

An English language club on global
education for 6th graders:
A teacher's handbook

Master's thesis
Leena Kärkkäinen

University of Jyväskylä
Department of languages
English
April 2013

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Leena Kärkkäinen	
Työn nimi – Title An English language club on global education for 6th graders: A teacher's handbook	
Oppiaine – Subject Englannin kieli	Työn laji – Level Pro gradu-tutkielma
Aika – Month and year Huhtikuu 2013	Sivumäärä – Number of pages 56 + 1 liite (110 sivua)
<p>Tiivistelmä – Abstract</p> <p>Globaalikasvatus kuuluu jokaiselle – niin lapselle kuin aikuisellekin – eritoten siitä syystä, että globaalissa maailmassamme vieraisiin kulttuureihin törmääminen ja yhteistyön tekeminen vieraita kulttuureita edustavien ihmisten kanssa on välttämätöntä. On siis tärkeää, että koululaiset oppivat suvaitsemaan ja arvostamaan vieraita kulttuureita. Suvaitsemattomuudesta vieraita kulttuureita kohtaan on kuitenkin lähiaikoina keskusteltu paljon suomalaisessa mediassa. Myös kielten lukumäärä, joita nuoret valitsevat koulussa on laskenut, vaikkakin vieraita kieliä opiskellaan kouluissa prosentuaalisesti yhtä paljon kuin ennenkin. Vaikka vieraiden kielten tunneilla usein tutustutaankin vieraisiin kulttuureihin, pelkkä kieleen ja siihen liittyvään kulttuuriin tutustuminen eivät riitä takaamaan sitä, että oppija myös aidosti tulisi ymmärtämään ja arvostamaan vierasta kulttuuria.</p> <p>Tämä pro gradu-tutkielma keskittyy suvaitsevaisuus- ja globaalikasvatukseen vieraiden kielten oppimisen yhteydessä. Jotta aiheesta olisi konkreettista hyötyä, loin materiaalipaketin – tarkemmin ilmaistuna opettajan käsikirjan – globaalikasvatukseen keskittyvää englanninkielistä kielikerhoa varten. Vastaavanlaista ei ole tietääkseni aiemmin tehty alakoulun 6-luokalle. Materiaalipaketin tarkoituksena on opettaa oppilaille vieraiden kulttuurien arvostusta englantia puhuvan maailman kontekstissa.</p> <p>Materiaalipaketti koostuu kahdeksastatoista tuntisuunnitelmasta tehtävien ja materiaaleineen, joiden pohjalta opettajan tulee pystyä järjestämään ja opettamaan kielikerhon tunnit. Materiaalipaketin alussa on myös johdanto, jossa opettajalle annetaan ohjeita materiaalipaketin käyttöä ja tuntien pitämistä varten. Materiaalipaketti on jaettu kuuteen osioon, joista jokainen koostuu kolmesta 45 minuuttia kestävästä kerhokerrasta. Jokaisen osion alussa on lyhyt johdanto osion teemaan. Ensimmäinen kuudesta osiosta käsittelee kielikerhoon perehdyttämistä kun taas viimeisessä osiossa käydään läpi jo käytyä kielikerhoa. Toinen, kolmas, neljäs ja viides osio ovat maakohtaisia – joista kaikki ovat maita, joissa englantia on vähintään yksi virallisista kielistä – johonkin yleisempään teemaan liitettynä.</p>	
Asiasanat – Keywords Global education, CLIL, material package	
Säilytyspaikka – Depository Kielten laitos, JYX	
Muita tietoja – Additional information	

TABLE OF CONTENTS

1. INTRODUCTION	6
2. FOREIGN LANGUAGE LEARNING IN FINLAND	8
2.1. General information and statistics on foreign language learning in Finland	8
2.2. Club funding as a part of the POP-programme by the National Board of Education	10
3. CRITICAL PEDAGOGY AND GLOBAL EDUCATION	12
3.1. The importance of critical pedagogy and global education in teaching elementary school children.....	12
3.2. Global education	13
3.3. What is critical pedagogy?	17
4. COMMUNICATIVE APPROACHES TO LANGUAGE LEARNING	21
4.1. The teaching methods used in the material package.....	21
4.2. The Communicative Method.....	23
4.3. The Cooperative Method.....	25
4.4. Drama education and its application in Finland.....	29
4.5. Content and Language Integrated Learning vs. Language Immersion	33
4.5.1. Language immersion.....	34
4.5.2. Content and Language Integrated Learning.....	37
5. THE AIMS, TARGET GROUP, CONSTRUCTION AND CONTENTS OF THE MATERIAL PACKAGE	42
6. DISCUSSION	45
BIBLIOGRAPHY	47
APPENDIX: Global education in English: A teacher's handbook.....	56

1. INTRODUCTION

To prepare young children for their lives in this ever-globalising world, tolerance and global education become crucially important. Even though tolerance and global education should not only be targeted at young children but at all people no matter what their age, it is important that children are introduced to both of them at a fairly young age. It is quite common that in elementary schools pupils often learn about foreign countries and their cultures during the lessons where they learn foreign languages. This, however, does not automatically guarantee that pupils will actually genuinely learn to tolerate and appreciate the foreign culture in question.

This paper focuses on tolerance and global education in foreign language learning. In order to establish something concrete on the subject, a material package for an English language club based on global education in the form of a teacher's handbook was created. The motives behind creating this material package were several, and one of the main reasons was that Finnish pupils choose to study a fewer amount of foreign languages than they used to, which means that the range of foreign languages Finnish youngsters are able to speak at the end of elementary school is narrowing down. The second motive was that intolerance and racism are growing in Finland, which shows a great need for global education and the importance of emphasising tolerance and respect of other cultures in language teaching. The third reason for creating this material package was that as the government has been aiding school club funding, the time for creating a material package for a language club is very appropriate. To my knowledge no tailored material package for a language club has been created before, which is why I decided to design a material package that teachers could use as a handbook.

It would not be at all presumptuous to say that foreign language teaching in Finland needs to be increased as, according to the Association of Finnish Language Teachers (SUKOL: Statistic information on language choices 2011), foreign languages are studied less and less both in Finnish elementary and upper secondary schools although English and Swedish seem to hold their position as the two most studied foreign languages. This is quite worrying because sometimes foreign language lessons are the pupils' only source of global and tolerance education. As a matter of fact, the cultural skills pupils should learn already exist in the national curriculum for elementary school. According to the national core curriculum (OPS 2004) cultural skills such as recognising that certain values are bound with certain cultures and that even though cultures are different it does not mean that one culture is any better than another, are

held very high. However, regardless of these goals, the Finnish society does not tolerate ethnicity as well as it should. Thus, the outcomes of language teaching which the national core curriculum aims at seem to be failing at places. Westerback (2011) reports that teachers who teach Finnish in elementary schools frequently come across enmity and intolerance while reading their pupils' essays. The topics that are related with enmity and general negativity are immigrants, different people, and the fact that learning Swedish at school is obligatory as it is Finland's other national language. (Westerback 2011.)

When learning a foreign language, it is of course important for the learner to get acquainted with the grammatical and lexical features of the language. However, it should not be forgotten that a language always has a cultural context. Thus, introducing the learner to the cultural aspects associated with a foreign language is also vital if one wishes to learn how to use a foreign language properly. Nevertheless, merely *introducing* the learners to a new culture is not enough since that is what has been done in schools all over Finland for years now. Regardless of this fact, a general acceptance and tolerance of different cultures has not been reached – even by Finnish politicians. Merely teaching pupils about the cultures connected with the foreign language, and what is characteristic for these cultures does not mean that the pupils will learn to respect and understand the people and the culture the language represents. Since language and culture walk hand-in-hand, pupils need not only learn the language itself but they also need to *get inside* the culture; i.e., they must learn about the customs of the native speakers, what kind of world and society the language being learnt represents, and most importantly, why that world and society are no worse nor better than the world *we* represent but simply different and valuable as they are.

This paper consists of two parts, the first being the theory part and the second the material package. The theory part of this paper consists of six chapters, including the introduction. The introduction is followed by the second chapter, which focuses on foreign language learning in Finland. The third chapter concentrates on critical pedagogy and global education and their relevance to the material package. The fourth chapter introduces the several communicative approaches of language learning which are used in the material package. The fifth chapter explains in more detail the function and construction of the material package. The discussion finishes off the theory part of this paper. The material package comes after the theory part and can be found under the appendix. The material package is a teacher's handbook with a focus on global education, including eighteen lesson plans with the required materials.

2. FOREIGN LANGUAGE LEARNING IN FINLAND

2.1. General information and statistics on foreign language learning in Finland

This chapter takes a closer look at the current situation of foreign language learning in Finnish elementary schools. According to the Ministry of Education and Culture (2011), the changes in our society and working life add to the expectations towards the language skills of Finnish people. The evolution of globalisation and the increased mobility demand versatile language skills. Studies also emphasize the importance of language learning which a child has begun early. The development plan for education and research for the years 2007-2012 states that the major factor in international know-how are good and versatile language skills, the foundation of which is created in elementary schools. Thus, according to the programme established by the second government led by the former prime minister, Matti Vanhanen, the Finnish education system is to be developed so that it can answer the challenges globalisation has created for the country. This means that language programmes in elementary instruction are to be promoted by investigating the language selections schools are offering, and taking care that the language choices the pupils have made are carried through by diversifying the language programmes of schools, by developing the quality of language instruction and by enhancing 'language immersion' activities. (The Ministry of Education and Culture.) Explained by the University of Vaasa (2008), language immersion means instruction that is mostly taught in a foreign language the pupils do not have much contact with in their everyday life. Furthermore, language immersion is believed to enhance the acquisition of a foreign language with the help of appropriate, situational communication. (University of Vaasa 2008.)

