable to me.

Firstly, I was put into my students’ shoes – and I did it on my own free will. For a whole week, every morning I followed instructions, revealed my long-forgotten memories and well-buried thoughts, sweated over a poem or a prose to finish it by a strictly set time limit,

plucked up my courage to read it out in front of the group (and imagine, even on the last-night reading), or tried to come up with an excuse when my rational brain refused to surrender to the surrounding creative atmosphere. This experience has not only given me insight into my own creative potential, but, above all, helped me understand what is going on in students' minds and hearts during the creative writing process, what helps them write or prevents them from writing, and how they feel when reading their pieces in front of their classmates. Such understanding, I am sure, would not be possible merely through theory.

The second moment was even more significant for me pedagogically. At the beginning I just noticed it, but did not pay much attention – both our tutors were writing along with us, and what was more, they read their work as well. After a day or two Tim Rhys pointed out that this was what he regularly did in his creative writing classes. Since that moment I have become more and more aware of this fact and thought it would be worth giving it a try in the classroom to see what happens. And so I did.

After a month it is difficult to make any conclusions, but the effect is becoming quite evident. I write much more than I used to (not only during the lessons) and I am becoming better at formulating my thoughts. So much so far in my personal development. And the classes? I am lucky to have a seminar with a group of graduate student whom I had never taught before. I do mostly creative writing with them, including free writing at the beginning of each lesson. When I took out my own diary at the first lesson and joined them in writing they gave me surprised looks. But it seems they have already got used to it. (I will definitely ask their opinion on that after some time.) I already know that writing a “serious” poem in ten minute is impossible, but I tried it together with my students, and even read the piece when my turn came (another shock for them, I suppose). And I could see how much more relaxed they have become and how much they tried next time. As for my “regular” classes I decided to take more careful approach in spite of the fact that my students are used to special tasks. To one of the groups I offered my name poem for a class project and though the students looked surprised they tried hard not to show it. And I was not refused. When they saw me writing quite seriously, they worked more quietly, as if not wanting to disturb me in my “creative process”. During a vocabulary game with other class I competed as “a group” -- which gave me an opportunity to delegate time-keeping to the students. I won the game, though the students



made effort to check each of my words in a dictionary to make sure I was not cheating, and promised to beat me next time. And during the last test I offered another group to choose one for me as well from among the testing worksheets in our self-access centre. Knowing I had the key overleaf, they checked on me so carefully that they forgot to cheat themselves.

My first attempts are convincing me there are still a lot of surprises in store that I have not come across yet. And I hope this “community writing”, as I started calling it for myself, will help me to reveal a couple of possibilities how to improve my relationships with students in order to enjoy learning. I am aware that this is not only about creative writing in the sense many people understand it, but then, creativity in its broadest sense is far from just winning a Nobel Prize for literature.

(By the way, I had two mistakes in that test. You can imagine how happy my students were.)

*Mimi Kočanová*

## **2<sup>nd</sup> ROMANIAN DRAMA IN ELT COURSE, NAVODARI 20-31 AUGUST 2002**

### Background:

We were invited to work as trainers on the course by Alexandrina Vlad of EDAR whom we met at an international meeting on drama in ELT we ran in Slovakia in October 2001 with support from ELTeCS. Alexandrina suggested that our experience in Slovakia of developing ways of using drama in ELT would be of value to Romanian teachers. This was the second drama course in Romania. The first, held in summer 2001, was led by 2 British trainers, Jane Loudon and Peter Harrop from Chester College, who specialise in drama in education. Jane and Peter came also this summer and worked with the participants in the mornings. We worked in the afternoon seeing our role in the Novadari course mainly as helping to strengthen connections between drama in education and ELT.

### Pre-course organisation:

Arrangements regarding the content of the course and our contribution were made directly with the course organiser, Alexandrina Vlad, by

email. We proposed 7 topics on which we might provide sessions, and these were all accepted for the course.

Pre-course information – we received a timetable for the course well in advance and we planned our sessions according to this. There were problems, however, in the run-up to the course because of poor communications with the organiser, in answering questions we had about the course, and, more seriously, in providing information for Slovaks who were intending to attend the course. These problems were partly due to email difficulties (messages not being delivered and the organiser's email breaking down), but they transmitted an unwelcoming message to possible international participants - who responded by deciding not to risk the journey to Romania. It also left us uncertain about the situation that would be waiting for us in Navodari.

General course organisation:

Overall the course went well owing to of the commitment and flexibility of participants, organisers and trainers. The venue was in a pleasant location by the Black Sea; accommodation was fine; local staff were friendly and helpful. We had most of the equipment we needed, though it sometimes took time to track it down between the hotel and the classrooms. The venue was a youth camp which, despite the attractions of the seaside, had problems of noise (open-air discos till midnight) and makeshift classrooms with bad acoustics.

Course content & delivery:

We delivered our sessions as planned, with one exception (we changed a session on writing a play to match more closely what participants were doing with Peter and Jane in the mornings). We received feedback from a number of participants that our sessions were helpful to them and we felt general satisfied that the training we offered would have an impact on their teaching.

The co-operation with Peter and Jane was very profitable for us. We attended their morning sessions and so were able to relate our afternoon work to what participants had experienced in the morning. Peter and Jane also adapted the order of what they were doing to fit our scheme of sessions better. Together, the sessions provided a reasonably coherent and compatible view of drama in education and its application to the ELT classroom.

When we received the timetable by email we were a bit worried that the length of the course and of the working day would be exhausting

for participants. In general our experience bore this out. On the sixth day of the course, after a day off, participants needed re-energising and responded to such activities, but on the days after it was clear that the attractions of the beach and the intensity of the course were taking a toll.

In conclusion, we would like to thank Alexandrina Vlad for the exciting opportunity and help she gave us; Vanda Belasiu for her help during the course; Jane Loudon and Peter Harrop for their cooperation and expertise; and the Romanian trainers and teachers for their ideas and enthusiasm. It was enormously encouraging for us to find our work so warmly appreciated by such a responsive group (of 45 participants) and a great learning experience for us as trainers. We look forward to future collaboration between the Slovak and Romanian drama in ELT groups.

*Report by Daniela Bačová & Tim Phillips Nitra*

## **DRAMA IN ENGLISH/FOREIGN LANGUAGE TEACHING**

### **8. – 9. October, 2002 Sankt Pölten, Austria**

*Once upon a time there lived a little boy...* This is how many legends, stories and fairy tales begin. The one told by Daniela Bačová at a two-day seminar in St. Pölten, Austria started with the same sentence. However, it was different from the tales we all know. Well, I'd better say it was very different. Not only could the audience listen to the story flow but they played an active role in it, they were part of it, they were those who actually developed the story by touching it, smelling it, drawing it, dancing it, miming it...

**The classroom suddenly changed into the inside of a plane, we became the plane crew and the passengers on that plane, travelling to a distant country... Yes, Drama was present...**

Daniela's session named *African Boy* focussed on storytelling and its role in ELT/FLT. The purpose of this model lesson was both to show some of the drama techniques – *still image, freeze frame, role-play, improvisation* – and to emphasize that the cooperation between the students and the process of developing the story are far more important than the story itself. The feelings, the emotions and the

personal involvement of every child help to create a unique learning atmosphere in which the students learn the language by experiencing it.

As our Austrian colleagues confirmed, Drama as a teaching method is fairly unknown in their country. The two-day meeting of elementary and secondary school English language teachers from all Austrian provinces aimed at establishing a network of drama enthusiasts (the Slovak Drama SIG counterpart), who would undergo training in the field and would help integrate drama into foreign language teaching. Drama seminars and workshops at regional and national levels were scheduled and ways of disseminating the course contents were discussed.

Our role, as well as the role of Dominika Adamová and David Fisher from the Czech Republic, who also were guest presenters, was to share our experience with launching a project of this kind and to inform our Austrian teacher-colleagues about the activities and outcomes of the Drama SIGs in both countries.

Though the teachers in Austria are at the beginning stage of setting up the *Drama in English/Foreign Language Teaching* project in their schools, they aren't at all beginners in using drama with their students. And what's probably most important they have the enthusiasm and stamina (Drama SIG members know what I mean here) to change their teaching styles and go beyond traditional information based education.

*Andrea Ambrózová*

**DRAMATIZED STORYTELLING: AFRICAN BOY**

“We discover in stories ways of saying and telling that let us know who we are”

(Margaret Meek “On Being Literate”)

*I would like to thank Geoff Fox for inspiring me to storytelling and helping me to teach storytelling skills.*

**Objectives:**

By the end of the lesson the participants should be able to:

- Understand and explore vocabulary of emotions within a dramatic/ communicative frame;
- Understand verbal commands;
- Develop understanding of the story building through the problem solving task;
- Develop co-operative drama skills: group creation of a still image; group mime;

Level: pre-intermediate;

Time: two lessons; 45 min and 90 min with another possible 45 min follow-up

Age: 10 – 14 years old primary school students

Materials: a map; photographs taken from a plane or a balloon; a candle, a lamp oil, a symbolic object (a wooden elephant), music (African melody), a drama box full of different bits of cloth, a rope, etc.

**Lesson plan: Lesson one**

Time: 45 min (2 + 5 + 30 + 5)

**Warm up:**

1. Prepare a special atmosphere before the class starts. Light a candle, pour a few drops of aromatic oil into a lamp, or bring a pumpkin if you prepare the lesson in the autumn. Start the music which has some African music and ask the students to come into the classroom and sit down.
2. The students sit in a circle, eyes closed and they pass round the symbol of the storyteller, in our case a wooden elephant. They can touch it, explore it, and then pass it to their neighbour. Then they draw what they think they touched. They compare their drawings. Show them your object and tell them its story (it depends on your

imagination). Ask about their expectations what the story is going to be about.

