

Springtime Wishes from the President

by Lina Vellucci

It's Springtime! It's a time of rebirth and renewal. It's a season of planning and that's what we are doing to make the most of TESOL Italy's 40th anniversary that we will be celebrating at our Annual Convention this year.

However, I also know from meeting so many teachers, that it is also a period when time-crunched teachers feel the burden of the winter and end of term commitments and so it's sometimes difficult to enjoy the Season.

I really wish we could all define those passions that recharge us the most, especially for our professional development, making some 'Me Time' to attend a seminar, join a TESOL Italy Local Group, a Book Club or just browse the Web to see what's going on in the field of language learning and teaching. Promoting education, quality language teaching.

In Wishing You All a Spring Full of Happiness and Good Times ...

I'd like to dedicate a poem that some of you might know, and that my students and I have enjoyed reading throughout the years. It's called 'Leisure' and was written in 1911 by the Welsh poet, William Henry Davies.

(continued on p. 5)



Food for thought From TESOL publications

The Value of "The 4 C's"

by

Franca Ricci Stephenson

Besides being teachers of English we have always considered ourselves educators, and as such we have been concerned with moving our students' education forward; we want to prepare them for our 21st century global society. We have known for some time that the four most important skills to be developed are

- critical thinking,
- communication,
- collaboration, and
- creativity

but perhaps it is time to dedicate new energies to go deeper into "The 4 C's" area, as *"teaching these skills effectively in the classroom has been a topic of discussion among educators for years."*¹

The latest article I found on this topic is *"The 4 C's of 21st century learning for ELLs: Collaboration"* by Erick Herrmann² published by TESOL English Language Bulletin on March 11, 2015. It is the third of a four-part series on teaching the four C's effectively to English Language Learners. *Critical thinking* and *Communication* were covered in previous issues of the Bulletin, and *Creativity* will follow.

As for developing *Critical thinking*, Erick Herrmann emphasizes the importance of incorporating higher-order

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thinking skills into our lessons, and the first step would be sharing all the learning objective with our students, from objectives related to the content, to communication and language objectives. We need as well to plan and explicitly teach higher-order thinking and problem-solving questions and activities.

As for developing *Communication*, we are reminded that *"Communication, essentially, is the transmission of"* (continued on p. 7)

¹Erick Herrmann, January 2015

² Erick Herrmann is an educational consultant specialized in teaching English learners, and he runs Academic Language Learning Institute, Inc.

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TESOL Italy, an affiliate of TESOL International, founded by Mary Finocchiaro, is a non-profit organization of teachers of English in Italy. Its purposes are to stimulate professional development, to disseminate information about research, books and other materials related to English, and strengthen instruction and research.

TESOL Italy organizes a national convention every year .

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TESOL Italy's mission is to develop the expertise of those involved in teaching English to speakers of other languages, and to foster professional growth and active participation in language teaching. Its mission includes promoting community understanding of the role of language in a progressively changing environment while respecting individuals' language rights.

- To achieve this TESOL Italy
- encourages access to and standards for English language instruction, professional preparation, continuing education and student programs;
 - links groups to enhance communication among language specialists;
 - produces high quality programs, services and products
 - promotes advocacy to further the profession.



From the editor

Crafting new scenarios for 21st Century learning

Daniela Cuccurullo

Most of the articles in this newsletter walk us through the process of developing new scenarios for 21st Century learning and provide us with plenty of ideas and examples to be implemented in our daily school activities.

There are endless possibilities for crafting scenarios: the first challenge comes from Stephenson's *Food for thought* and is meant to dedicate new energies to go deeper into "The 4 C's" area: suggestions for enhancing *collaboration, communication, creativity* and *critical thinking* entail connections between the content that needs to be covered and everyday life experiences, if we want to educate our students to be global citizens.

As well as developing the four C skills, we

can celebrate the English language *for its richness and for its power as a door opener to new jobs* (see Iraldo's column), to make it highly appealing.

Furthermore, a new *stimulus* comes from the mechanics of gaming as important and powerful strategies for influencing and motivating students, as La Torre suggests. A learning scenario based on gamification is one of the latest education trends teachers should know about.

In a nutshell, the point of a good scenario, and therefore a good learning path, is that it has relevance to the students – that it has real-world context.

Enjoy your reading!