As can be seen on the Association of Finnish Language Teachers' website (SUKOL: Basic information on language choices 2011), the opportunities for pupils to study foreign languages in schools are rather good and versatile. The learning of the first foreign language, which is obligatory, is normally begun in the third grade. This language is called the pupil's 'A-language' and usually it is English. However, some pupils may already have started their A-language in either first or second grade. Either in the fourth or the fifth grade, the pupil may choose to begin another A-language if s/he wishes to, thus it is optional. Another obligatory foreign language, which is called a 'B-language' – and is commonly Swedish – starts in the seventh grade. In the eighth grade a pupil may start to learn another, optional, B-language if s/he wants to. In upper

secondary school a pupil can choose a third B-language and like the second B-language, it is also optional. The most studied foreign languages in Finnish schools are Swedish and Finnish (depending on whether one's mother tongue is Swedish or Finnish), English, German, French, Russian, Spanish and Italian. (SUKOL: Basic information on language choices 2011.)

Statistics put together by SUKOL (2011) show that in upper secondary school the number of pupils studying three foreign languages has decreased. In 2000, 48.6% of the pupils studied three foreign languages but in 2009 the number had decreased to 40.1%. However, the number of pupils studying two foreign languages between 2000 and 2009 increased by 14.1%. These figures show that pupils have decided to go for two foreign languages instead of three, which minimizes the number of foreign languages they are able to speak by the end of their school years. (SUKOL: Statistic information on language choices 2011.) Such a trend in the foreign language learning in Finnish schools is alarming because it cannot cater for the demands globalisation is setting for our pupils, like the Ministry of Education and Culture has stated. In order for our pupils to become experts of international know-how, they need to study more than only two foreign languages. This is not merely because of the obvious reason, i.e. more extensive and better language skills, but also because language and culture are naturally interwoven, and pupils are also to learn more about other cultures in order to be able to respect and appreciate them, and live in balance with members of other cultures. As Kaikkonen and Kohonen (2000:7) have suggested, globalisation has led to a way of thinking which considers language instruction as a fundamental part of an individual's socialization towards international interaction. Furthermore, they state that foreign language teaching unites the goals of learning about language and culture, the goals of communication between different cultures and those socio-emotional goals such as respecting unfamiliarity, goals of tolerating and accepting disparity, developing empathy, the developing of a learner's identity and the augmentation of endurance of diversity in interpretation.

Thus, there is a need both for increased language skills and global education, and language teaching should embody both of these needs. A language club would be an excellent way to guide pupils further on the road of appreciating and dealing with globalisation in addition to feeling respect and enthusiasm towards foreign languages. One must note, however, that the ideal solution would be to implement global education into the national curriculum as its own subject, which unfortunately has not yet been considered necessary by any Finnish government.

2.2. Club funding as a part of the POP-programme by the National Board of Education

Compared to the school club culture in the United States, for example, the amount of clubs, societies and extracurricular activities Finnish schools have to offer are much fewer. In 2008 the National Board of Education decided to improve the social activities, such as societies and clubs, schools in Finland have to offer to their pupils. Improving club activities was a part of a larger programme, called POP (in English: Improving Elementary Education). Education providers have been able to apply for special funding from the government in order to improve club activities in schools. The overall aim of the programme is to both develop and expand the quality of clubs and societies – as well as to diversify and solidify them in municipalities. The club activities are free for all pupils and attending them is optional. (The National Board of Education 2012). The aims of developing social activities in schools are to offer all students versatile, supportive off-school activities, which not only support a child's growth but are also established as a permanent part of a youth's afternoon. One of the further aims of the National Board of Education is to deepen the modes of co-work between schools and parents. From the year 2011 till 2012, an estimate of the amount of pupils taking part in a club activity of some kind was around 300,000, and the amount of different clubs and societies was around 25,000. (Edu.fi 2011)

Since the focuses of clubs and societies that the National Board of Education is funding have not been specified, education providers are able to be creative with their ideas about plausible club activities and societies. Thus, a language club on global and cultural education would be a good choice for schools that wish to invest in tolerance and global education in the form of an extracurricular language club. Tolerance and global education may also encourage pupils to study more foreign languages in the future because it might make them interested in other cultures. Making sure pupils choose to begin studying other foreign languages during their compulsory school years is very important as the studying of foreign languages in Finland has been decreasing, only English and Swedish holding their positions as the most studied foreign languages in elementary schools (MTV3 2010).

Even though the language club material package in question is to be conducted in English, it could be realised in another foreign language as well as long as some of the tasks are modified and the focus countries changed into more suitable ones. However, as English is the lingua franca of the world today, the English language is also a perfect

example of a highly multi-cultural language that unites an immense amount of native and non-native speakers all around the world. After all, Nyysönen and Rapakko (1993:9) explain that English already represents many cultures and it can be used by anyone as a means to express any cultural heritage and any value system. In addition, as the fundamental aim of this language club is to show pupils how important it is to know about different cultures and to value them just as we value our own culture and language, instead of having the foreign language and its linguistic complexities as a starting point of the club, the teacher of the club does not have to be a language expert – as long as s/he has excellent English skills. Therefore, the possibility of actually establishing the club would not be as hard as it does not necessarily have to be led by one of the language teachers of the school, possibly already overloaded with other work and responsibilities. One must note, however, that due to ethical reasons, the teacher of the club should be an adult since s/he is going to work with children. Also, it would be better, if the adult leading the club has studied pedagogy and has good teaching skills, which are vital if the most important message of the club is to be passed on to the children, i.e. the message of global education's importance.

The aims of global education and critical pedagogy are discussed further in the next chapter.

3. CRITICAL PEDAGOGY AND GLOBAL EDUCATION

3.1. The importance of critical pedagogy and global education in teaching elementary school children

Seelye (1988:29) states that all people are ultimately alike in their basic needs but the different ways of going about fulfilling their basic needs, such as eating and making new friends, frequently puzzle and sometimes even alienate those people who are looking into another culture from the outside. Thus, it is not surprising that some children, and/or their parents, may feel negatively towards people who represent different cultures because the ways things are done in these cultures might seem different and strange. (Seelye 1988:29.) Therefore, miscommunication and misunderstandings due to ignorance of other cultures may lead to negative feelings, prejudice and even racism. Educators should also be aware of the fact that as they teach, they both consciously and subconsciously transfer their personal values and conceptions of the world to their pupils and students. This is hardly positive, especially if such a teacher is teaching young pupils because stereotypes are easily transferred. As Kaikkonen argues (1994:87-88), it is actually rare for a human being to think individually and make notions of the world at least to some extent non-stereotypically. The skill of thinking outside the box and being open to other cultures and its representatives not only in a cognitive but also in an affective way – that is a part of a person's gestalt – is the outcome of a long learning process that begins in a person's early childhood. (Kaikkonen 1994:87-88.) Therefore, it may be more effective trying to influence young children and helping them understand and appreciate the value and importance of other cultures. Naturally, affecting the views of older pupils is also something educators should strive towards.

Kincheloe (2004:8) explains that education is always a political activity and the decisions made in higher levels of educational institutions often privilege students from dominant cultural backgrounds, simultaneously undermining the interests of those who do not belong to the dominant group. Along the goals of critical pedagogy, teachers should, however, try not to carry on privileging the privileged but instead take into consideration and acknowledge all those pupils and students in their classes who are coming from different ethnic backgrounds. All in all, teachers should in their conduct show appreciation and respect towards other cultures as they are living examples for their pupils and students. This is why critical pedagogy is something every teacher

should value and accept as a vital part of their teaching because, according to Kincheloe (2004:9), it embraces multiculturalism and focuses on the subtle workings of racism, sexism, class bias, cultural oppression and homophobia. This is, however, easier said than done, as trying to monitor one's own behaviour from an objective point of view might not come easy to everyone. Moreover, Bartolomé (2003:417) explains how it is fundamental for educators to recognise that no one language or set of life experiences should be placed above others, though in our minds we might create preferences for certain social values. Thus, in order to teach their pupils critical thinking skills so that they can become critical thinkers – which is what all teachers ought to strive towards – teachers should not take anything for granted but instead also critically evaluate their own teaching and the values that are embodied in curricula, so that they can break down prejudice better and are able to teach their pupils about multicultural values and why they ought to be embraced.

As the main aim of the language club is to teach pupils about the values of global education through a foreign language, global education needs to be explained in more detail, which is done in the next chapter 2.2. However, I also think that critical pedagogy needs to be discussed in this paper because critical pedagogy is a useful tool in helping understand global education and in observing ourselves and our own stereotypical thinking better, which we often may not even acknowledge. This is also the case with many pupils. Furthermore, critical pedagogy could be seen as *the* pedagogical movement, from which other pedagogical movements aiming at social equality in schools have come to be, such as global education, multicultural and intercultural education, tolerance education etc. Thus, as this material package is a tool for those eventually organising the language club, in my opinion it is crucial that the organisers know at least something about critical pedagogy as the roots of global education actually lie in social critique. The history and aims of critical pedagogy are explained in chapter 2.3.