Pre-drama:

1. Group work. Divide the students into 4 groups. Each group has a different task. After preparing the tasks, coordinate the group activity: group one prepares chairs in the shape of a plane for each student except group four. Ask group one to sit down at the pilot's cabin and group two and three to sit as the passengers. Explain the students that their prepared statements will be heard in the following order: at first the captain will speak and inform us which country we are flying over, then one of the passengers will describe the view from the plane, and this order will be repeated again. When they land in Madagascar, group three will present their dance and group four will say the welcoming speech.

Here you can have a break after the first 45 min lesson. As for the calming down part of this lesson or homework, ask the Ss to draw a poster announcing an international storytelling festival. Inform the Ss that you will continue with the story during the next lesson. Ask them to remember to stay in the same groups for the next lesson.

#### Group One

You are a plane crew. You are going to fly to Madagascar. You can fly over 9 countries. Use the map and decide which countries you will fly over. Then prepare the following statements:  
This is the captain speaking. Now you are flying over... (name of the country)  
When you arrive towards Madagascar, say: We are coming to Madagascar. We will be landing in ... (time) minutes. The crew wishes you a happy stay.  
Decide about the order of the statements. Each of you must say at least two statements.

#### Group Two

You are air passengers who come to the special story-telling festival in Madagascar. These photos are views from the plane. Look carefully at them and prepare the following statements:  
Look down there. You can see... (a simple description of the photo, e.g. women waiting at the well).  
Each of you will prepare two statements.

**Group Three**

You are coming to the story-telling festival and you have to prepare a special dance for the welcoming ceremony. Use your fantasy to create dance accompanied with drums.

**Group Four**

You are the organisers of the famous story-telling festival. You have to prepare a welcoming speech for the participants of the festival. Explain the meaning of the festival symbol: a small wooden elephant which has a little baby elephant inside its body.

**Lesson Two**

Time: 90 min (5+10+5+40+20+10)

Pre-drama

Creation of the tribes.

2. Ask the students to work in the same groups as in the lesson one. Establish the frame for the story-telling festival. Become a Teacher-in-role as master of ceremonies who introduces the beginning of the festival and its rules. Use a costume symbol. The groups become the tribes who are competing in the festival. They must introduce themselves and the introduction will be judged by the committee of judges chosen from each group. Groups choose the judge who will speak for the group. Create criteria for judging, e.g. cooperation of the group, clear message, originality of the problem solving, element of surprise. Evaluate on the scale: 1 – 5 (is the highest number of points).
3. Preparation of the groups` introductions. Each group prepares: a/its name; b/present its language; c/show how they dance; d/how they show love and friendship; e/how they fight
4. Presentation and evaluation of the teams` work. After the presentation of each team work, there is a judging period when the students evaluate other team`s work.

Drama:

As a story-teller start the story. Use some background music. Explain the students that you are an old storyteller and that you need their help to reconstruct parts of the story. Their reconstruction will be evaluated by the board of judges according to the criteria they already agreed on.

1. The first part of the story outline: a little boy / a mother, a father, a grandfather, a brother/ his aunt says / do this, do that / shouts and makes noise / the boy does not like his aunt / medicine into her food to be quiet / his father explains / she is very happy when she shouts / boy as a big man / revenge
2. Interrupt the story. Task for the groups: Create a still image of the family relationships. Put the boy in the centre of the image. Prepare your characters to say: "Do this. Do that".
3. Continuation – the second part of the story: aunt sends the boy for the fruit / a dangerous place / a strange animal in the cave / strange animal appears / the boy takes the drum / animal dances
4. Interrupt the story: Task for the groups: Create the animal from your bodies and show its dance. Your creation will be evaluated.
5. Presentation of the animals and evaluation of the groups performances.
6. Continuation – the third part of the story: all day boy plays the drum / animal dances / night / goes to the cave / aunt wants the fruit and is angry / beats him / boy tells the father what happened / father tells the people of the tribe
7. Interrupt the story: Task for the groups: Mime the end of the story. Work on the scene: SETTING UP A SCENE: where it takes place, who are the characters (decide about the roles and what the characters want to achieve in this scene), when it takes place, what happens. Use only sounds and movement
8. Presentation and evaluation of the mimes. Is the scene/ message clear? Does it have a surprising end?
9. The tableaux / the changed position of the boy in the family. (optional)

Calm down:

1. Reflection task: Ask the students to reflect on the story they created: what they liked, what they would change or develop in another way. Ask them to reconstruct the story orally.
2. Each group can have a different task which can be a follow-up for the third lesson:
3. Prepare a short TV news about the festival. Provide the information about the number of the participants, identity of the participants, the evaluation of the festival by its participants.

Write a letter: The African boy writes to his friend in the city about his experience.



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## **THE STRANGE WORLD OF EFL TESTING**

**Has Psychology no place in yesting?**

**by Mario Rinvoluceri, Pilgrims, UK**

*First published on the Turkish website: Longman Turkey Universities Site. We would like to express acknowledgment and gratitude for permission to republish it.*

### **Menu**

You do not need to read this article through from beginning to end but can click to the part you find most interesting or relevant to your needs.

**A look at a classic of testing Literature**

**The built-in psychological unfairness of the test situation**

**The exam taker's imposed frame of mind**

**Where are the humanistic Voices in the world of EFL Testing?**

**Some Features of an ideal humanistic Test**

**Testing intermediate writing**

**Testing low Level Writing**

**Past Experiments in Humanising Testing**

**Self-evaluation of this Article**

(A **thank you** to Ahmet Sofuoglu, Longman Turkey Universities Consultant, for having encouraged me, pushed me, challenged me into giving a plenary on Testing at Marmara College, Istanbul, during their April 2002 Conference, testing being an area that I normally shy away from. Thank you, Ahmet.)

Do you find the world of **Alice through the Looking Glass** unsettling, thought-provoking and deeply strange? This is precisely

what I feel about the world of language testing, with its breath-taking disregard for the person of the test-taker.

### **A look at a classic of Testing Literature**

To illustrate what I mean, let us take a look at **Language Testing in Practice**, by Lyle F. Bachman and Adrian S. Palmer, Oxford, 1996. This solid tome, a thorough work of well-researched seriousness, runs to 377 pages. Not more than 10 pages deal with the psychology of testing, that is to say the psychology of test takers. The main statement that Bachman and Palmer make on candidate psychology comes on pages 114-115:

As noted in Chapter 4, the test takers' responses to the characteristics of the test environment and tasks can potentially inhibit or facilitate optimum performance.

The authors then list three aspects of testing that may affect some candidates' ability to acquit themselves well:

1.....Test takers' familiarity with test setting may determine, in part, their affective responses to test tasks. When there is a high level of correspondence between the characteristics of the target language use setting and tasks on the one hand, and the test setting and tasks on the other, we may be able to assume that test takers will have a generally positive affective response to the tests and test tasks.....

2. ....*We would generally expect that test takers who have the relevant topical knowledge will have positive affective responses to the test and test tasks.....*

3. *Finally, test takers' general levels and profile of language ability can influence their affective responses. Test takers who have high levels of language ability are likely to feel positive about taking a language test, while less proficient test takers may feel threatened by the test.*

To summarise the authors' thoughts in simpler language : if a given test seems to be measuring language use they will need in real life, the candidates will feel happy, if they know the answers to the test

questions, the candidates will feel happy, and, finally if their language level is high, test takers will be happy sitting tests.

### **Is that really all there is to say about affectivity in language testing?**

Yet Bachman and Palmer are honourable men who have advised the UCLES examination board in Cambridge, UK and many other exam authorities.

Their book is convincing when it comes to discussion of various types of validity, reliability, construct development, scoring criteria, scoring methods, scoring procedures and scoring scales, but what about the human being who sits at the centre of all these conceptualisations, the **person** taking the exam/test?

From my reading (limited) of the testing literature in EFL, little has been written about the student, the human being, invited or forced into the crisis situation of the exam room. Without consideration of the human factors in testing, what is the use of elaborating scientifically honed and perfected tests?

### **The built-in psychological Unfairness of the Test Situation**

Major exams have a different psychological effect on different individuals. In my own particular case tests often filled me with a feeling of adrenalin pumping, joy at performance, a feeling of challenge and exhilarating risk. The effect they had on my brother was largely destructive: his writing hand trembled so much in his 16 plus UK State exams that he could hardly hold a pen. He passed only one subject and this "failure" governed the path he has taken through life. According to a teacher who dealt with us both, Bernard was noticeably more intelligent than me. I would submit that the British State's academic judgement of these two brothers at 16 was grossly inaccurate because it put Bernard in a situation he could not bear while offering me an ideal circus ring to show off in. I jumped through the hoops with more glee than awareness or dignity.

The EFL testing experts do not concern themselves with cases like Bernard's. Words like *anxiety*, *panic*, *fear*, *crisis*, *stress* do not figure much in the indexes of their books. You have to go to sources like **Journal of Behaviour Therapy and Experimental Psychiatry** (1972) No 3. to find the work of people like T.K.Beck who produced

video-taped scenes for desensitisation of test anxiety. The scenes on his video include these:

- a person tossing and turning the night before an exam is to be taken
- a typical classroom with pupils talking nervously before the instructor arrives. He comes in carrying the exam papers.
- close up of time slipping by as the anxious student writes frantically on official paper.

Are manifestations of anxiety and stress in the face of exams rare occurrences that only effect that tiny minority of the student population who need psychiatric help, or are the scenes above typical of what a quite large number of exam takers live through?

I have yet to find, in the literature, any comprehensive list of the ways that people cope with pre-exam stress but here are two idiosyncratic examples.