Translation in Love

BLACK RIDERS AND OTHER LINES:

Reconsidered

by Marina Morbiducci



Many red devils ran from my heart
And out upon the page.
They were so tiny
The pen could mash them.
And many struggled in the ink.
It was strange
To write in this red muck
Of things from my heart.
— Stephen Crane

A week ago at the Centre Culturel Français in Rome, the volume *Modes and Facets of the American Scene. Studies in Honor of Cristina Giorcelli* (ed. Dominique Marçais, Ila Palma, Palermo-Roma, 2014, pp. 397) was launched. One of the essays therein contained is by Giuseppe Nori, and is titled “Child of Darkness: Stephen Crane and *The Black Riders and Other Lines*” (pp. 95-116). Professor Nori, a scholar of outstanding reputation, is also a translator, namely of Herman Melville’s *Bartleby* and Nathaniel Hawthorne’s *Wakefield*, among other works. In the above-mentioned essay on Stephen Crane, Nori draws attention to the poet’s profile, rather than the novelist’s one, as the case is more frequent when dealing with Crane’s literary value. He is in fact much more famous for his two novels *Maggie: A Girl of the Street* (1892) and *The Red Badge of Courage* (1893) which Ernest Hemingway did not hesitate to define “one of the finest books of [American] literature”. We read from Wikipedia: “Although recognized primarily for *The Red Badge of Courage*, which has become an American classic, Crane is also known for his poetry, journalism, and short stories such as *The Open Boat*, *The Blue Hotel*, and *The Monster*. His writing made a deep impression on 20th-century writers [...] and is thought to have inspired the Modernists and Imagists. [...] Poet and biographer John Berryman suggested that there were three basic variations, or ‘norms’, of Crane’s narrative style. The first, being ‘flexible, swift, abrupt and nervous’, is best exemplified in *The Red Badge of Courage*, while the second (‘supple majesty’) is believed to relate to *The Open Boat*, and the third (“much more closed, circumstantial and ‘normal’ in feeling and syntax”) to later works such as *The Monster*”.

The reason why we would like to reconsider Crane’s poetical works from a translational point of view is because we find his short, incisive, and vibrant lines extremely appropriate for translation classes in high school, and Crane’s overall personality also seems quite appealing to young students. Crane is unconventional in every aspect of his life and art, and his death, when he was only 28, after a very adventurous life, confirms his heroic aura.

Nori begins his essay with an epigraph which well depicts Crane’s iconoclast figure, even while still in his college years:

Once when he was called upon to recite in the psychology class, he argued a point with a teacher. The Professor sought to silence him by an appeal to the Bible: “tut, tut – what does St. Paul say, Mr. Crane, what does St. Paul say?” testily asked the old Professor. “I know what St. Paul says,” was the answer, “but I disagree with St. Paul.” Of course no Methodist college wants a student like that;

and young Crane wandered down to New York and got a job reporting on the *Herald*. (Elbert Hubbard, *The Roycroft Quarterly*, May 1896).

“ ‘Young Crane’ - Nori says - had drifted from one college to another, achieving notoriety as someone ‘who would rather fight than study’ and respect as the ‘best short-stop’ that the Syracuse baseball team ever had. Yet when in the fall of 1891 he failed to return to school and ‘wandered down’ to New York, he had already decided to forego his irregular life as a student and pursue a career in writing. If the anxiety of education was over, he was not finished with his quarrels.”

(Nori, quot., p. 95). Crane was, and is, considered a “rebel” and “fighter”, a novelist introducing a realistic and naturalistic sensibility in American literature, but not much attention has ever been devoted to him as a poet, and yet his lines came to him spontaneous: “that’s the way they come – in little rows”, Crane wrote to Hamlin Garland on April 1893, adding “all made up, ready to be put down on paper” (as remarked by Nori, quot., p. 96). So in 1895 the Boston publisher Copeland and Day printed his first collection of poems, *The Black Riders and Other Lines*. The Crane’s contemporaries: consisting in “strange little lines” which looked like “small skeletons of poetry” on the page [to put it with Mark Anthony De Wolfe Howe’s words, in “Six books of Verse,” *The Atlantic Monthly*, 77 (Feb. 1896)] his 68 compositions took shape in free verse, with no title, and numbered with Roman ciphers, with the whole text completely in small capital letters, all squeezed up to the upper part of the page, leaving a wide blank space below on the page: well, in our opinion, these unusual lines are doomed to last long in the memory of whoever happens to read them, just for their “surprising anomaly” and “masterly brevity”(Nori, quot., p. 99) and intense originality. According to Nori, someone considered Crane “the Aubrey Beardsley of poetry”, within a *fin de siècle* transatlantic paradigm; other critics saw him as a kind of “condensed” Whitman, or “amplified” Emily Dickinson, others again as a reincarnation of E. A. Poe. Whatever the point of view, it is doubtless that Crane infallibly attracts the reader.