3.2. Global education

Global education and critical pedagogy can be seen to walk hand-in-hand as they share many goals: Both critical education and global education not only aim at teaching pupils and students about cultural differences and tolerance but also about other important matters that are closely connected with a globalised world, such as critical media literacy and every individual's human rights (The Service Centre of Development

Cooperation Kehä ry. 2011). In this chapter, the history of global education in Finland, how it came to be and where it derives from, is explained in more detail in addition to some of the many definitions for global education. Also the benefits and downsides of global education are discussed.

Global education, like critical pedagogy, can be understood in many different ways, for it is a very wide concept. According to Talib and Loima etc. (2009:8), Hannele and Matti Cantell claim that global education is an avenue in schooling, which makes the education of pupils and students into active local and global citizens possible. They also argue that the exposure of students to sustainability and common humanity will not only make them more aware of the realities in other parts of the world but will also give them encouragement and hope of a better world. On the history of global education, Lampinen (2009:12) explains that in the 1970s and 1980s the term *global education* – then still called *kansainvälisyyskasvatus* in Finnish, which could be translated as ‘international education’ – was used to interconnect several different concepts and themes of education, such as peace education, tolerance education and media education. In the 21st century, however, global education in Finland began to be called *globaalikasvatus*, which has come to be used as a hypernym for all the different concepts and themes of education that can be classified as parts of global education. Still, the terms *kansainvälisyyskasvatus* and *globaalikasvatus* continue to co-exist in Finland. The different terms and areas of education, such as peace education and tolerance education, can thus be treated as their own specialised units or concepts of education but also as branches of global education. As a result, the concepts are all intertwined and overlapping. (Lampinen 2009:12.) However, some think that the difference between *kansainvälisyyskasvatus* and *globaalikasvatus* is more explicit. Kivistö (2009:108) argues that *globaalikasvatus* has actually taken the place of *kansainvälisyyskasvatus*, which was a part of Finland’s reformed comprehensive school ever since the 1970s. *Kansainvälisyyskasvatus* – ‘international education’ in English – concentrated more on raising the pupils to be more international and giving them information about other cultures, especially those of developing countries, in addition to the strengthening of solidarity between nations. *Globaalikasvatus* took the place of *kansainvälisyyskasvatus* in the 21st century and it aims at raising people to global responsibility and sustainable development. (Kivistö 2009:108.)

Global education in Finland has changed in many ways during the past decades. For example, the aims of global education have changed as for the names used for global education in Finnish (first called *kansainvälisyyskasvatus* and now *globaalikasvatus*).

Lampinen (2009:13) continues by explaining that in the 70s and 80s global education was in practise very much based on information and facts. However, in the level of official documents the development of peoples' attitudes and skills were also considered very important. In global education the shift from a change in a person's way of thinking and level of knowledge to a change in a person's behaviour and understanding of the world, however, has been actualised gradually. This means that the agenda of global education is no longer to create an individual who can collect accurate information efficiently and observe the world from an objective point of view, but rather to create an individual who is ready to take the role of an active agent in the world. (Lampinen 2009:13.)

Melén-Paaso and Koivula (2009:166), however, claim that international education in Finland was transformed into global education in the 1990s. They argue that the recession of the 1990s resulted into a new perspective in international education because during the recession the critical eye of observation turned toward our own nation. It was realised that just one single individual had much more influence in the global level than it was previously thought. Furthermore, as internationality grew in the streets of Finland in the early 1990s due to a larger amount of immigrants, conflict was bound to arise between Finns and the immigrants, which was widely dealt with in the media. The importance of tolerance and the prevention of discrimination became important topics, and it was decided that global education should take on the challenge. Ever since global education has both promoted intercultural understanding and also encouraged the individual to become aware of her/his own attitudes and prejudices. (Melén-Paaso and Koivula 2009:166.) Lampinen (2009:11-12) also notes that global education is the right of all citizens and because attitudes change gradually, it is important that global education in all school levels, and even later in the work place, is not forgotten.

As can be concluded, even experts are not exactly unanimous about the history of global education, and even its meaning seems to be somewhat varied. When global education is mentioned in this paper, I refer to what the Maastricht Congress on Global Education discussed in 2002, i.e. that "Global Education is education that opens people's eyes and minds to the realities of the world, and awakens them to bring about a world of greater justice, equity and human rights for all". Furthermore, "Global Education is understood to encompass Development Education, Human Rights Education, Education for Sustainability, Education for Peace and Conflict Prevention and Intercultural Education; being the global dimensions of Education for Citizenship". (Maastricht Declaration on Global Education 2002, as quoted by O'Loughlin and

Wegimont 2003:13.) The reason why I rely on the Maastricht Congress's definition because it takes global education's all aspects into consideration – showing that global education is a multidimensional branch of education – in addition to setting a clear and humane goal.

The Maastricht Congress in 2002, being a Europe-wide education congress, clearly showed the direction of language teaching European countries have been aiming at ever since, which is that of global education. Thus, language teaching ought not only to concentrate on a language and its grammatical complexities, but also on the culture encompassed in the language. Most importantly, the people learning a foreign language should also understand the foreign culture on a deeper level because in doing so they learn to understand and tolerate the differences between their own culture and that of the language they are learning, in addition to the espousing of human rights and equality between people. Nevertheless, even though education today has embraced these aims, modern education has not reached everyone; nationalist parties are gaining a considerable amount of popularity in many European countries, Finland being one of them (Shah, R. 2011). In addition, today racist talk seems to be tolerated more than it has been tolerated before, not only in Finland but also in France and Holland as well, which is something Finland's former president, Tarja Halonen, is worried about. The president has also said that reporters, priests, politicians and teachers, who have the ability to influence many people due to their public professions, should use their power in order to embrace the values of tolerance and acceptance. (YLE 2011.) Furthermore, Haatainen (2004:7-8) says that the events of September 11th 2009 in America have had most worrying consequences. The mobility of people worldwide has not decreased, but barriers between different cultures have been created both consciously and unconsciously. These barriers of prejudice and fear, Haatainen continues, are used to instigate national conservatism and this should be taken very seriously. It is crucial that the theories which claim that the differences between cultures are too great to overcome are proven wrong. (Haatainen 2004:8-7.) The role of teachers as foremen and forewomen is thus very important when it comes to the implementation of Europe-wide education, which follows the road towards tolerance and other aims global education represents.

Even though there is no denying that global education is very important, the fact is that there is no one and only way of organising it, which raises critique. Little bits and pieces of global education here and there do not guarantee a successful change in people's attitudes, and one language club concentrating on global pedagogy certainly

cannot be extremely influential in the bigger picture. However, one has to start somewhere and this material package should also be taken as an example of how to implement global education in a typical school subject such as English. After all, global education is something that touches all school subjects, the only problem being that teachers seem to be unaware of the methods of how to apply global education into their own subject.

Moreover, personal experiences of for example living in a foreign country or actually dealing and interacting with immigrants is usually the key to changing one's world view. Even though it is possible to teach pupils global education and tolerance, the key to a deeper understanding of globalisation and acceptance is personal experience. Furthermore, even though global education tends to concentrate on pupils, it is also important that all teachers embrace global education and take it into account in their classes, no matter if they are teaching languages, mathematics or history. As Lampinen (2009:10-12) states, implementing global education is not some extra commitment for the ones who are interested in it but a central factor in the work ethics of all those working in the field of education. It should also not be forgotten that global education is the right of all citizens. As one of the aims of global education is to make the people of the world carry responsibility of world events, this can hardly be expected to happen if only school children are taught about the correlation between our actions and their consequences in the world. (Lampinen 2009:10-12.)

After this introduction to global education, critical pedagogy – which is closely aligned with global education – is represented more thoroughly.

3.3. What is critical pedagogy?

Critical pedagogy has quite a long and interesting history with influential contributors not only from the United States but from countries such as Canada and Brazil, where Paulo Freire started his career as a critical pedagogue. Critical pedagogy has its roots in critical theory, which, according to Kincheloe and McLaren (2002:87) refers to a theoretical tradition developed by the Frankfurt school in the 1930s. The Frankfurt school consisted of a group of writers, such as Max Horkheimer, Theodore Adorno and Herbert Marcuse, who were connected to the Institute of Social Research at the University of Frankfurt and were influenced by the devastation World War I had caused in Europe. As the Nazis came into power leaving not much space for critique, these critical theorists left for the United States, where they produced their most important

works, after of which Adorno and Horkheimer returned to Germany in 1953 to re-establish the Institute of Social Research. (Kincheloe and McLaren 2002:87-88.) One could, therefore, say that without critical theory, critical pedagogy perhaps never would have been developed or at least it would not be what it is today.

During the twentieth century in the United States, critical pedagogy was loosely evolved out of a need to develop coherence to the theoretical background of radical principles and beliefs, which contributed to a progressive and emancipatory idea of democratic schooling. Thus, one could say that critical pedagogy was an attempt to introduce divergent views and perspectives so that radical educators could better engage critically with the consequences of capitalism and gendered, radicalised relations on the lives of students coming from historically disengaged backgrounds. When *critical pedagogy* as a term was first used, it was in Henry Giroux's book *Theory and Resistance in Education*, which was published in 1983. Giroux insisted, however, that critical pedagogy emerged from a long history of radical social thought and educational movements, which aspired to implement education and schooling to democratic principles of society and to social action in order to improve and advance the interests of oppressed communities. In addition to Giroux, other critical pedagogues such as Paulo Freire, Michael Apple, Michelle Fine, bell hooks, Stanley Aronowitz, Maxine Greene, Jean Anyon, Peter McLaren, Donaldo Macedo and many others have advanced and influenced educational debates concerning democratic schooling. (Darder, Baltodano and Torres 2003: 1-2.)