- a) in mid teenage this highly successful professional woman did ballet exercises from 6.00 till 8.00 am on the day of the exam. She would thus go into the exam with a relaxed and slightly tired body and a very alert mind.
- b) a man who now runs and markets a major language exam, used to smuggle an old pair of slippers into the exam room. He would sneak his feet into them and a sensation of comfort would come over him. With his stress levels thus lowered he reckoned he could write much better papers.

These two people managed to cope with test-generated tension creatively and successfully. Many people, like these two, manage to cope with the internal crisis situation that an exam can generate, but there may be a serious price to pay in terms of unhappiness. The words that follow are those of a Spanish EFL teacher on a TT course at Pilgrims in UK:

*"Yesterday I was talking to some of my friends about university and student life, and most of us thought it was an experience we didn't want to go through again. All the pressure of exams and results was too hard to make us want to repeat it: one of us said that after finishing her studies she still had dreams about having to pass a test again, and not being able to do it."* (**Humanising Language**)

**Teaching,** [www.hltmag.co.uk](http://www.hltmag.co.uk) Year 4 Issue 1, Jan 2002, Readers' Letters)

The group who had this discussion were all professionals in their 30's and 40's.

They are the "successful" products of the Spanish academic system with its strict hurdle race of tests and exams. If they feel like this, what do the "rejects", the "failures" feel?

### **The Exam Taker's imposed Frame of Mind**

*We have so far had a look at the way EFL testing literature avoids dealing with the exam as a psychological crisis, that can generate, stress, anxiety, fear and even panic. We have also looked at clear cases of exam takers entering the testing room in a far from optimal state of body, heart and mind.*

But there are other more cognitive aspects to most tests that need looking at. The majority of candidates go into a language exam in a "mistakes avoidance" state of mind. They often have a strong mapping of what they do not know or are unsure about and are determined to hide these areas from the examiners. A dramatic example of this came up when UCLES (the Cambridge, UK, exam authority) did an analysis, by nationality, of mistakes being made at First Certificate (FCE) level. They discovered that Japanese students had made no mistakes with relative clauses. They smelled a rat and had a close look at the Japanese scripts- this national group had scrupulously avoided using any relative clauses! (*You translate the woman, who has two studies, always does her best work in the other one " into Japanese this way: "The two studies having woman always does her best work....."*)

Is a "mistakes avoidance" strategy a resourceful state of mind and heart? Is it conducive to showing your paces, to really shining in the target language? My own feeling is that the fear of falling into error fiercely inhibits natural linguistic and intellectual creativity.

I remember once showing a long letter I had received from a student to the Secretary of a Language Examination Board. He read through the eight lower intermediate pages of hand-writing, in which the

writer was desperately trying to teach me some economics (her specialism) and then looked up and said, pensively,

"This text was not written to be corrected."

He was dead right. This student wanted me to understand her meaning, despite her language having more holes in it than a piece of crochet work. The exams man was amazed to read a piece of communicative writing. In his work he would normally only see mistakes avoidance writing.

What do we think we are measuring if we put the exam taker into a linguistically defensive state of mind and then evaluate her shrunken production?

John Fanselow in **Breaking Rules**, Longman, 1987, points out that it is the tester who always initiates, by setting a composition title, by generating a cloze procedure, a C test, a Multiple Choice exercise or whatever. As Fanselow puts it, the test taker is perpetually playing on the away ground, working within a frame strictly prescribed by the other. The candidate is the uneasy guest at the examiner's table.

Sometimes an exam taker refuses to act out the passive, reactive role assigned to him.

This was the case in a University physics test where the candidate was asked this question:

*Show how it is possible to determine the height of a tall building with the aid of a barometer.*

The student suggested lowering the barometer from the top of the building to the street on a rope and then measuring the length of the rope.

This logical and feasible answer earned him a zero mark. He appealed.

The external examiner who was brought in asked him to re-answer the question, giving him six minutes to do so.

The student offered this, as one of several possible correct answers:

*Take the barometer to the top of the building. Drop it and time its fall with a stopwatch. Then using the formula  $S = \frac{1}{2} at^2$ , calculate the height of the building.*

The student gave his second answer nearly 100%. The candidate then offered three or four more solutions to the problem, none of them the conventional answer the original examiner had been after.

This student was not in a mood to give the examiner what he knew he expected. He was determined to play the game on his own highly intelligent home ground.

He rejected the intellectual state of obedience and passivity that the exam implicitly required. (The barometer story was written for the New Yorker by Alexander Calandra, professor of Physics at Washington University, St Louis, USA)

#### **Where are the humanistic Voices in the World of EFL Testing?**

If you search the literature for major work on testing by members of the humanistic language teaching movement you don't find much. People like Caleb Gattegno, Earl Stevick, Charles Curran, Lozanov, Herbert Kohl, Gertrude Moskowitz, Bernard Dufeu, John Morgan, Herbert Puchta, Alan Maley, Alan Duff are fascinated by the processes of learning language. They have written thousands of pages, between them, on the learner as a whole person, as a creative mind, but nothing major springs to mind from their work when we look at the area of testing and exams. (The work of John Fanselow is a serious exception to this generalisation)

The humanistic movement's failure to address the problem of testing is a grievous one, as no teacher has ever moved through her career without somehow coming to terms with this difficult area. At Pilgrims, with a network of excellent, humanistically motivated teacher trainers, we have offered a course on testing only once in a quarter of a century's work. A cop-out? Yes, I have to admit it is. The area of testing is far too important to leave to the personality types who naturally gravitate towards wanting to measure, to quantify, to evaluate and generally to establish themselves as the gate-keepers.

### Some features of an ideal Humanistic Test

The first question to be asked when testing language is "What is language?"

Following Dufeu, (**Teaching Myself**, Oxford, 1994) I would suggest that language is

**Being** rather than **Having**. In my own case I **have** Latin. I studied it for 8 years and if I have to produce any, I construct it, consciously applying the rules I learnt.

It goes something like this: *agricolam accusative case of "farmer", fourth declension noun, and it can come at the start of the sentence even though it is the object) puella (puella, or girl is the subject, so no "m" at the end)*

*amat (yep, amo, amas, amat, so this is third person singular.... and it looks good to have the verb at the end, not like in Church Latin, where it can go in the middle,,,,,). So, the girl loves the sailor.*

I hardly need to point out that the way I know Latin has nothing to do with being able to communicate in a language. I know no Turkish, and yet the sounds of *Merhaba* have a place in my head and my heart. *Merhaba* evokes a first meeting with someone, a feeling of beginning and seems to me to be an excellent way of greeting some one.

I am, I exist in and through *Merhaba*, while *agricola* is an intellectually dead translation of the English term *farmer*.

*Merhaba* is a Mario word, a Mario pleasure, a Mario handshake.

*Puella* is a counter on a language chessboard and does nothing to evoke the many *puellas* I have met and appreciated, in some cases loved. The "signifier", in the case of *puella*, is a thousand miles from the very important "signified".

Following the work of Carter and McCarthy at Nottingham University I would say that language is essentially **relational**, a bridging between two or more people, a central aspect of their coming together, of their meeting.

Let me give you a detailed instance of how the grammar of spoken UK English encodes for **relationship**.



If a speaker says "*She was saying they're coming to night*" the speaker, by using past continuous, implies that he knows the woman he is reporting.

If the speaker says: "*She said they're coming tonight*", then we know nothing about his relationship to the woman whose words he is reporting.

This is one of the nitty-gritty examples from the Cancode Corpus of oral English that Carter and McCarthy have been working on for the past ten years.

The trouble with almost all tests is that they deal with language as **having**, as an inert mound of knowledge, and that nearly all written tests are **non-relational**, in that the candidate is not doing them in any strong I–thou frame. When the class-teacher sets the test the students is in some sort of relationship with the teacher, but really more with her red pencil, with her language-critical faculty, than with her as a person.

How, then, can we test language as **being** and language as **relationship**?

This is a revolutionary question to which I can only offer a couple of tenuous answers which I have not yet checked out in the reality of an evaluating situation.

#### A. Testing intermediate Writing

1. Tell the candidates that the best six pieces of their writing will go up on the school web site and so will be read by other students, by parents and prospective parents. (ou are providing the test takers with a real audience, a palpable audience and a largely well-disposed audience, that could well include their own family)
2. Give the students four or five 1 page extracts of excellent, simple English prose.  
Ask them to read and re-read these for 15 minutes before writing.  
Ask them to enjoy and soak up the voices of the writers.

3. Ask the students to write a piece of their own, under the influence of the style of one of the passages.... they can even write a continuation of the passage of their choice, or what went before it.
4. The pieces of writing from the test go up round the walls of the classroom for all to read – the students' task is to pick the six pieces to go up on the website.
5. The teacher then does her normal marking according to normal linguistic criteria and awards her technical, L2 correctness marks accordingly.

#### **Testing low level writing**

1. The teacher asks each student to write her a two page letter about a topic that has not yet been discussed in class (the topic could be technical, personal or whatever)  
The student is to write the letter as much as possible in English but is allowed to code switch to mother tongue where absolutely necessary.

After marking the letters, you can usefully ask the students to work with colleagues and try to find adequate English for the mother tongue parts of their letters.

This type of test not only permits evaluation but also immediate further learning.

The permission to use L1 allows the students to express themselves in much less curtailed language and so to enrich what they dare to want to try to say.

In both the tests proposed above the candidate has an addressee or audience to write to. Her writing is **relational**, whether addressed to the teacher personally or to the school's website audience. In the first exercise the student is also in strong linguistic **relationship** to the authors of the model texts.

In both tests, the student chooses the topic area to write about, within the relationship s/he perceives with the reader, so in John Fanselow terms, the candidate is playing on her home ground.