Let’s consider the following poems:

<p>I</p> <p>BLACK RIDERS CAME FROM THE SEA.</p> <p>THERE WAS CLANG AND CLANG OF SPEAR AND SHIELD,</p> <p>AND CLASH AND CLASH AND CLASH OF HOOF AND HEEL,</p> <p>WILD SHOUTS AND THE WAVE OF HAIR.</p> <p>IN THE RUSH UPON THE WIND:</p> <p>THUS THE RIDE OF SIN.</p>	<p>I cavalieri oscuri vennero dal mare.</p> <p>Vi fu sbatter e cozzare di lance e scudi,</p> <p>E fragore e clamore di talloni e zoccoli,</p> <p>Urta selvagge e onde di capelli.</p> <p>Nello scontro in mezzo al vento:</p> <p>Infine, la cavalcata del peccato.</p>
<p>III</p> <p>IN THE DESERT</p> <p>I SAW A CREATURE, NAKED, BESTIAL,</p> <p>WHO, SQUATTING UPON THE GROUND,</p> <p>HELD HIS HEART IN HIS HANDS,</p> <p>AND ATE OF IT.</p> <p>I SAID, “IS IT GOOD, FRIEND?”</p> <p>“IT IS BITTER – BITTER,” HE ANSWERED;</p> <p>“BUT I LIKE IT</p> <p>BECAUSE IT IS BITTER</p> <p>AND BECAUSE IT IS MY HEART.”</p>	<p>Nel deserto</p> <p>Ho visto una creatura, nuda, bestiale,</p> <p>Che, rannicchiata a terra,</p> <p>Teneva il suo cuore tra le mani,</p> <p>E ne mangiava.</p> <p>Gli chiesi, “E’ buono, amico mio?”</p> <p>“E’ amaro – amaro”, mi rispose;</p> <p>“Ma mi piace</p> <p>Perché è amaro,</p> <p>E perché è il mio cuore”.</p>

<p>XLVI</p> <p>MANY RED DEVILS RAN FROM MY HEART AND OUT UPON THE PAGE, THEY WERE SO TINY THE PEN COULD MASH THEM, AND MANY STRUGGLED IN THE INK. IT WAS STRANGE TO WRITE IN THIS RED MUCK OF THINGS FROM MY HEART.</p>	<p>Molti demoni rossi uscirono dal mio cuore E finirono sulla pagina, Erano così piccoli Che la penna poteva schiacciarli, E molti si dimenavano nell'inchiostro. Era strano Scrivere in questa rossa fanghiglia Di cose che uscivano dal mio cuore.</p>
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We are providing the original texts with fronting translations by Luca Gini (<http://www.ilnaufragio.it>) (IBS e-book, 2013), but we think that it would be possible to ask the students to try their own versions, considering the fact that the lexicon is quite simple, and the syntax practically inexistent. The words are like strokes on a canvas. On the contrary, what is extremely intense and energy-loaded is the rare associations of images: in poem number I the juxtaposition of the black riders, coming from the sea, with sin, coming from the wind in frantic whirls of dynamism, is like a battery of encompassing power; in poem III what strikes us is the lymph of the heart, held in his own hands, which opposes the dryness of the desert with the liquidity of the blood, blood which tastes very bitter, but also very pleasing, almost with cannibal desire; and, finally, in poem XLVI, we are impressed by the redness of the tiny demons, popping out from the heart and landing on the white page, after a full immersion in ink –the instrument of writing. Let's not forget it: translation is re-writing... and comes from heart&mind conjoined!

**Springtime Wishes
from the President**

(continued from p. 7)

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs,
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight
Streams full of stars, like skies at night.

No time to turn to beauty's glance
And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care
We have no time to stand and stare.



Food for thought

by Franca Ricci Stephenson

(continued from p.1)

information, including feelings, thoughts, perceptions, expectations, commands, attitudes, knowledge and more. Skills such as explanation and negotiation are vital in the classroom, and will be increasingly so in the job market our students will face.[...] we must teach students effective communication skills as a life skill that will benefit them in their school career as well as in their future professional careers. Communication skills in the 21st century include active listening, use of academic or formal language, nonverbal communication, effective writing, speech delivery (including rate, volume and enunciation), argumentation, citation of effective reasoning and evidence, and more”

As for developing **Collaboration**, which is strictly connected to Communication, we, as teachers of English, have the hard task of teaching our students to work in groups with appropriate and effective rule, since teachers of other subjects hardly ever do it. It's in our classrooms that students learn to appreciate that “two heads are better than one”.