Critical pedagogy could be seen as *the* leading pedagogical movement, from which other pedagogical movements aiming at social equality in schools have sprung, such as global education, multicultural and intercultural education, tolerance education etc. As this paper especially focuses on global and tolerance education, in addition to foreign language education of course, it is important to thoroughly explain what critical pedagogy truly means – even though the material package aims to introduce pupils to global and tolerance education instead of critical education, per se. What critical pedagogy is fundamentally about is developing schooling that supports the empowerment of students coming from economically disenfranchised and culturally marginalized backgrounds. Thus, critical pedagogy strives to change classroom practices and practices that perpetuate undemocratic life. In this effort critical pedagogy encourages teachers to recognise that schools have historically embraced theories and practices which function to solely sustain asymmetrical relations of power in a seemingly neutral and apolitical way, when these educational views are in fact closely

involved with ideologies shaped by power, economics, history, culture and politics. Therefore, schools form a field of on-going cultural struggle over what will actually be recognised as legitimate knowledge. (Darder, Baltodano and Torres 2003:11). Furthermore, according to McLaren (2003:69-70), theories which a critical educator values are always dialectical, which means that the problems of a society are seen as something more than merely isolated events of individuals or deficiencies in the social structure. Actually, a part of an *interactive context* between individuals and society is formed by these problems, so neither the individual nor society is considered as more important in analysis but both of them are connected inextricably. This dialectic way of looking at occurrences in society enables the educational researcher to see schools as a cultural terrain that advances student empowerment and self-transformation, not only as a site of instruction and socialisation. (McLaren 2003:69-70.)

In addition, the way Malott (2011:1) describes critical pedagogy is very thorough and explicit: First of all, critical pedagogy is to be understood as an approach to education which claims that there is no objective education. Secondly, as education is designed to raise our youths to a certain belief system, critical pedagogy demands critical thinking skills to be taught to pupils and students, so that they are able to assess the society around them and the power which is operated in it. Thirdly, since critical pedagogy is self-reflective and strives for objectivity, all the people involved in the education system are to be aware that they are also passing on the beliefs and ideas of the hegemonic society they were socialised into. Thus, as Malott (2011:xlvi) puts it, what critical pedagogy presses is objectivity, that is, being critical about one's own views of the world and understanding that they might be the product of a hegemonic system that is designed to produce consent for a system which oppresses and exploits certain groups of society. (Malott 2011:xlvi.) These groups in the Finnish context might, for instance, include immigrants or pupils with special needs.

The historically embraced theories and practices, to which Darder, Baltodano and Torres were referring to above and in which hegemony also plays a part, could also be called a *hidden curriculum*. What it means is that school curricula have the culture of the dominant class embedded in them, and these curricula also generate dominant cultural assumptions and practices, which silence students and prevent democratic education from coming into being. In order to fight the hidden curriculum, teachers must remember that the practice of critical pedagogy is closely aligned with analysis and dialogue with pupils and students. Analysis and dialogue serve as the foundation for action and reflection, which largely affect the relationship between the teacher and

her/his pupils and students. Thus, teachers ought to understand that in critical pedagogy pupils and students learn from their teacher, but the teacher also learns from the pupils and students. (Darder, Baltodano and Torres 2003:13-15.)

Even though critical pedagogy can be considered as one of the most important pedagogical projections of the 21st century, it has also been criticised. Darder, Baltodano and Torres (2003:16-17) note that feminist scholars have criticised critical pedagogy for not being engaged with questions of women as the scholars who have influenced the development of critical theory and critical pedagogy were men. Furthermore, also working-class educators have expressed their criticism by noting that the theoretical language was created in order to create a new form of oppression against those who were not part of the classical intellectual discourse. Thus, the language which critical pedagogy uses is not only elitist but also inaccessible to those whose rights and conditions critical pedagogy has tried to transform for the better. (Darder, Baltodano and Torres 2003:16-17.)

To conclude, there clearly is a need and a passion for critical pedagogy in the world as critical pedagogy was born from a will to change education and transform it into a more equal, tolerant and just system. One way of implementing critical pedagogy into language teaching is with the help of communicative language learning and teaching strategies. In the next chapter the communicative approaches to language learning and which ones of them are used in the material package are introduced.

4. COMMUNICATIVE APPROACHES TO LANGUAGE LEARNING

4.1. The teaching methods used in the material package

Byram and Risager (1999:2-3) argue that in the field of language teaching, the last hundred years or so have been dictated by the finding and developing of new methods. For example, inspired by the Reform Movement in the 1880s, language teaching began to focus on the acquisition of spoken language whereas before the focus was on the learning of the written form of language so that learners could read the high literature written in the language in question. However, the purpose of acquiring spoken language was aimed at communication with native speakers, even though today it is common knowledge that communicating successfully with a native speaker requires much more understanding and information of the foreign language than merely the knowledge of grammar and lexis or fluent oral skills. (Byram and Risager 1999:2-3.) Interestingly enough, it is a fact that most EFL learners interact in English with people who are not native speakers of English as there are around 400 million people in the world using English as their second language – in addition to an uncountable number of people learning English as a foreign language (Crystal 2002:4). Cultural competence, however, gives the learner crucial information about what is appropriate behaviour when communicating in the country of the target language, what is polite or impolite and how members of the society, in which the foreign language is the first language, behave in social interaction. Thus, cultural competence is crucial when interacting in a foreign language.

Before further explaining the different methods used in the material package, it is important to make the distinction between *methodology* and *method*. Richards (2000:167) explains that what is meant by *methodology* in the context of teaching are the activities, tasks and learning experiences used by a teacher within the teaching and learning process. Methodology entails the teacher's assumptions with a theoretical basis about language learning, teacher and learner roles and instructional materials in addition to learning activities. Thus, methodology forms a basis for the teacher's decision making – whether conscious or unconscious – that determines the moment-to-moment teaching process. Therefore, methodology is not a set of principles that the teacher must use but rather a dynamic and creative process which the teacher modifies with every new group of learners. How *methodology*, thus, differentiates from *method* is that the latter is far more detailed: all methods contain a set of specifications for how teaching

should be implemented, derived from a certain theory of the nature of language learning. (Richards 2000:276.) The tasks and activities in the material package have been created within the framework of altogether three different methods, although it should be mentioned that methods and their usefulness in language learning altogether have been questioned. Kumaravadivelu (2001:28-29), for example, states that the concept of method itself is inadequate and used differently by theorists and teachers. He explains that methods are based on idealised concepts directed at idealised contexts but the reality is that all classrooms and pupils are different, making the methods ineffective to all teaching situations. In addition, methods are often considered as only concerning classroom instructional strategies. This ignores the fact that the success or failure of classroom instruction is usually connected to many unstated factors such as teacher cognition, learner perception, societal needs, cultural contexts, political exigencies, institutional constraints and even economic imperatives which all influence each other. (Kumaravadivelu 2001:28-29.) However, even though methods may be insufficient tools used to construct teaching and learning, in this material package a framework of some kind is required and that framework consists of the communicative method, cooperative method and the methods of drama education. Also content and language integrated learning, i.e. CLIL, is explained further in one of the chapters, even though it is not a method *per se* but rather a certain mode or fashion of how language teaching is organised. In the context of this material package CLIL was used so that the pupils' English skills would thrive, and for the reason of enabling the pupils a deeper level of understanding of the English-speaking countries and cultures included in the material package.

As the purpose of this material package is mostly to make pupils acquainted with the different cultures involved with the English-speaking world, in order to teach the pupils about tolerance and acceptance towards different cultures the methods used in this material package have been chosen on the basis of how well they may help the pupils achieve the goals set for this material. The cooperative method, communicative method and the different methods of drama education, when properly used, immensely advance the acquisition of cultural competence and help carry out the learning goals of global education and innate tolerance in pupils. The advantages, in addition to the disadvantages of the communicative method, cooperative method, drama education and CLIL are explained in more detail in the following chapters.

4.2. The Communicative Method

Communicative methodology is a rather general term for all kinds of language teaching methodologies, which include communication in one way or another. According to Knight (2000:155), communicative language teaching is currently the dominant methodology in the field of language education, even though it has become a sort of an umbrella term covering a range of different classroom practices. Thus, the two other language teaching methods included in the material package, drama education and the cooperative method, could also be related to the communicative methodology as both of them usually involve more than one learner, so that communication with others is required in order for learning to happen. In other words, all three of the methods I am going to use in the material package are actually intertwined. However, in this chapter, I explain what communicative methodology means, whereas in the following chapters I go deeper into what drama education and the cooperative method mean and how they differ from each other.