To get a good technical mark the student will be aware of mistakes avoidance but also has the human motivation to express herself fully to a reader/s.

To say that these two tests do away with exam stress, anxiety and fear is to claim too much. My hope is that they may reduce these negative factors.

### **Past Experiments in Humanising Testing**

#### **The Cooperative Language Movement Tests**

In this approach, widely practised in US secondary education, the students do most of their work together in groups of 4-6, and each group is organised to be as heterogeneous as possible in terms of race, of class and of academic ability.

When the time comes for the test each of the group of six do their preparation together, with the stronger ones helping the weaker ones. It is in their interest to do so, as the students know that, while they will take the test as individuals, and while their test papers will be evaluated individually, the mark they finally receive will be the average mark for the group.

This mode of testing raises the hackles of people in very individualistic societies, for instance Germany, but is realistic in terms of what happens in later life. If a team of engineers build a bridge, the whole group will be judged on the outcome and the less good professionals will benefit from the presence of those who are stronger. Isn't the team you work in judged as a whole, as well as sometimes individually?

#### **Learner-Teacher Co-evaluation**

Evaluating another person's work puts you in boss/parent position over them.

There have been many attempts at power-sharing over past 50 years and a recent one, at upper secondary level, is described by Christoph Ruehlemann in his article:

**Sharing the power: action research into learner and teacher co-evaluation** (you can read the whole article at <[www.hltmag.co.uk](http://www.hltmag.co.uk)> under Major Article, Year 4, Issue 1, January 2002.)

In describing his experiment with co-evaluation in a German State School, Christoph describes a system of careful checks and balances. The first text in the exam is marked by both the teacher and a peer-evaluator, using the same type and number of criteria. They each have

a 50% say. The second text in the test is marked for one criterion by the teacher and for three by the peer-evaluator, thus giving the student a 75% say. The third text is marked only by a peer-evaluator, giving the student full power of decision.

Christoph, at the end of his careful, detailed article, asks:

*Do teachers and learners benefit from co-evaluation?*

and then has this to say:

*The answer is a clear yes. The obvious benefit for the teacher lies in the diagnostic exploitability of rating disagreements. .... Astonishingly, accuracy turned out to be an area of relative rating harmony between teacher and students. .... There was much greater rating disharmony around the criterion variety. It became evident that this criterion had not yet been sufficiently well taught and learnt, an insight that contrasted sharply with the teacher's expectations. So, investigating these rating differences may greatly help identify learner weaknesses and define areas of additional learning and teaching.*

*...Co-valuation provides an occasion for genuine learner and teacher cooperation in a field where, traditionally, teacher autonomy is paid for by teacher isolation.*

*Co-evaluation benefits learners too. Getting to read their classmates' texts puts them in the place of the audience, which establishes writing as a communicative act- rather than a language exercise. Interestingly, for learners to accept their peers as 'real readers' it is prerequisite that evaluating and grading is not the prerogative of the teacher, but shared by the classroom community.*

*Finally, Co-evaluation greatly contributes to learner autonomy and responsibility.*

### **Student – self evaluation**

In **Freedom to Learn for the 80's**, Charles E. Merrill, 1983, Carl Rogers describes the pioneering work of Dr Herbert Levitan, a lecturer in neurophysiology. In the context of an undergraduate course where the contents and manner of teaching were extensively negotiated with the class group, Levitan decided that the marks

awarded for the course should be based entirely on student self-evaluation. Each student had to submit the following:

- a portfolio of all written material s/he had produced over the semester
- a diary of reflections on his work over the semester;
- the grade he awarded himself and a justification.

Levitan writes: *I reminded them that I reserved the right, and indeed felt the obligation, to give them feedback on the grade they assigned themselves. I made clear, however, that I would respect their final decision on the grade they wished to have submitted to the University.*

Here are two of Levitan's students' self-evaluations:

Evaluating myself is difficult, but I will try and be objective. I feel I've come a long way since the start of the course. Instead of just learning facts I learned how to ask questions and approach a problem.... but more importantly, I learnt how to discover more on my own. I believe my effort in the course is worth a B.

*Based on the amount of time I spent in class compared to the amount of time I could have spent and the number of concepts I could have learned I give myself the grade of C for the course. I do not think a higher grade is justified, simply because I did not make a formal attempt at synthesis of a topic of interest (term paper). Also a lower grade than C would not reflect the amount of time I placed in the course and my satisfaction with what I learnt.*

Levitan reports that the distribution of self-evaluation grades for the course was:

33% A  
45% B  
20% C  
2% D.

On many previous courses on the same topic, which he had taught without consulting the students on what they wanted to learn and how they wanted to learn it and without asking them to self-evaluate he had suffered a drop-out rate of 30-40%. On this course no one dropped out.

Yes, of course, Levitan's experiment would not work in all contexts and in all cultures. Any experiment's generalisable value will be constrained by major cultural and belief variables.

### Self evaluation of this Article

For those readers who are convinced, at belief level, that the psychological aspect of testing **must** be ignored, because otherwise one simply enters an issueless touchy-feely jungle, Mario, you will have confirmed and hardened their conviction. From now on they will devote yet more energy to their validities and their reliabilities

For those readers who have generally accepted that current testing ways are simply a given about which nothing much can be done, you maybe have half-opened a window on a hazy, new thought-landscape

For people who feel that most of current testing is psychologically unfair, this article may articulate things they have always felt and suspected.

People looking for alternative ways of testing may be motivated to try out the practical systems outlined in the second half of the article.

I give myself      a B+++ grade for effort  
                           a B – grade for width and depth of knowledge of  
   the area  
                           a B + grade for trying to find an appropriate voice  
   for this piece.

mario@pilgrims.co.uk

Biodata: Mario edits **Humanising Language Teaching**, Pilgrims' webzine for language teachers <[www.hltmag.co.uk](http://www.hltmag.co.uk)> . Mario is a founder member of the Pilgrims trainer network.

His most recent book is **Humanising Your Coursebook**, which came out in March 2002, with ETP-Delta. Forthcoming with ETP-Delta he has: **Using the Mother Tongue as a resource in the FL Classroom**, co-written with Sheelagh Deller.

Do you know his 2000 CDrom **Mindgame**, with Fletcher de Tellez, Clarity, Hongkong?

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## TEACHERS TRAINING COURSE IN IRELAND

From March 31<sup>st</sup> 2002 to April 13<sup>th</sup> 2002 I took part in course - programme PHARE -Socrates-Comenius 2.2C, which was sponsored by EU and took place in North Monastery Language Institute in Cork, Ireland. The official title of the course was "Training Course for Secondary Vocational School Teachers".

The aim of the course was to teach teachers of English new strategies, techniques, and methods of teaching English.

The course consists of 54 lessons of English, lectures and organized trips around the country.

Twelve teachers from all over Europe took part in this course. There were teachers of English from Spain, France, Poland, Bulgaria, Switzerland, The Netherlands, and Germany.

The lessons started at 9 o'clock in the morning and finished at 4 p. m. There was a one hour lunch break at 1 p. m. everyday.

We spent most of the time with a teacher called Mr. Bryan Delaney, but we also had lectures with other teachers from the North Mon Language Institute and from University of Cork.

There were different kinds of lectures, e.g.: History of Ireland, Ireland and the EU, Culture, songs, music in Ireland, School System in Ireland, Emigration and Minority Groups in Ireland, Irish Business and Employers Confederation, Northern Ireland, Irish Famine, and others.

Except for the lectures, the course had been concerned with grammar, syntax, and morphology. It dealt with Project work, Brainstorming, Language through Games, General and Business English, Functional English, Telephone English, Use of Authentic Materials in the Classroom, Testing, Role play, Pair work, Use of PC, etc.

We also made trips around the country. We visited Kilerney, Kenmare, Bantry Bay, Cobh, Mackroom, Caughoe Barra, Caha Mountains, and Kilerney National Park.

In my spare time I visited Kinsale, Blarney, Schull and Fota Wildlife Park. I also visited Everyman Palace Theatre and saw play called Bruen's Twist.

We visited Aoife Landers Pub with typical Irish dances and as a group we visited College of Commerce.

There were also four evening lessons of English during the course offered to us.

At the end of the course each of us had to present some project. My project consisted of lectures about Slovakia, Slovak School System and Secondary Vocational School in Gbely.

Everybody obtained the Course Certificate at the end of the course.

I can recommend the PHARE programme to everybody, it is worth of doing the project and spending the time on it.

*PaedDr. Adela Medlenová*

## **MY STAY AT BEET LANGUAGE CENTRE IN ENGLAND**

### **BEET Language Centre Bournemouth - 8.7.2002 - 2.8.2002**

From 5th July to 8th August 2002 I was a student at BEET language centre in Bournemouth in England. There was a friendly and relaxed atmosphere to study in. The teachers had a very good personal qualities and they showed us the wide variety of teaching experience. At school was library and bookshop, the Self-Access Learning Centre offering multi-media interactive computers and AAC (audio-active comparative) language laboratory units. We could use internet, write e-mail,...

The teacher refresher course which I attended was led by Rachel Sansom and Jonathan Smith. Two young teachers taught us 4 lessons a day. We did listening, speaking, reading and grammar activities. We learnt how to teach them - using songs, games, authentic material, craft activities, fun dictation...We worked in pair, in group or individually and each lesson was interesting. The new methodology idea was Guided Discovery class where we tried to prepare material for our students. We could develop our language with Idioms, Crime vocabulary, Pub language...We trained pronunciation Sentence Stress and Intonation in Songs and Games activities. Very useful were



Language Development as Conditionals, Multi-Word Verbs,... We could know some new facts about British culture - The Monarchy, A-Z of English,... on the lessons but we had a very interesting lecture in the evening too- about Wells, South-West England, Strong women in English history, Musicals, Stonehenge,... The social programme contained singing songs, playing games, quiz,... We went to Harbour Cruise and Disco, Greyhound Racing or New Forest Pub evening. On Saturdays we had Excursions to Stonehenge and Salisbury, to Cambridge and Bath. Every activities were very nice and unforgettable thanks all staff of that school : Principal Guy Wellman, Director Glive Barrow, teachers Ali Ranger, Sarah Mayes, Aastair Danson, Harry Harrison, Mark Long,... catering John Barrow,... I felt as a member of one big family where everybody use English language. I met people from China, Japan, German, Poland, Kazakhstan, France, Spain, Russia, Macedonia, Brazil, South Korea, Switzerland, Italy, Austria, Greece, Hungary, Mexico, Taiwan, Belgium,...