“As a 21st century skill, collaboration entails more than just working together. In order to be successful, students today must demonstrate flexibility and compromise as they work to achieve a common goal and a sense of shared accountability. At the same time, they celebrate individual goals and accomplishments, and plan, practice, implement, evaluate and revise actions or strategies[...]The importance of collaboration in today's society is clear, and is demonstrated throughout history. When people work together to achieve a common goal or to solve a problem, deeper learning, new and innovative products, and mutual benefits arise.”

So, now the challenge is building the “Four Cs” into our English Language teaching: let's handle it with competence and enthusiasm.

March 2015



Games in Schools 2nd Round

A new exciting MOOC for teachers exploring the potential of games-based learning in schools.

The course will examine the opportunities but also challenges offered by integrating games into teaching and learning and will provide practical examples of gaming tools and activities to use in daily teaching practice. The course is presented by Ollie Bray, a former teacher and current school principal who has received numerous awards for his work in the field of technology enhanced learning. The course is being run jointly by [European Schoolnet](http://www.europeanschoolnetacademy.eu) and [ISFE](http://www.isfe.eu) (The Interactive Software Federation of Europe) and is entirely free. It is open to anyone who is interested in the topic but is primarily aimed at practising teachers.

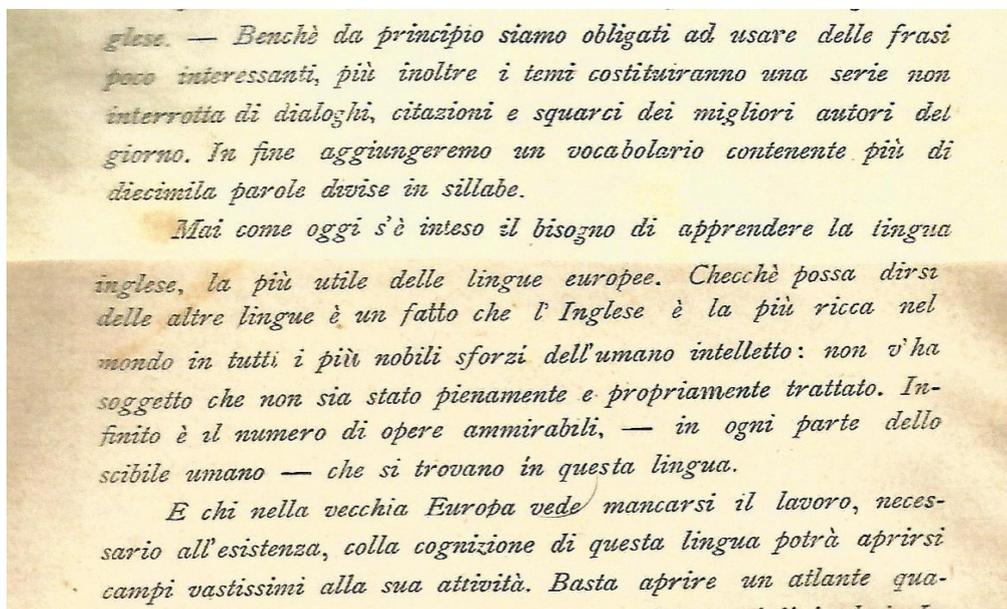
Enroll here: <http://www.europeanschoolnetacademy.eu/web/games-in-schools-2nd-round/course>

The way they learned

by Anna Rosa Iraldo

In the second part of the introduction to the 1896 English grammar book (see previous Newsletter) the English language is celebrated for its richness and for its power as a door opener to new jobs.

Is it farfetched to see a similarity with today's young people's migration in search for an adequate job? Is there "in nuce" the same awareness that "Skills such as explanation and negotiation are vital in the classroom, and will be increasingly so in the job market our students will face".?(see *Food for Thought* article in this issue)



Which is “the information, including feelings, thoughts, perceptions, expectations, commands, attitudes, knowledge and more” (see *Food for Thought*) contained in “...una serie non interrotta di dialoghi citazioni e squarci dei migliori autori del giorno”?