According to Johnson (2008:176,178), the main goal of the communicative method is to encourage learners to understand and express messages with the help of different classroom activities. In other words, the learner does not need a 100 per cent comprehension of the language to understand the main point of a message because the most important goal is to teach the learners to notice and understand the most significant parts of a message, instead of less significant ones. (Johnson 2008:176, 178.) This goes for conveying messages as well. Johnson argues (2008:268) that risk-taking is also a vital part of learning a new language because if learners are too afraid of making mistakes, they might never open their mouths and actually try to speak in the foreign language they are trying to learn. Communicating with inadequate means allows the learners to express themselves how they wish without the fear of making errors because being able to convey a message or an idea in a foreign language, without having the exact words for the idea or message, is already an important skill in itself. (Johnson 2008:268.) Also Knight (2000:155) shares Johnson's view as he argues that the goal of communicative language teaching is that the learner is able to communicate successfully in the target language in real situations, and due to this ultimate goal a conscious understanding of the target language's grammar is less important. Knight (2000:158) explains that when the learner is concerned, in communicative language learning the learner is expected to interact actively both with other learners and the material. Thus, a strong cooperative element is also present in many classroom

activities. The teacher's role in communicative language teaching is that of a facilitator of communication, which means that the teacher tries to mirror interaction outside the classroom by for example asking real questions about the learner's opinions and background, etc. (Knight 2000:158.)

As mentioned above, English being the lingua franca of the world, it also means that most of the English speakers the learners will meet in the future may not be native speakers of English at all but people who have learned English as a foreign language. Thus, McKay and Rubdy claim (2009:12-13) that more attention ought to be paid on instructing learners how to communicate with a person whose English is not perfect either. That is why this material package also aims at teaching the pupils skills, with which to fill in the gap, i.e. how to cope in situations where the pupil is not understood or when the pupil does not understand what s/he is being told. The way these skills are practised during the language club is subtle and perhaps not very obvious but since the teacher will only speak English in the lessons, and the pupils are also expected to speak English, skills with which to fill the gap are bound to be used both by the teacher and the pupils. Furthermore, Byram and Risager (1999:2-3) argue that as successful communication with a native speaker requires much more than just the knowledge of lexis and grammar, communication between two non-native speakers is even more complex. Furthermore, English – being the official language of many different countries – does not consist of just one set of rules concerning communication but as a language it is bound with many different countries and, thus, cultures as well. Therefore, learners ought to be encouraged to explore the many ways of communicating and understanding of the plenty English-speaking countries of the world, not just one group of native speakers, such as the British way of communicating and understanding the world. However, for the last hundred years the focus of foreign language teaching has been on teaching as much about lexis and grammar as possible. (Byram and Risager 1999:2-4.) This is exactly what the communicative method tries to avoid, as it recognises that foreign language learners need to learn how to *communicate* successfully in a language, which requires more than just knowledge of grammar and lexis.

The communicative method is important for this material package especially when the aim of getting the pupils acquainted with the language comes to question. As one of the aims of the language club is to make the pupils acquainted with the English language and learn how to use it more freely and ingenuously, it is important that this is done in an interesting and encouraging way. Using communicative language teaching as one of the methods in this material package may well make the pupils more aware of the

communicative aspects of foreign language learning, which would hopefully arouse their interest in other foreign languages and cultures later on in school and make them choose more foreign languages. Communicative language teaching has also emphasised the importance of authentic language in the materials used for pupils' activities so that they would get an experience of the language native-speakers use (Byram 1991:21), and the use of authentic materials from various different English-speaking cultures is considered very important in this material package.

The communicative approach has been criticised as well. Byram claims (1991:21-22) that the communicative approach does indeed give pupils an immediate experience of the language and introduces it as social action in the form of many communicative tasks. However, no matter how many authentic materials teachers bring to class and no matter how much the language is being rehearsed in activities imitating real life communication with a person from another culture, a classroom is always just a classroom. This is why the focus of the language always remains on the learner's language use and accuracy. (Byram 1991:21-22.) Naturally the best way of learning about a new language and culture would be to actually take the pupils to a new, foreign environment, where they could communicate and deal with the culture on the spot. Unfortunately this is, however, not always possible. Thus, this material package will do its best in trying to teach the pupils about communication in a different culture with the help of authentic materials as effectively and as naturally as possible. In the next chapter the cooperative method is introduced in more detail.

4.3. The Cooperative Method

Without the ability to cooperate so creatively the human race would probably not have its undeniable position on the top of the food chain as it does today. Cooperation and collaboration, which are practically synonyms, make it possible for an individual to achieve greater goals than s/he alone could. Consequently, it is not a surprise that cooperative learning has made its way to the field of education as well and has ever since been one of the major methodologies ever studied. First, I shall concentrate briefly on the history of the cooperative methodology and secondly tell more about its core idea. Thirdly, I will reveal the relevance the cooperative method has to the material package. Lastly, some criticism on the cooperative method shall be discussed as well.

Sahlberg and Sharan explain (2002:10-11) that the roots of cooperative learning can reliably be traced all the way back to the end of the 19th century when an American

philosopher called John Dewey presented his ideas and concrete ways to strengthen the interaction between pupils in learning situations. During the mid-20th century teaching arrangements based on group dynamics began to be searched for, based on Dewey's experiments on cooperation. The aim was to create well-functioning groups. The term *cooperative learning*, however, did not find its way to the vocabulary of the teaching profession until the end of the 1970s. Back then researchers – working by themselves – all over the world decided to begin a closer liaison in order to tighten and construe the school of cooperative learning. (Sahlberg and Sharan 2002:10-11.)

But what is one to think when hearing the word *cooperative learning*? Sahlberg and Sharan (2002:12) continue by explaining that ever since the mid-70s cooperative learning has been used in order to upgrade the quality of learning, and to answer some of the problematic questions of the school crisis of that period in time. Only during recent years cooperative learning began to gain wider popularity among teachers, instructors and researchers. In reality, however, it is rather hard to determine what cooperative learning actually is as a number of different variations of cooperative learning concentrating on different aspects of it have been established in the past. This claim is confirmed by Jolliffe (2007:3-4), who explains that there are fierce arguments among academics concerning, for example, which elements cooperative learning should include. These elements will be returned to later on in this chapter.

As said, there are many different understandings as to what cooperative learning is and how it should be practiced in classrooms. For example, Spencer Kagan has developed a constructive approach to cooperative learning, which is actually more like a group of principles designed to support cooperative learning. Kagan and Kagan (2002:24-25) explain further that the main starting point of the approach is that between the pupils and the things that pupils do lies a tight bond. For this reason, one of the most important parts of the constructive approach is the augmentation of interaction in the classroom and to analyse it according to what its effect on pupils is. As the chains the interaction creates – also known as the *structures* – are multiple also the different learning results of these chains are plenty. By knowing and implementing different structures, a teacher can have certain academic, cognitive and social results among his or her pupils. The understanding and use of the structures supplements other approaches of cooperative learning. (Kagan and Kagan 2002:24-25.)

According to Jolliffe (2007:3-4), however, what cooperative learning means in essence is that in cooperative learning pupils are to work together in small groups so that they can support not only their own learning but also the learning of other pupils.

To be truly cooperative, however, learning should consist of some key elements, and the next two elements are the ones most researchers agree upon. The first is *positive interdependence*, which means that pupils either fail or succeed together. Each pupil in the group must contribute to the learning. How this is done is that the pupils have to work in a way so that they truly need each other to complete the task, because without one single group member this would not be possible. The second element is *individual accountability*, which means that all group members are accountable for completing their part of the work so that no-one can get away with doing nothing while some other group members have to work harder in order to complete the task. This requires each of the group members to develop a sense of personal responsibility. The personal responsibility that each group member feels drives them to learn and to help the rest of the group learn as well. (Jolliffe 2007:3-4.)

Jolliffe (*ibid*) continues by explaining that even though researchers have not been able to agree upon what the other essential elements of cooperative learning could be, many of them feel that interpersonal and small-group skills are also vital for cooperative learning to be effective. These two skills entail other abilities such as the ability to follow instructions, stay on task, plan and review progress, manage time and generate and elaborate on ideas. The ability to listen to others, encourage others, achieve consensus and operate in conflict situations in addition to valuing others are also vitally important. (*ibid.*) Jolliffe's view on cooperative learning is quite practical and for that reason it is the view that will be used in the present study. In other words, positive interdependence and individual accountability, in addition to interpersonal and group-work skills, will be encouraged and demanded of the pupils during lessons. Some of these skills might also be taught to pupils as some of them might not possess these skills beforehand, and this may take some time. The time invested in the learning of these skills, however, is like an investment placed on the pupils' future, which is why it is worthwhile to spend some time on making sure pupils know what is meant by the previously mentioned skills.

Furthermore, Gillies (2007:58) also has a few rather important and practical views on what is needed before cooperative learning can be expected to function well. Gillies explains that all of the following conditions must be realized before cooperative learning can be most effective: Firstly, groups must be well-structured and small in size, preferably not more than three to four pupils. Secondly, low-ability children should work in mixed-ability groups and medium-ability pupils ought to work in same-ability groups, whereas high-ability pupils can be arranged to work in any kind of group.

Thirdly, the tasks should be established in a way that they promote discussion and lastly, teachers must recognise their role as constructive feedback givers, who mostly monitor the pupils' group work. (Gillies 2007:58.) Thus, if any of these elements are not taken care of in during lessons, not much can be expected of cooperative learning results, which is why the material package aims to take all of these conditions into account in all of tasks the pupils do.