I was living in home stay where I could know a real life of English family. Bournemouth is a very nice town with nice sandy beaches and a lot of beautiful parks.

The stay in Bournemouth and BEET Language Center helped me to develop my skills as a teacher of English. Thank you very much to SOCRATES programme which gave me a grant.

*Anna Siveková, English teacher, Handlová*

## **MONITOR 2002**

In April 2002 Year 4 secondary school students sat for a standardised English Maturita test again. The authority responsible for running the whole procedure was the SPU in Bratislava, the EXAM firm was responsible for the administration of the test.

Because there were not enough funds to administer the test to the entire population of Y4 students, only about 2,000 students took each of the two levels of the test. The sample of students was chosen by the EXAM firm.

The format of the test was common to all foreign languages. The test consisted of four parts – listening comprehension, reading

comprehension, English in use and composition writing. They were all weighted equally (25% each).

According to the Maturita test specifications (published on [www.spu.sanet.sk](http://www.spu.sanet.sk)) the more advanced test should correspond with B2 level, Common European Framework of Reference (which is the level of the FCE Cambridge test) and the test for 'beginners' should correspond with the B1 level (which is the level of the PET Cambridge test). Taking the achievements in previous years into consideration, the tests were designed at a bit lower levels than the ideal situation would require. And therefore, the test for more advanced students was between B1 and B2 levels, the test for beginners was between A2 and B1 levels.

Despite this fact, the average percentage the students achieved is fairly low: 54.8% is the average mark of the more advanced group; that of the less advanced group is 43.5%. The table below shows that there are differences between various types of schools and gymnasia students are more successful than those studying at other secondary schools. The low average mark of the less advanced group may also be due to the fact that there were less gymnasia students than in the other group.

**Overall results of the more advanced group:**

Type of school	Number of students	Average achievement
Gymnasia	707	68.6%
Specialised secondary schools	1,252	48.2%
Vocational schools	61	30.8%
<b>Total</b>	<b>2,020</b>	<b>54.8%</b>

**Overall results of the beginners:**

Type of school	Number of students	Average achievement
Gymnasia	266	58.5%
Specialised secondary schools	1,291	43.7%
Vocational schools	390	32.9%
<b>Total</b>	<b>1,947</b>	<b>43.5%</b>

There is a discrepancy between students' achievements and the expectations teachers have, which is clearly indicated by the fact that

English departments suggest that the average pass mark should be about 50% (50.5% for advanced students; 48.5% for beginners). Moreover, there are also great differences among individual English departments: some of them suggest that the pass line should be higher than 70%; on the other hand, there are departments which suggest that it should be 10%.

If we assessed students according to these suggestions, 58% of the more advanced students, and only 37% of the beginners, would pass the test. The situation would be rather alarming especially at secondary specialised and vocational schools, because about 60% of these students would not have passed last year's test.

We don't have statistical data which would show which of the four parts was the most difficult one. The charts, which can be found on the SPU website, show that students have quite a lot of problems with listening and their average achievement was not very high. The results of the more advanced students were better than those of the beginners. The most difficult part for beginners was Part three in which they were asked to write down a word (short answers). As this task differentiates very well between good and weak students and will, therefore, be included in the future as well, it is necessary to practise this kind of task with students a bit more so that they achieve better results in the future.

As to the reading part, the results in both groups were very similar. Students were more successful in the first part (matching) than they were in the other two parts (true/false + evidence; short answers). It may be due to the fact that students are not familiar with the format of those two tasks.

Students had obviously most problems with the English in Use part. They did fairly well in the first task (multiple choice) in which they were given four possibilities and they had to choose the correct one. In the second part they were asked to put the verbs in brackets in their correct forms; this part was followed by word formation and sentence transformation. From the charts it is clear that the more open a task and the more productive skills it requires, the lower the percentage of successful students is. Generally, it can be said that recognition abilities of our students are at a much higher level than their productive skills.

Some of the problems might have been caused by the fact that at some schools students are not really taught towards this kind of exam and they are not familiar with some of the formats which were included in

the Monitor 2002 test. If we want students to be more successful, we need to introduce teaching these formats at schools and we need to train students to do these tasks so that their achievement is much better in the future.

*Danica Gondová*

### THE CHALLENGE

I would like to acquaint you with a competition which has been running for ten years in Bratislava in the Petržalka region. It is called NOVODOBO SO SHAKESPEAROM and it is for secondary school students.

From its beginning it was organised by Cultural Centre Bratislava V, but this year for the first time it was at Základná škola, Hálova n.16. The leader and organiser of the competition was Mgr. Viera Bačová, a teacher at this school. The competition consists of four categories:

- recital of prose
- recital of poetry
- singing with an music instrument
- singing without an music instrument

All the winners (maximum 2 students in each category) of the school competition advance to a county one. There were 76 contestants from 15 schools at the secondary school Hálova n. 16.

At 9 a.m. students began presenting their works. There was a very friendly atmosphere everywhere. The students could choose their prose or a poem from any book – mostly from Oxford, Longman or Macmillan Reader books.

Three specialized juries determined (judged the participants) and decided on the winners. They were rewarded with beautiful presents - books, bags or posters. These prizes were given them by the sponsors Oxford University Press and the UNIQA Insurance Company.

And what about you? Can you organize it also at your school? Would your students like to participate? If the competitions are not only in Bratislava V region , we can organise wider competition.

*For more information contact*

*Viera Bačová*

*Tel. 02/62241317*

## THROUGH SONGS TO BE CLOSER TO EVERY NATION



It has become a tradition that children of Bratislava schools meet with English songs at Park kultúry a oddychu. The pupils are not just passive recipients of songs but they can actively participate in this educational programme.

September 26<sup>th</sup> is the EUROPEAN DAY OF LANGUAGES and it was the main idea of this session as well. We were very pleased to receive an invitation to participate with our pupils of 3<sup>rd</sup> – 6<sup>th</sup> grades of the Primary School in Zemianske Kostol'any. We were happy to show everybody that not just Bratislava school can be so close to English songs.



The organizers were Odborná redakcia populárnej hudby Slovenského rozhlasu, Vydavateľstvo Pyramída, agentúra JŠMA, Informačná agentúra Rady Európy a Park kultúry a oddychu.

The main participants included the famous musician Mr Ali Brezovský and an Mr Vojtech Krest'anko a teacher of English. These people are only a part of the sessions organized every 3 months. Their presentation published on CD or cassette „ONE, TWO, THREE“ has

given an opportunity to our teachers to have more effective and interesting English lessons. The songs are melodic and full of rhythm indeed. They have found their fans very quickly. Very important is the fact that through songs children acquire the basic knowledge of English.

Although we had to wake up very early that day, everybody was very proud to have an opportunity to present and love for English through songs. Pupils from Zemianske Kostol'any didn't come with just one song. They could join the others and sing songs together with the others from their own seats.

It was also very nice to listen to interviews with other teachers who have presented their experiences with teaching language through songs. Most of the songs were sung in English, but some of them were in German and French. They were presented by solo singers and the popular girls' group „VOK“.

At very end of the concert a new CD „COLOURS“ was introduced. We strongly believe that it will become at least as popular as the previous CD and its songs will be as popular to sing as our folk songs.

*Oliver Smida  
teacher of English  
Zemianske Kostol'any*

## Pitman Qualifications

### *What is Pitman Qualifications ESOL examination?*

ESOL is a written examination administered by registered examination centres and marked by a Pitman Qualifications examiner in London. ESOL examinations offer a comprehensive test of written English which can either be a stand-alone examination or a complement to the Spoken ESOL examinations. The examination follows the same format and is available at the following levels:

- Basic (also for young learners from 8 to 14)
- Elementary (also for young learners from 8 to 14)
- Intermediate
- Higher Intermediate
- Advanced.

Who is ESOL for?

There are written ESOL examinations for learners of all ages and language levels. An ESOL certificate can help you in your future studies and, at higher levels, can provide companies and educational institutions with evidence of your competence in written English.

We offer ESOL for

- non-native speakers of English
- young people or adults attending an English course
- students learning English as part of their school or college curriculum
- people needing English for their everyday or working life
- learners who require externally recognised certification of their levels of English
- those who are attending courses over a period and require a series of graded examinations which provide 'rungs up the ladder' of proficiency
- learners attending short courses in English

## Results

### *First Class Pass*

A First Class Pass is awarded when the candidate achieves 75% on the whole paper with a minimum of 7/10 or more marks in the *Reading and Writing* Section and 11/15 or more marks in the *Writing* Section.

### *Pass*

A Pass is awarded when the candidate achieves 60% on the whole paper.

### *Fail*

A Fail is given when the candidate fails to achieve 60% overall on the paper. In the case of Fail, a weakness report is completed.

The weakness report is helpful in deciding how much further practice is required by unsuccessful candidates before retaking the examination and which skills require particular attention. The examiner completes a Weakness Report as shown in the example below, ticking those areas where a candidate has shown particular weaknesses.