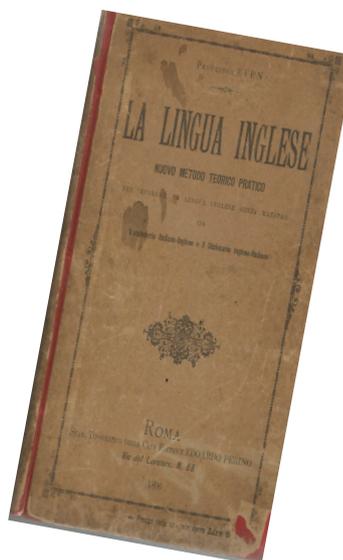
The answer is to be found in a few model sentences in the chapter “I pronomi” – in this case relative pronouns - which, while showing the use of pronouns, assert the values, beliefs and feelings of the time in such matter as honesty, women, friendship, education, and so on.

He that acts wisely deserves praise
Modesty is a quality that highly adorns a woman
“Because” is a woman's reason.
They that (who) reprove us may be our best friends
From every-thing that (which) you see, derive instruction
Happy is he who limits his wants to his necessities

No negotiation or explanation!
 And to finish let's read the last example.

On a scolding woman

Here lies, thanks God, a woman who
 Quarrelled and stormed her whole life through;
 Tread gently on her mouldering form,
 Or else you'll rouse another storm.





Web Watch

by Esterina La Torre

Gamification



The term gamification seems a recent addition to our vocabulary but, actually, it is not so new as it was first used by Nick Pelling, a British game developer, in 2002. The concept in itself is interesting, applying the mechanics of gaming to nongame activities, it is an important and powerful new strategy for influencing and motivating groups of people and it can help to change people’s behaviour. Gamification works in many different contexts, in some it is more effective, in others it has limits. It was first used in business context in order to drive participation and engagement, then it was applied to almost everything: surveys, emails, social networks and, of course, it was taken into consideration in the educational field where pioneers are trying to apply it for different reasons, first of all to motivate students. Lots of studies demonstrate there are positive game elements that can facilitate learning, critics find many weaknesses and limits, here is a list:

 <ul style="list-style-type: none"> • Positive +++++ • Motivational • Immediate feedback • Easy to understand • Opportunities for mastery, and level up • Social connection • Students ownership of their learning • Freedom to fail and try again • Chances to increase fun and joy in the classroom • Making learning visible • Providing a set of subtasks and tasks 	 <ul style="list-style-type: none"> • Negative ----- • Full of distractions • Difficulties to get teacher feedback • It is not considered a serious approach to education • Time consuming • Often isolating • Pulls learners from other skills • Frustrating • Repetitive
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The idea of using games for learning is not new in fact teachers have been adapting games for a long time, so what is new now? Is it anything about E-Learning? We need to understand that adding flash games to our blogs is not “Gamification”. Anyway, if you want to know something more and have questions like : what can you learn from playing games? Which games? How can games change learning? Visit this site ed.ted.com/on/uk36wtol

If you want to follow an online free course about “Gamificaton”click here <https://iversity.org/en/courses/gamification-design> or here <https://www.openlearning.com/courses/gamify>

TESOL Italy groups

REQUISITI PER IL RICONOSCIMENTO

Scrivi per inserire testo



Si raccomanda a tutti i colleghi impegnati o che intendono impegnarsi nella costituzione di un gruppo provinciale TESOL Italy di inviare all'Executive Committee la seguente documentazione:

1. Elenco nominativo degli iscritti (minimo cinque), con allegata fotocopia della ricevuta del relativo versamento sul c/c postale n. 15774003 intestato ad Associazione TESOL Italy, Via Boncompagni 2, 00187 ROMA.
2. Verbale dell'assemblea costitutiva del gruppo da cui risultino l'elezione e il nome di un Coordinatore.
3. Programma delle attività che il gruppo intende svolgere nel corso dell'anno scolastico.
4. L'Executive Committee, preso atto della documentazione prodotta dal gruppo, si riunisce per deliberarne il riconoscimento ed invia successivamente il testo della delibera al Coordinatore.

Il Coordinatore del gruppo TESOL Italy rappresenta a tutti gli effetti l'Associazione nell'ambito della provincia in cui il gruppo svolge la sua attività ed è tenuto a presentare una relazione annuale in sede di National Committee.

I membri del Consiglio di Presidenza e la Segreteria di TESOL Italy sono a disposizione per qualsiasi eventuale richiesta di ulteriori informazioni.

La collega incaricata dall'Executive Committee del coordinamento nazionale dei gruppi è Maria Grazia Maglione (e-mail: grazia.maglione@gmail.com).

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TESOL Italy's 40th Annual National Convention 2015

13-14 November

40...and Moving On...



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