The positive effects of cooperative learning in foreign language learning are plenty. Kujansivu (2002:219-220) suggests that as cooperative learning is *in-depth learning*, it provides a good basis for language learning according to the aims of the Common European Framework and the European Language Portfolio. By in-depth learning Kujansivu means that pupils learn to take responsibility for their own learning, they acquire both information retrieval and critical thinking skills in addition to learning self-evaluation and self-reflection skills. She adds that cooperative learning also develops the pupils' social and intellectual skills. Both low- and high-ability pupils gain from cooperative learning – low-ability pupils by noticing that they are able to solve problems with the help of others whereas high-ability pupils' own skills acquire depth by helping others and thinking of different ways to arrive at the right answer. In addition, it is good for pupils to notice that learning also includes failures as surviving failure is very important for a person's growth. Concerning the pupil's benefit of such situations, the pupil is helped by self-evaluation, support from the group and the encouraging feedback by the teacher. (Kujansivu 2002:219-220.) Moreover, Kohonen (1994:7) states that when a cooperative group functions well – i.e. when the group members can celebrate each other's successes and are willing to assist and help each other – positive peer relationships, social support and for that reason also higher self-esteem and academic achievement are more likely to be promoted. Concerning the learning of complex materials, social support is especially helpful. (Kohonen 1994:7.)

With relevance to the present study, cooperative learning is an excellent way to teach young children the value of group work and effort, which does not only help them later in life at the work place and in their personal lives but also because it is a perfect way to concretely establish the goals of global education in practice. As global education is about acceptance and seeing the value of other cultures – among other things – that are vital for maintaining peace in the world and living in a world which is shared between thousands of different cultures, the cooperative method is a clear demonstration of how to arrive at these goals. Even though pupils must know that they have the right to their individual opinions and views, they should also understand that

other people have the same rights. Thus, in order to make it possible for all people to lead their lives according to their will and still not violating the will of others, cooperation is needed. Lastly, it is important to note that as the benefits of using the cooperative method in the classroom – not only for its pedagogical advantages but also for the ideological values it represents – it is a very effective and suitable method to be used in the material package.

Naturally, the cooperative method has been criticized as well. Sahlberg and Sharan (2002:12) are of the opinion that people's generally positive attitudes towards cooperative learning and the amount of scientific publications do not, however, say anything about how cooperative learning is actually realised in practice nor do they reveal the reliability of the studies that have been published. It appears to be that the wider the innovations of teaching spread out to the further away their concrete execution strides from the original principles and purposes. (Sahlberg and Sharan 2002:12.) This has also happened to cooperative learning. Furthermore, the cooperative method is a method that should be used every day so that it becomes a natural part of the pupils' learning. For the cooperative method to work as effectively as it can, the guidelines of cooperative learning should be made clear to the pupils before it is implemented in the lessons. If this is not done, it can hardly be expected that the cooperative method will yield to the positive results it otherwise could. This is also what Sahlberg and Sharan (*ibid*) agree with, as according to them it is plausible to claim that cooperative learning may in time become a group of unrecognisable mediums, which are used for different purposes in different situations without connecting these mediums to the original, scientifically derived principles. If this indeed happens, it is not possible to arrive at the results that many high-quality studies inform about cooperative learning. (*ibid.*)

In the next chapter drama education is dealt with in more detail and its relevance to the material package is discussed.

4.4. Drama education and its application in Finland

Drama education and cooperative learning actually have quite a lot in common. According to Heikkinen (2004:126-127), drama education – just like the cooperative method – is goal-directed, disciplined and about collaboration. In drama education a group of learners is responsible for whatever project they are working on but, in addition, each individual of the group also has his/her own function, for which they are

responsible. (Heikkinen 2004:126-127.) Thus, one could claim that using drama as a learning tool is closely aligned with the cooperative method.

Drama education is both learning and a teaching method that is fairly new, although drama has engaged pupils and students all around the world for decades in forms of plays, shows and musical performances. Drama in language learning, though, is a rather new concept and not all language teachers have included it in their teaching technique repertoire. This could simply be due to the fact that not many language teachers are explicitly taught how to employ drama education in their teaching, and many of them may not have any previous experience of drama education as language students either. This means that language teachers may not even have personal experience of learning languages through drama, which is why they feel unfamiliar and uncertain about using drama education in their own teaching.

Drama education, however, is a very effective method also when it is applied in language learning. Wagner (2002:4) suggests that drama – especially improvisational drama – is highly effective because when improvising, a learner does not only have to simply talk and come up with appropriate language but s/he also has to use other aspects of expression such as posture, gesture and facial expression. Wagner (2002:5,15) continues to support drama education even further by stating that the reason why drama-based education is so effective – even more effective than many other instructional strategies – is because it enables learners to undergo deep, personal change by generating situations they otherwise might not experience in real life. Thus, drama can help learners gain a wider perspective of the world, which ultimately leads to a deeper understanding of the world. This is something the material package aims at. Considering other advantages of drama education in language classrooms, Dodson (2002:161) claims that using drama also gives the learners a unique chance to take on different roles. This role-taking in turn heightens their awareness of how to act in the target culture, how to use register and style in different situations and also how to engage oneself in a conversation and what to take into consideration when doing so, such as how to take turns, change the topic of discussion or how to leave a conversation politely. To sum up, drama can be used as a very effective tool to improve language learning, whether it be the learning of a foreign language or one's mother tongue.

As mentioned earlier, drama education seems to be rather unknown to many teachers, and indeed for many pupils as well, which is why the concept of drama education is explained in more detail in this chapter. Furthermore, in this chapter drama education is explained mostly from the Finnish point of view, strongly relying on the

work by Hannu Heikkinen, who is one of the few drama education researchers in Finland. Heikkinen (2005:23) explains that a human being has an inherent need to play and to create parallel realities. Most of all, this can be seen in the world of a child. With the help of play, drama and theatre we tell stories about ourselves and the world in which we live, and through these stories we try to understand the world and ourselves. Dramatic storytelling is also inter-textual because we reflect our own stories to other stories. Thus, each story is changed and developed into new stories and new inner social dramas. (Heikkinen 2005:23.)

Through drama we learn about ourselves and the world. Heikkinen (2002:151) states that at its best, drama education makes it possible for learners to come up with new ways of making meaning to the things they are learning. Heikkinen continues by explaining that drama education may bring cultural heritage alive through imagination, provided that the teacher and the learners allow themselves to ask questions and to challenge prevalent views and predictable solutions. (Heikkinen 2002:151.) Heikkinen (2005:28) also notes that in the long run, the aim of drama teaching is to help the learners understand themselves and the world they live in. This is made possible by the various genres of drama teaching and indeed by the multitude of approaches drama enables the teachers and learners to use. Heikkinen (2005:39) explains that the things that are dealt with in drama education are related to the personal growth of the participants and how to work together for a common goal. There are many ways to learn about oneself, for example, by presenting plans and ideas, working in different groups without the supervision of a teacher, by developing problem solving skills and by detecting new views about oneself due to the risk-taking and experiments accomplished in drama. (Heikkinen 2005:39.) Thus, the possibilities of using drama as a tool to give pupils a more in-depth view and experience of what they learn in class are endless.

While working with young pupils, teachers may sometimes find it hard to think of ways to deal with abstract themes that might be hard for young children to grasp. According to Heikkinen (2005:35) drama education enables the possibility to a kind of seriousness that often seems to be difficult to reach by simply having a conversation about a certain theme. In such a case the shield of the role helps to investigate and discuss these themes. (2005:35.) It is not always easy for teachers to teach their pupils about abstract matters, especially concerning matters one learns best by experiencing it for themselves, such as tolerance and other emotion related issues. Drama education, however, enables teachers to create parallel worlds where learners can take on different

roles and hopefully also learn from their new roles. The role of the teacher, however, is another important topic of discussion.

As teachers may find drama education a rather unfamiliar concept, it is important to explain what the drama teacher's tasks are. The role of the teacher, as Heikkinen (2004:127) clarifies, is modified in every new situation based on the needs of the pupils. Most importantly, the teacher is the guide of learning and also a resource. Heikkinen (2004:163-164) states that the pupil also has to feel that s/he is taken care of and that s/he is trusted. Furthermore, Heikkinen continues, a drama teacher is part of an educational institution, which means that his/her task is to pass on cultural heritage and to teach according to the rules and norms of the era in which the teacher and the learners live. Then again, the drama teacher also needs to criticise the dominant culture and create something new. It is also very important that the teacher activates the pupils because it is the teacher's responsibility to support the learner in their endeavours, to assist the development of metacognitive skills and create the learning surroundings so that physical and social components support the learner's activity. (Heikkinen 2004:163-164.)

As the main goal of the material package is to give pupils new perspectives on things such as tolerance, culture and what it means to be a human being in today's world, drama is an excellent way of making these goals a reality. Heikkinen (2005:54) states that drama education aims at developing the artistic and creative abilities of learners. It also endeavours to give the possibility of exploring cultural heritage and knowledge on a symbolic level so that the know-how can be removed to the learner's own, real life. Through the work process which is close to social reality, drama education creates the possibilities of constructing one's own identity, society and culture, and it gives courage to throw oneself into new experiences. (Heikkinen 2005:54.) This is exactly what the material package aims at doing and in the next paragraph other aspects of drama education that the material package benefits from are introduced.

To continue with drama education, Heikkinen (2004:146) mentions some of the further goals of drama education. First of all, it is important to make clear that the purpose of drama activities is to actively study and modify culture. All of us have different roles and the easier it is for us to recognise them, the better we can function in the society. One of the goals of drama education is to develop one's ability to differentiate difference and seek to tolerate it as through different roles we may learn about ourselves and others. Heikkinen continues by making clear that the purpose of

drama education is not to teach pupils to believe in one, ultimate truth but to view issues from different points of view and to bring forth new possibilities. (Heikkinen 2004:146.) One of the excellent aspects of drama education is that it can be used to teach all school subjects and other things too, if necessary – tolerance and global education being some of them.