A	Failed narrowly	H	Reading – text reconstruction
B	Instructions disregarded	I	Reading – text instruction information
C	Insufficient work submitted	J	Reading – global comprehension
D	Listening – matching/responding	K	Reading – extract/convert information
E	Listening – task completion	L	Writing – appropriacy
F	Listening – extract/convert information	M	Writing – accuracy
G	English usage	N	Writing – organisation



**Format and features of the exam**

<b>Skills</b>	<b>Task</b>	<b>Focus</b>	<b>Level</b>	<b>%</b>
<i>Listening to match</i>	<ul style="list-style-type: none"> <li>• Multiple choice</li> <li>• 3 distractors in each item</li> <li>• Each item heard twice</li> </ul>	To match spoken input to writing or graphics (clocks, plans, pictures, etc.)	Basic Elementary	5
<i>Listening to reply</i>	<ul style="list-style-type: none"> <li>• Multiple choice</li> <li>• 3 distractors in each item</li> <li>• Each item heard twice</li> </ul>	To choose best reply to show understanding of the different functions of spoken English (replying to greeting, introductions, offers, etc.)	Basic Elementary  All other levels	5  10
<i>Listening to transfer information</i>	<ul style="list-style-type: none"> <li>• Comprehension of whole text</li> <li>• Text heard twice</li> <li>• Tasks include matching, completing, altering or adding</li> </ul>	To show understanding of spoken input by transferring information to complete a task in a given form (chart, plan, timetable, map, etc.)	All levels	10
<i>Listening to select information</i>	<ul style="list-style-type: none"> <li>• 'Real world' task</li> <li>• Texts have information not needed for the task</li> <li>• Irrelevant information may contain language above the level of the exam</li> <li>• Text heard twice at Basic and Elementary levels, once at other levels</li> </ul>	To show understanding of spoken input by selecting information needed for a given task (taking a message, noting travel information, completing a form)	All levels	10
<i>English Usage</i>	<ul style="list-style-type: none"> <li>• Modified cloze with the</li> </ul>	To show a knowledge of	All levels	15

	<p>emphasis on structure</p> <ul style="list-style-type: none"> <li>• Multiple choice at Basic, Elementary and Intermediate levels</li> <li>• Open completion at other levels</li> <li>• One word needed for each gap</li> </ul>	<p>the structure of English by completing a gapped text. The gaps are mainly structural words (articles, connectors, pronouns, prepositions, etc.)</p>		
<i>Reading to reconstruct a text</i>	<ul style="list-style-type: none"> <li>• Short, adapted texts from a variety of authentic sources</li> <li>• Gaps at the phrase or sentence level</li> <li>• Multiple choice</li> <li>• 3 distractors which could fit in the gap grammatically but not in terms of meaning</li> </ul>	<p>To show understanding of how writing is structured and organised to form a cohesive coherent whole To recognise style and register</p>	All levels	10
<i>Reading to transfer information</i>	<ul style="list-style-type: none"> <li>• Text with information transfer task</li> <li>• Task can be completing, matching, altering or adding</li> <li>• Minimal writing required to complete task</li> </ul>	<p>Global comprehension to show understanding of a given text by transferring the information to a chart, graphics, etc.</p>	All levels	10
<i>Reading to retrieve specific information</i>	<ul style="list-style-type: none"> <li>• Text with 'real world' task</li> <li>• Irrelevant information may contain language above the level of the</li> </ul>	<p>Skimming and scanning in order to retrieve information needed for a given task (listing</p>	All levels	10

	exam	information, making notes, writing instructions, etc.)		
<i>Reading and writing</i>	<ul style="list-style-type: none"> <li>• ‘real world’ writing task based on input</li> <li>• variety of texts as input</li> <li>• input may be handwritten</li> <li>• tasks sometimes require candidates to adopt a role</li> </ul>	To respond to a text identifying its context, to write for a given purpose. The language used, the format and register should be appropriate to the task.	All levels	10
<i>Writing</i>	<ul style="list-style-type: none"> <li>• One piece of writing is required</li> <li>• A choice of four topics is offered</li> <li>• A letter is always offered if not given in Reading and writing</li> <li>• At lower levels, narrative and descriptive topics are offered.</li> <li>• At higher levels, discursive topics, instructions and reports are also offered.</li> </ul>	To plan, organise and produce a text of specified length on a given topic.	All levels	15

**Duration of the exam**

<b>Level</b>	<b>Duration</b>	<b>Skills</b>
Basic	About 20 minutes + 1 hour 40 minutes	Listening Reading, Writing, English usage
Elementary	About 20 minutes + 1 hour 40 minutes	Listening Reading, Writing, English usage
Intermediate	About 20 minutes + 2 hours 10 minutes	Listening Reading, Writing, English usage
Higher Intermediate	About 20 minutes + 2 hours 10 minutes	Listening Reading, Writing, English usage
Advanced	About 20 minutes + 2 hours 40 minutes	Listening Reading, Writing, English usage

The information on this leaflet has been taken from Pitman Qualifications ESOL GUIDE. The Guide contains detailed information about the level, content, format and assessment of the exam.

The guide can be ordered from:

Pitman Qualifications and City & Guilds Eastern Europe Branch  
Office

H-1052 Budapest, Semmelweis u. 4.

Tel: +36-1-484-0206

Fax: +36-1-484-0207

E-mail: [pitmanhu@axelero.hu](mailto:pitmanhu@axelero.hu)

**If your school wants to apply for examination centre registration please contact:**

**Istvan Kiss (Mr)**

**Marketing Manager**

**e-mail: [kissi@pitman.hu](mailto:kissi@pitman.hu)**

For the list of registered examination centres and more information please contact us on the address above or visit the following web sites:

[www.pitmanqualifications.com](http://www.pitmanqualifications.com)

[www.pitman.hu](http://www.pitman.hu)

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 **Pitman**  
Qualifications**What is Pitman Qualifications Spoken ESOL examination?**

Spoken ESOL is an oral examination available at registered examination centres. The exam consists of a one-to-one interview conducted by an interlocutor appointed by the centre. The interlocutor must be a suitably qualified and experienced teacher of English. The exam is recorded and the tapes are sent to Pitman Qualifications for detailed marking by a Pitman Qualifications examiner.

Spoken ESOL examinations offer a comprehensive test of spoken English which can either be a stand-alone examination or a complement to the written ESOL examinations.

The examination is available at five levels:

- Basic (also for young learners from 8 to 14)
- Elementary (also for young learners from 8 to 14)
- Intermediate
- Higher Intermediate
- Advanced

The examination follows the same format at each level and is divided into four parts:

- Part 1 – Giving personal information
- Part 2 – Communicating in everyday situations
- Part 3 – Exchanging information to perform a task
- Part 4 – Speaking about a selected topic

***Who is Spoken ESOL for?***

Spoken ESOL examinations are for learners of all ages and language levels. A Spoken ESOL certificate can help you in your future studies and, at higher levels, can provide companies and educational institutions with evidence of your competence in spoken English.

We offer Spoken ESOL for:

- non-native speakers of English worldwide
- young people or adults attending an English course
- students learning English as part of their school or college curriculum
- people needing English for their everyday or working life
- learners who require externally recognised certification of their levels of English
- those who are attending courses over a period and require a series of graded examinations which provide 'rungs up the ladder' of proficiency
- learners attending short courses in English

The tasks in the examinations are designed to test the use of English in real-life situations. Spoken ESOL provides an external measure of a student's level of English. The Spoken ESOL series of graded examinations provides 'rungs up the ladder' of proficiency and can motivate students who are attending courses over a long period to continue their studies.

### Results

The mark on the four parts are given in the table below. Each focus area (communication, accuracy, range and fluency) is marked out of three and the total number of marks is 30.

<b>Parts</b>	<b>Focus Areas</b>			<b>Marks</b>
1	Communication	Accuracy		6
2	Communication	Accuracy	Range and fluency	9
3	Communication		Range and fluency	6
4	Communication	Accuracy	Range and fluency	9

**First Class Pass**

- A First Class Pass is awarded when a candidate achieves 23/30 marks or more with at least one maximum mark of 3/3 in each of the focus areas.
- Candidates who achieve a First Class Pass must also perform consistently throughout and avoid a mark of 0/3 in any part of the exam.

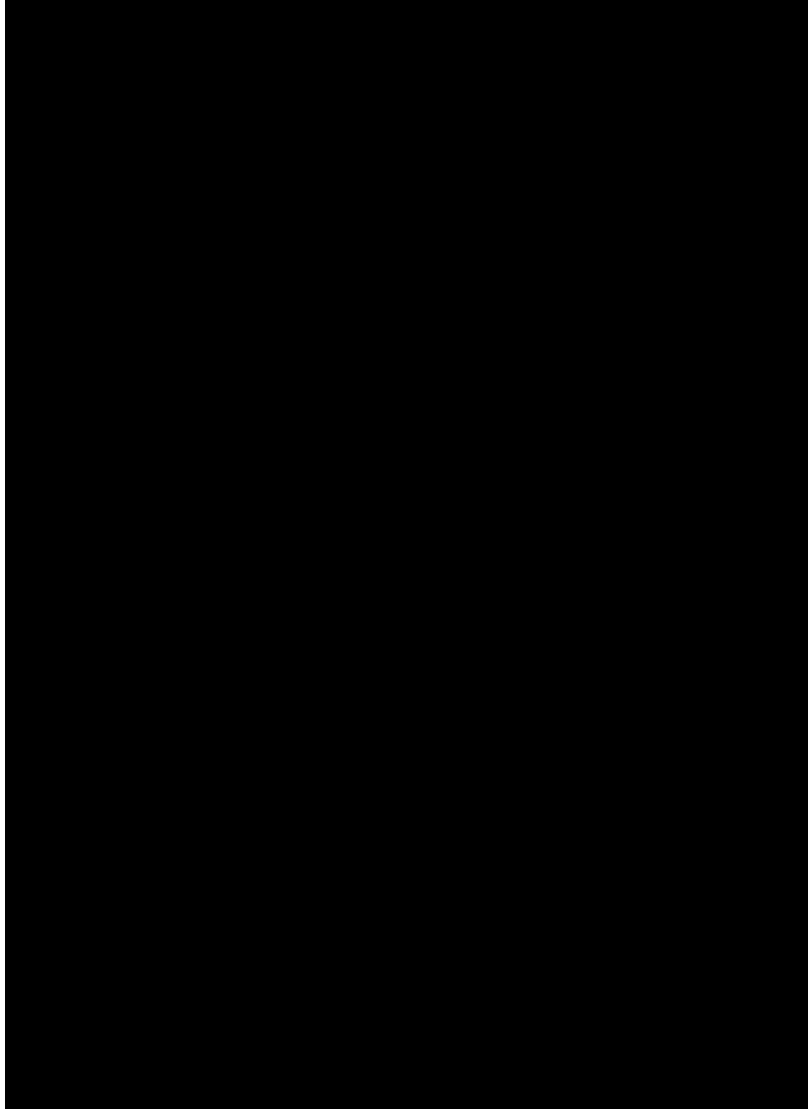
**Pass**

- A Pass is awarded when the candidate achieves 18/30 on the whole paper.

**Fail**

- A Fail is given when a candidate fails to achieve 18 marks overall on the paper. In the case of a Fail, a weakness report is issued.
- The examiner completes a Weakness Report as shown in the example below, ticking those areas where a candidate has shown particular weaknesses.

A	Failed narrowly
B	Insufficient work submitted
C	Accuracy unsatisfactory
D	Communication weak
E	Range of language limited
F	Fluency - poor
G	Pronunciation - poor
H	Comprehension inadequate





The information on this leaflet has been taken from Pitman Qualifications SPOKEN ESOL GUIDE. The Guide contains detailed information about the level, content, format and assessment of the exam, as well as 3 CDs with three exams at each level with commentaries on assessment.

The guide can be ordered from:

Pitman Qualifications and City & Guilds Eastern Europe Branch  
Office

H-1052 Budapest, Semmelweis u. 4.

Tel: +36-1-484-0206

Fax: +36-1-484-0207

E-mail: [pitmanhu@axelero.hu](mailto:pitmanhu@axelero.hu)

**If your school wants to apply for examination centre registration  
please contact:**

**Istvan Kiss (Mr)**  
**Marketing Manager**  
**e-mail: [kissi@pitman.hu](mailto:kissi@pitman.hu)**

For the list of registered examination centres and more information  
please contact us on the address above or visit the following web sites:

[www.pitmanqualifications.com](http://www.pitmanqualifications.com)

[www.pitman.hu](http://www.pitman.hu)

Dear friends,

Macmillan Education is one of the world's leading publishers of English Language Teaching materials for teachers and learners of English as a foreign language. The Slovak Macmillan Education office opened in February 2002.

My name is **Daniela Krajňáková** and I am the new Macmillan representative for Slovakia. I live in Prešov. I have been the member of SAUA/SATE from its very beginning. During my 23 year experience of teaching English I have gained a lot of skills in teaching young learners being also the supervisor and teacher trainer. The last couple of years I also taught at secondary schools. I am sure I have met many of you in my seminars or workshops and hopefully we will keep it up.

**Remember!** I am here to help you. Ask for any advice on Macmillan materials.

  
**MACMILLAN**



**Daniela Krajňáková**  
Macmillan representative, Slovakia  
M. Nešpora 9, Prešov 080 01  
tel: (051) 77 46 839  
mobile: 0905 302 803  
d.krajnakova@macmillan.sk  
www.macmillan.sk

## Macmillan Education

Macmillan was founded in 1843 by Daniel and Alexander Macmillan, two brothers from the Scottish Isle of Arran. For over 25 years our company has successfully worked with teachers, students, institutions, educational authorities and Ministries of Education to provide teaching materials and teacher training support that meet changing curriculum and classroom needs.

## Macmillan Courses

ask for your **FREE** full-colour catalogue with our complete offer of over 100 titles

\* English-Slovak wordlists available free of charge for titles marked with an asterisk.

### Young children

#### Here Comes Minibus 1, 2

approved by Ministry of Education for 1st and 2nd grades

### Children

#### Way Ahead 1, 2 \*

approved and paid by Ministry of Education for 3rd and 4th grades [www.wayahead-macmillan.com](http://www.wayahead-macmillan.com)

### Teenage

#### Shine

[www.shine-english.com](http://www.shine-english.com)

#### Smart

[www.smart-macmillan.com](http://www.smart-macmillan.com)

#### Prospects\*

[www.prospects-macmillan.com](http://www.prospects-macmillan.com)

### Young adult and adult

#### Inside Out

[www.insideout.net](http://www.insideout.net)

#### Reward\*

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#### gymnázium - OA - HA

year 1 - 3      year 4

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First Certificate Star

#### SOŠ - SPŠ

year 1 - 3      year 4

Prospects\*) Rising Star

**FREE** worksheets and activities for teachers at [www.macmillan.sk](http://www.macmillan.sk) and at course specific resource sites as indicated in the list above

Please, send me more information about

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| <input type="checkbox"/> Here Comes Minibus           | <input type="checkbox"/> Rising/First Certificate Star |
| <input type="checkbox"/> Way Ahead                    | <input type="checkbox"/> Ready for PET                 |
| <input type="checkbox"/> Smart                        | <input type="checkbox"/> Inside Out                    |
| <input type="checkbox"/> Prospects                    | <input type="checkbox"/> Accelerate                    |
| <input type="checkbox"/> Reward                       | <input type="checkbox"/> In Company                    |
| <input type="checkbox"/> other (please specify) _____ |  |

Name: \_\_\_\_\_

School: \_\_\_\_\_

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post code \_\_\_\_\_ email: \_\_\_\_\_

Which is your main textbook now? \_\_\_\_\_

Enclose **FREE**  textbook and  reader catalogue (please tick).

**Send this form to** Daniela Krajňáková, Macmillan, M. Nešpora 9, Prešov 080 01

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## FREE RESOURCES ON THE INTERNET

Would you like to make the best use of the educational content that is available on the Internet? Do you want to save time? This article will try to tell you where to look for a wealth of free materials that will help you create even more varied and motivating lessons.

Wherever you are teaching, you are never far away from a range of excellent quality online resources. Whether you are a freelance teacher looking for extra resources, or a teacher at school looking for innovative lesson ideas, you will be provided with an impressive choice of Internet-based materials to enrich your course with extra task-based activities and skills practice. The Internet can give you invaluable support and save you time.

There are two types of websites for teachers available:



**Onestopenglish.com** is a resource site for English teachers from all types of schools teaching all ages and levels. Teachers can download ready-made material that can be printed and is ready to be used in class. **This service is free of charge!**

**A Resource Site** is a dynamic website component of a course which always stays up-to-date. It offers teachers free resources, Web Guides providing unit-by-unit or broader topic-focused weblinks, games, lesson ideas, e-lessons, information about the course and the chance to ask questions or share ideas about the course. All services including downloadable worksheets are **free of charge**.

### Topical lesson materials

There are plenty of up-to-date lessons materials on the Web. On **www.onestopenglish.com** regularly updated news items from internationally renowned *Guardian Weekly* are edited to three different levels. Each is complete with lesson plan and teacher's notes.

### E-lessons

An e-lesson is a complete, topic-based lesson which you can download free of charge from a Resource Site. When a new e-lesson is available, you'll receive an e-mail with a link that gives you exclusive access. This service is available on many Resource Sites and

registration is quick and easy. You will also have access to the e-lesson Archive which houses lots of worksheets and activities. You can find them again at any time so you'll never be stuck for creative ideas.

There are a huge variety of e-lessons of which you can take advantage of: dictionary activities are available on **www.macmillandictionary.com**, weekly topical e-lessons on **www.insideout.net**. For other resource sites, please refer to the table below.

#### **By teachers for teachers**

Why not become a member of the global teaching community? Why not try out other teachers' ideas and methods? The Lesson Share competition on **www.onestopenglish.com** selects the best entries by teachers and publishes them for you to try out on a monthly basis. There are lots of complete lesson plans with worksheets to print out and use. Do you have a great idea for a lesson that would like to share with other teachers? Why not send it in to the Lesson Share competition? If it's published you will win a unique and useful prize.

#### **Download, print out, photocopy and go!**

The variety of free teaching materials available on the Web is endless - you can find worksheets, tests and games at any level, for every age group and for all types of English.

- Free Resources
- Exams and tests
- Vocabulary lessons
- Teaching children

All the resources - on **www.onestopenglish.com**

#### **Cultural matters**

Carefully structured, inspiring lessons about great artists and music genres are available free to download and copy for your students from **www.onestopenglish.com**. You will find exclusive texts about The Beatles, Madonna, Van Gogh, Andy Warhol and lots more. Simply choose the level of your students and print out the text along with the worksheet containing comprehension questions, language practice exercises and teacher's notes.