4.5. Content and Language Integrated Learning vs. Language Immersion

Kaseva and Schwartz (2006:6) note that all European citizens should be able to communicate in at least two foreign languages, not only because that is what the European language skill objective promotes but also because in present-day work life there is a growing need for intercultural skills and competencies (see also Common European Framework of Reference for Languages, 1.2). Compared to the traditional foreign language learning that goes on in schools CLIL, i.e. content and language integrated learning, and language immersion programs could offer a solution for a more thorough learning experience of a foreign language and culture. In this chapter, both language immersion and CLIL are introduced, and their relevance – in addition to which of the methods should be embraced more in the material package – to the material package is also explained.

There is no one solid term which could always be used for teaching that is carried out in a foreign language. Nikula and Marsh (1997:15) state that is because the method of teaching content in a foreign language is carried out in so many different ways and for so many different purposes around the world. That is why there are plenty of terms out there used for teaching content in a foreign language, such as content and language integration, language immersion, bilingual education, plurilingual education, content and language integrated learning, and so forth. (Nikula and Marsh 1997:7-8). What all of these approaches have in common, however, is that they all aim at advancing the learner's language skills. Furthermore, the fundamental idea behind teaching content in a foreign language is the creation of learning environments, in which the learners are being exposed to the foreign language as much and as often as possible and, in which they have a chance to use the language in a meaningful way. (Nikula and Marsh 1997:14-15). The two approaches which relate to the material package the most, however, are language immersion and CLIL. The similarities and differences these two approaches share are dealt with in the following paragraphs, including their individual features.

4.5.1. Language immersion

Language immersion has its roots in Canada, where the first language immersion program was developed in 1965 to promote acquisition of Canada's two official languages, English and French. The aim of the program was to give Anglophone children living in Quebec – the dominantly French-speaking area of Canada – a chance to become bilingual so that they would have excellent language skills not only in English but also in French. The program, taking place in St. Lambert, began by instructing children for the first three years from kindergarten until grade 2 solely in French by teachers who spoke French as their mother tongue. The teaching of English began in grade 3 and it was increased until approximately 50 per cent of teaching was in French and the other 50 per cent in English by the end of elementary school, i.e. in grades 5 and 6. (Genesee 1976:1). In the Finnish context, language immersion was first tried out in Vaasa in 1987 as a small pilot program. Soon the program gained new ground and spread to other municipalities and cities, especially on the Western coast, which is known as a heavily bilingual area in Finland. After the Ministry of Education presented the University of Vaasa a grant to invest in in-service training, it was decided that the grant should be directed at the training of language immersion teachers and multilingualism pedagogues. (Björklund, Mård-Miettinen & Turpeinen 2007:14).

What usually distinguishes language immersion from CLIL is that whereas a CLIL learner can begin participating in CLIL instruction at any age, language immersion is begun at a very young age, preferably even before school in kindergarten. Furthermore, Artigal and Laurén (2007:169-170) have listed three prerequisites which must be fulfilled before an immersion program can be successfully launched. Firstly, the language in which the immersion program is held cannot pose a risk to the first language of the pupils, which is why the pupils taking part in the immersion program must have the dominant language of the social context as their first language. Secondly, pupils and their parents must make the choice whether to take part in the immersion program or not so that the pupils can feel at ease and motivated about participating in the program. In other words, no one should be forced to take part in an immersion program. Thirdly, the communication that goes on in the class must feel natural and interesting for the pupils and the teaching should be at a level where the pupils can begin the acquisition of a new language. That is to say, at the beginning the level of teaching should not be too difficult. Naturally, finding the level of language use that would suit all pupils can be difficult as there is no such thing as a homogenous class –

although a class of pupils who were approximately at the same level in their foreign language skills would make a teacher's work much easier. (Artigal and Laurén 2007:169-170).

Apart from the issue of pupils' age, language immersion and CLIL are quite similar. When teaching young children in a language they may not be familiar with at all, there obviously are many things to consider carefully before beginning the instruction. Genesee (1991:168) suggests that concerning learners' second language learning, the use of such academic tasks and instructional approaches which encourage comprehensive communication not only between the learners but also between the learners and the teacher are inclined to be particularly beneficial. Heikkinen (2007:55,65) has also given some good advice to consider while practising language immersion. Firstly, she announces that it is extremely important that the pupils are motivated and that they want to learn because they think that it is important themselves. Secondly, considering teachers' and pupils' language use in language immersion, Heikkinen proposes that the teacher's task in the classroom is mostly to guide, share information and to distribute key words. The teacher also has to be very careful that his/her own language use is impeccable. Additionally, it is very important that the teacher does not simplify his/her speech too much as s/he is the pupils' main source of new words and expressions and, therefore, it is his/her responsibility that the pupils' vocabulary expands. (*ibid*). Moreover, a study on learning Irish in Irish language immersion pre-schools by Mhathúna (1999:47-49) found that the teachers' creation of a supportive atmosphere, setting up a clear routine each day – which helps the pupils to know what to say and do in situations including the prediction of the situations and events – providing contextual clues and actually creating situations where the pupils have to use Irish all aided the pupils' language learning.

Developing this idea, Heikkinen (2007:66) mentions that teachers should also bear in mind that as speech and expressive behaviour work together, different facial expressions and gestures are crucially important. Concerning the pupils' language use in class, Heikkinen considers it unnecessary to demand them to use the immersion language if the pupil is, for example, telling a spontaneous story of his/her own life. However, if the pupil is talking about something that has already been dealt with together in class, the teacher should ask the pupil to switch into the immersion language. Drama is also a very effective way for the pupils to actually experience the language as they are using it for something, which helps the language to become alive, in a sense. It also benefits their pronunciation. (Heikkinen 2007:64). In a study by

Rasinen (2006:166) on different viewpoints concerning foreign language comprehensive school education, learning techniques such as games, plays, rhymes, songs, demonstrations and learning by doing in the foreign language are essential when teaching CLIL to younger pupils. Such techniques could well be used also in immersion classes.

The benefits of language immersion are plenty. Heikkinen (2007:68) believes that language immersion affects children's attitudes and thanks to that the children may find it easier to accept difference in people. That is to say, the children may become more tolerant due to the education they have received in a language that is foreign to them. Genesee (1976:3) also claims that language immersion students in Canada "retain a strong sense of identity with English-Canadian culture while acquiring an understanding and appreciation of French Canadians and French-Canadian culture that is not seen, in general, in non-immersion students". Bergroth (2007:134) has also noticed the advantages of language immersion. Apparently, there are differences to be seen in the matriculation examination results of Finnish students between those with a background in language immersion and others who have not participated in language immersion. Language immersion students perform just as well as students with a traditional educational background. Concerning examination results in languages, however, language immersion students receive clearly better results than students who have participated in a more traditional language education. It seems, therefore, that language immersion results into better outcomes not only in immersion target languages but in other foreign languages as well. (Bergroth 2007:134). In addition, Cummins (2007:162) states that "The development of additive bilingual and biliteracy skills entail no negative consequences for children's academic, linguistic, or intellectual development. On the contrary, although not conclusive, the evidence points in the direction of subtle metalinguistic, academic and intellectual benefits for bilingual children." Thus, it is fair to conclude that if language immersion indeed can turn monolingual children into bilingual children, they already have a head start to positive academic achievements.

Even though language immersion has proven to be an effective method for foreign language learning, there is also room for criticism. Nikula and Marsh (1997:43) state that especially in the first six years of elementary school, it is very important that immersion teachers have excellent language skills – above all in oral skills, as much of the teaching in early immersion is based on communicative language use instead of reading and writing – especially because children in that age are at a highly receptive stage. If this is not the case, there is always a risk that the pupils' learning may be

hindered by their teacher's insufficient language skills. Nikula and Marsh (1997:100) continue by explaining that even though language immersion pupils usually have better oral skills than pupils who have attended traditional language education, writing in the foreign language in addition to the structural mastery of the language can still cause problems for language immersion pupils. In addition, Björklund, Mård-Miettinen and Turpeinen (2007:16) point out that in the future the state of in-service training of language immersion teachers ought to be strongly invested in, for the current situation is that some of the teachers have to work as language immersion teachers without having received more training than a few separate short courses on the subject. Therefore, language immersion is not a cure to cover all ailments but when carefully executed in the hands of experts, it may lead to many a good result in language learning.

4.5.2. Content and Language Integrated Learning

Having covered language immersion, it is time to move on to content and language integrated learning (CLIL). What CLIL means, in short, is the teaching of other school subjects in a foreign language. The aims of CLIL are to enhance learners' performance in the content subject and foreign language skills (CILT: The National Centre for Languages, 2012). To explore the term *CLIL* further, Coyle, Hood and Marsh (2010:1) suggest that "Content and Language Integrated Learning (CLIL) is a dual-focused educational approach in which an **additional language** is used for the learning and teaching of both content *and* language." Coyle et al. continue by specifying that in CLIL classes the focus is both on content and language, not solely on one or the other. It could be, however, that at times the emphasis may be greater for example in language. Thus, CLIL is a type of synthesis, or fusion of both language and subject education. (Coyle, Hood and Marsh 2012:1). Jäppinen (2002:13), on the other hand, understands CLIL to be the kind of educational action, where a foreign language acts as a medium for learning different contents. Thus, the foreign language is acquired without the language being a direct target of learning, *per se*.