#### **General Resource Site for all teachers**

**www.onestopenglish.com**

**Macmillan Resource Sites:**

<b>Adult/ Young adult</b>	
Inside Out	<a href="http://www.insideout.net">www.insideout.net</a>
Reward	<a href="http://www.reward-english.net">www.reward-english.net</a>
Prospects	<a href="http://www.prospects-macmillan.com">www.prospects-macmillan.com</a>
<b>Teenage learners</b>	
Shine	<a href="http://www.shine-english.com">www.shine-english.com</a>
Smart	<a href="http://www.smart-macmillan.com">www.smart-macmillan.com</a>
<b>Young learners</b>	
Super Bus and Minibus	<a href="http://www.the-bus-stop.net">www.the-bus-stop.net</a>
Way Ahead	<a href="http://www.wayahead-english.com">www.wayahead-english.com</a>
<b>Exams</b>	
Ready fo First Certificate	<a href="http://www.readyforfc.com">www.readyforfc.com</a>
<b>Reference</b>	
Macmillan English Dictionary	<a href="http://www.macmillandictionary.com">www.macmillandictionary.com</a>

Many of the materials are provided in PDF format and to view and print PDFs, you need Acrobat Reader installed on your computer. This is available free from [www.adobe.com](http://www.adobe.com) and is quick and easy to install.

If you would like to find out more about any of the Macmillan courses, simply log on [www.macmillan.sk](http://www.macmillan.sk).

*Daniela Krajňáková, Prešov*

**FORTHCOMING EVENTS****INTERNATIONAL CONFERENCES AND SEMINARS****2002**December

12-14 Cuba

11th Annual GELI Conference, Havana. Contact Adita Chippy  
tonyirizar@yahoo.com

16-21 Singapore

13th World Congress of Applied Linguistics. Deadline for abstracts  
will be 31 August 2001. Contact: Anne Pakir at ashead@nus.edu.sg**2003**January

23-25 Thailand

23rd Annual Thailand TESOL International Conference, Bangkok:  
"ELT2003: Culture, Content and Competency". Contact Suchada  
Nimmannit at suchada.n@chula.ac.th

23-24 Turkey

Speaking in the Monolingual Classroom: need for a fresh approach,  
Bilkent University School. Submissions deadline: 12 Nov 2002.  
Contact Sule Eser at speak@bilkent.eu.trFebruary

31 - 1 India

XXXIV ELTAI Annual Conference: "Teaching English in ESL  
contexts:Theories, Methods and Techniques", Chennai . Contact S.  
Rajagopalan at sadasivraj@yahoo.co.in

31 - 2 UK

TTed and Research Special Interest Groups Conference: "The role of  
research in teacher education", Nottingham Trent University. Contact  
IATEFL Head Office.

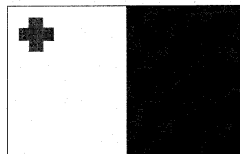
7-9 Germany

Joint IATEFL ESP & TEA SIGs Workshop Conference on "English  
for Specific Purposes and Testing, Evaluation & Assessment"  
Bielefeld.Submissions deadline: 1 Nov 2002. Contact  
wolfgang.ridder@bielefeld.de

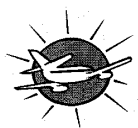
**???? QUESTION BOX ??**

Please send us questions that you want answers to. Your question can be on specific language issues or ideas regarding ELT and SAUA/SATE. We will do our best to answer them either by quoting an expert or by referring to available resources.

MALTA



VELKÁ BRITÁNIA

**JAZYKOVÉ KURZY V ZAHRANIČÍ**

pre školy, firmy, skupiny aj jednotlivcov

**MALTA**

LETNÝ TÁBOR (vek 7 - 12)

JUNIORSKÝ PROGRAM (vek 13 - 18)

JAZYKOVÉ KURZY PRE DOSPELÝCH (18+)

Pre učiteľov sprevádzajúcich skupinu min 15 študentov -  
ubytovanie a exkurzie zdarma

**KONTAKT: SIMCAS s.r.o. CESTOVNÁ AGENTÚRA**

0907 747 115 Ian Casolani  
e-mail: [simcas@nextra.sk](mailto:simcas@nextra.sk)  
[www.simcas.sk](http://www.simcas.sk)

0903 243 852 Jana Pramuková  
e-mail: [pramuk@vazka.sk](mailto:pramuk@vazka.sk)  
[pramukova@stonline.sk](mailto:pramukova@stonline.sk)

APPLICATION FOR FINANCIAL SUPPORT FOR  
PARTICIPATION AT AN INTERNATIONAL CONFERENCE

## I.

- a) Name and Surname: .....
- b) Postal Address: ..... PSC:.....  
Tel.: .....
- c) Address of Institution where employed, Tel., Fax., E-mail, : .....
- .....
- d) How long have you been a member of SAUA/SATE: .....
- e) Please state which region you belong to (kraj): .....
- f) Please state which SIG you are a member:.....

## II.

- a) Title of event you wish to attend:.....
- .....
- b) Name and Address, Tel., Fax., E-mail of Organizer /if known/: .....
- .....
- c) The amount requested from SAUA/SATE: .....
- d) Other sources of financial support you have applied for Grant Committee:.....
- .....
- e) I am giving a presentation, please circle: YES / NO
- f) Title of presentation: .....
- .....
- g) Please circle the type of presentation: Talk Workshop Other/please state.....
- .....
- h) Other people presenting with me /give details/: .....
- .....
- i) Presentation has been accepted, please circle: YES /send copy of acceptance  
NO  
NOT KNOWN YET
- j) Summary of the Presentation /up to 100 words/ - please write on a separate sheet
- k) Have you presented the same topic before at a national/international conference/seminar/workshop (please circle): YES / NO  
If yes, give details (event, date, sponsor)
- .....



l) Have you ever presented other topics at a national/international conference, seminar, workshop (please circle) YES / NO

If yes, give details /topics, events, dates, sponsors-use additional sheet if necessary/:

.....  
.....  
.....

m) Have you ever applied for financial support from the SAUA/SATE? (please circle): YES / NO

If yes, give details /purpose, date, amount/:

.....

n) Have you ever received any financial support from the SAUA/SATE? (please circle): YES / NO

o) On a separate sheet, please answer the following questions:

- How do you think your participation at the above event will contribute to the improvement of ELT in Slovakia and/ or your region, school ?
- How relevant is it to our current situation?
- How will you and your colleagues benefit from your participation?
- How will you share the acquired information and/or knowledge with other teachers of English - members of the SAUA/SATE?

DATE: .....

Signature

Note:

Send the completed form to your SAUA/SATE regional representative. His/her address can be found in the most recent issue of the SAUA/SATE Newsletter. Coordinator will then comment on your application and it will then be passed on to the Bratislava Office for final approval. The Bratislava Office will notify you as soon as the decision has been made.

Comment of the SAUA/SATE Regional Representative:

Date: ..... Signature: .....

Final decision of the Grant Committee:

Date: ..... Signature: .....

## SAUA/SATE MEMBERSHIP APPLICATION FORM

First Name	Last Name	Titl
Home address -street	Town	Code
Home telephone/fax/E-mail	Region	
Employer /school,institution/	Phone/fax/E-mail	
Street	Town	Code

Dues are for membership through January 1 of the following year  
(Circle one amount below):

Paid in Jan., Feb. or Mar.: 200.- Sk    Paid in July, Aug. or Sep.: 100.- Sk  
Paid in Apr., May or June: 150.- Sk    Paid in Oct., Nov. or Dec.: 50.- Sk

### Special Interest Group (Circle 1 or 2)

**Membership includes the choice of one free SIG.**

**Fee for one or more SIGs is 50.-Sk per year for every other.**

Young Learner    ESP    Testing    Drama    Learner Independence

Please pay the fee to the account of SAUA/SATE, No 11485912/0900  
konšt. symb. 379, Var. symbol **Membership number**  
Slovenská sporiteľňa, a.s., krajská pobočka Bratislava, filiálka  
Záhradnícka 95

*Your cancelled check is your receipt. Send this form and copy of your  
check to: Božena Hrubčinová, Tupolevova 10, 851 01 Bratislava*

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

### Oznamy pokladníka SAUA/SATE

**Rok 2003 - výška členského príspevku 200.- Sk.**

Systém platenia členského príspevku:

- platí sa raz ročne, vždy k 1.1. nasledujúceho roku pre starých členov
- noví členovia budú platiť podľa obdobia prihlásenia/vid. rozpis v prihláške/
- ak starý člen zabudne zaplatiť príspevok a chce ho zaplatiť dodatočne v priebehu roka, je povinný uhradiť plnú výšku členského príspevku, t.j. 200.- Sk
- Upozornenie!** Aj napriek tomu, že sú Vám zasielané poštové poukážky, je pre Vás **výhodnejšie platiť bankovým prevodom !!!** Nezapadnite do správy pre príjmateľa uviesť Vaše meno a členské číslo!

## CONTRIBUTIONS

We welcome contributions from anyone involved in English language teaching. We would like to encourage Slovak teachers of English of primary, secondary and tertiary levels to contribute and we would be glad to receive any of the following:

- ◇ Practical teaching ideas
- ◇ Textbook, books and article reviews
- ◇ Comments, experiences and impressions from courses, conferences, seminars
- ◇ Information concerning events of interest to English teachers
- ◇ Questions regarding the teaching of English
- ◇ Letters and comments about Newsletter

We would appreciate if all, but especially longer contributions, are submitted on a diskette in WORD for Windows v. 6,7 format and be accompanied by a printout. Please note the document name and programme type clearly on the diskette. Diskettes will be returned to you. When sending a contribution, please provide your name, contact telephone number and address in case the need for clarification arises. Also, please provide brief details about your school / institution, job, title etc. Contributions should be sent to:

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**The deadline for the next issue is 15<sup>th</sup> April 2003**

## **NÁJDI SVOJU SPRÁVNU CESTU, MYSLI NA BUDÚCNOSŤ!**

Ponúkame Vám výborne zorganizované jazykovo-poznávacie kurzy pre školské kolektívy, v spolupráci so

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Kontakt: Mgr. Viera Bačová, Belinského 2, 851 01 Bratislava, tel. 02 / 62241317