Coyle et al. explain (2010:166) that the development of modern technology and the ever increasing globalisation – naturally including global communication – have changed the way people learn and behave today, which has also affected CLIL and the fact that it has become a long way during the past two decades. In Finland CLIL has certainly found its place among traditional education, as there are for example many English- and French-speaking kindergartens and also schools in which all of the

teaching takes place in a language other than Finnish. The teaching in a foreign language that goes on in kindergartens, however, is usually referred to as immersion instead of CLIL. Well-known are also upper secondary schools, known as the International Baccalaureate Diploma, in which all subjects are taught in a foreign language, such as English. Thus, CLIL is not an un-known pedagogical convention, at least not in Finland.

Concerning CLIL in everyday education, what should be born in mind while delivering CLIL classes are content, communication, cognition and culture. CLIL classes and their contents, progression in knowledge, skills and comprehension must be related to specific elements of a defined curriculum, i.e. the same learning outcomes that are required of the so called regular subject learners are also required of CLIL learners. Communication in a foreign language is both a tool used for learning and an aim of learning. Concerning cognition, what should be aimed at in a CLIL class is the developing of thinking skills which link abstract and concrete concept formation, language and understanding. It is also recommendable to expose the learners to different cultural perspectives and shared understandings, which eventually deepen the awareness of oneself and otherness. (CILT: Principles of Teaching 2012).

Another issue CLIL teachers ought to bear in mind is that brought to light by Montet and Morgan, who have studied the teaching of geography through a foreign language – in this case French – and how texts can be made accessible to learners at different levels. According to Montet and Morgan (2001:9), it is advisable for both the learners and teachers to take on a constructivist approach where the learners get a chance to build up their knowledge and the teachers get a chance to build up their methodologies. Montet and Morgan refer to a “Vygotskian idea that ‘learning’ and ‘teaching’ should be viewed as two parallel processes in the development of higher mental processes”. Thus, when the teachers build up their methodologies they are also going through a process of learning. Concerning the ways texts can be made more accessible to all pupils, Montet and Morgan strongly advise teachers to modify their input, presentational issues and the way they help the pupils who are not achieving as well as their peers at the production stage. (Montet and Morgan 2001:9).

There are many sides to CLIL which are beneficial for pupils. For example, Coyle et al. (2010:39) state that if it is to be believed that culture determines the way people understand and interpret the world, and that people use language to convey this interpretation, in that case CLIL creates a possibility for intercultural experiences which could not have been experienced in a monolingual setting. These intercultural

experiences in their part enable a deeper understanding of global citizenship. Furthermore, Coyle et al. (2010:10-11) state that CLIL also promotes linguistic competence and stimulates cognitive flexibility in the way that it opens up new thinking horizons and pathways. In addition, motivation plays a crucial part in CLIL as a pupil who voluntarily has taken part in learning a subject through a foreign language must have quite a motivated and enthusiastic attitude towards the subject, whatever it may be. It is also believed that CLIL teaching increases pupils' motivation, pupil confidence and focus in the content subject and, in addition, it is believed to fasten the progress of the learning process (CILT: Content and Language Integrated Learning (CLIL) 2012).

Furthermore, Coyle et al. (2010:11) believe that CLIL increases the successful outcomes of foreign language learning. They state that since CLIL offers learners both an opportunity to receive instruction in a foreign language and the opportunity to use it in real-life situations, which help them acquire the language more naturalistically, it is far more likely to obtain successful learning results in CLIL classes. Moreover, Coyle et al. claim that in traditional language classrooms the time is mostly used in the effort of trying to understand the grammar and vocabulary of the language, for example, but seldom is there enough time for the pupils to actually construct meaning on language rules by putting them into practice in an authentic way. (Coyle et al. 2010:11). CLIL, thus, places critique on formal foreign language learning, which is without a doubt not wholly undeserved. One should, however, not forget that different learning methods are also to be used in CLIL classes, as simply changing the language of formal subject teaching is not going to make much of a difference in pupils' learning outcomes. Thus, teaching and learning methods such as the communicative method and cooperative learning ought not to be forgotten in CLIL classes either. In addition, Montet and Morgan (2001:5) claim that since a higher level of language skills can result from CLIL, CLIL thus prepares the pupils for future study and work – which is also what the European Union is aiming at.

However, like any other pedagogical convention, also CLIL has its downsides. For example, as Coyle et al. (2010:156) suggest, in order for CLIL to function well, it needs adequate and reasonable support and funding from policy makers. Careless implementation of inappropriate decisions can cause much dissatisfaction in teachers and parents. It is crucial that teachers' views on how to execute CLIL in practice are heard, including the professional debate on CLIL. If the two former have not been taken into account in policy documents, CLIL has usually proven to be ineffective. In her study, also Rasinen (2006:168) claims that financial problems in municipalities may

cause a problem for high level CLIL teaching and learning. Rasinen continues by pointing out that teachers need support in order to develop and adapt new ideas in their CLIL teaching. This support should be provided within the frameworks of modern initial teacher education and teacher in-service training. In addition, teacher collaboration and integration between subjects and school levels all have to be invested in for better learning results to emerge. (Rasinen 2006:168.) Additionally, Smit (2008:296) proposes that there is a lack of readily available teaching materials, which means that teachers may have to use a lot of time to create their own teaching materials for CLIL lessons. Some CLIL teachers may experience this extra effort as a burden.

Adding to the critique, Coyle et al. (2010:40) suggest that since CLIL has such a cultural impact on learners, they need to engage in interactive and dialogic learning within the classroom, in which the intercultural ethos of the classroom has an important role to play. Furthermore, Coyle et al. (2010:43) mention the possible mismatches between the language level and the cognitive level of the learners. It is important that the cognitive engagement of learners is at an appropriate level – otherwise effective learning is restricted. Therefore, the language used in a CLIL classroom should not be too easy or too difficult but just right. Trying to find out what it is exactly can, however, be difficult – especially because mostly the case is that the pupils' language skills in a classroom can be quite diverse. On the issue of pupils actually using the CLIL language in class instead of their mother tongue, De Bot (2002:31) states that “Only through international activities for which the foreign language needs to be used on a daily basis in natural conversation (including virtual/internet based) settings can students be intrinsically motivated to keep using the language in the school setting.” This means that it is not enough to keep the students motivated simply by having them talk to each other in the foreign language. Instead, activities in which the students can use the foreign language in real contexts, such as online chat forums, are to be practised. Moreover, Smit (2008:296) suggests that less successful students may feel frustrated and overburdened by having to complete tasks in a foreign language.

In general, Nikula and Marsh (1997:100) elucidate that the experiences Finnish schools have had with teaching content in a foreign language – naturally here are included both CLIL and language immersion – indicate very clearly that the teaching has had a positive effect on pupils' foreign language skills. The positive effect of content teaching in a foreign language is most clearly to be seen in the pupils' readiness to use the foreign language, quality of pronunciation and the extent of their vocabulary. Many Finnish primary schools, i.e. which extend to the first six years of elementary

school, have named international education as a reason to begin content education in a foreign language. This is because internationalisation is seen as a crucial factor of our society's *Zeitgeist*, which presents schools with new challenges. In other words, internationalisation is considered a social phenomenon outside the classroom, for which the schools try to brace their pupils by investing in their foreign language skills. (Nikula and Marsh 1997:18)

Thus, both language immersion and CLIL offer pupils and students alike a brilliant way of learning about a new subject, a foreign language and the world. In addition, as the material package is designed for a language club it would be rather strange not to teach it in a foreign language. In addition, since the language club needs to have a subject – because otherwise it would not offer the pupils anything new as they have their weekly English lessons in any case – which in this case is international/tolerance education, CLIL and language immersion brilliantly suit the aims of the language club and, thus, the material package as well. Whether the language club represents language immersion or CLIL is hard to determine. Perhaps it is a little bit of both. Language immersion is usually talked of when the topic of discussion is young pupils, and the language club is aimed at fairly young pupils, i.e. 6th graders. However, the duration of the language club is not very long, and a language immersion program usually lasts for a number of years. In addition, as the content of the language club is aspiring towards tolerance education, CLIL would be an excellent choice as an overriding method for the material package. In other words, it is hard to determine whether the language club falls in to the category of language immersion or CLIL, which is why it is best to simply make the best of both worlds and mix them together in the material package.

The focus of the next chapter is the material package itself. The next chapter explains who the material package is designed for, what it entails and how it is constructed.

5. THE AIMS, TARGET GROUP, CONSTRUCTION AND CONTENTS OF THE MATERIAL PACKAGE

The language club is aimed at 6th graders. The 6th grade is the last grade of elementary school and the next three years – which are the three final years of mandatory public schooling in Finland – the pupils will spend in middle school. The reason why only 6th graders should attend the language club is that some of the themes that are dealt with during the lessons do not only cover quite advanced vocabulary but also themes that require a high ability of abstract thinking. These two aspects combined could pose a very big challenge for pupils that are younger than twelve, which is how old most 6th graders are in Finland. Another matter posing a very serious challenge for the teacher of the language club is group size. Since there will be many group work activities during the language club and one lesson only lasts for 45 minutes, it is advisable that maximum eighteen pupils should attend the language club. If there are too many pupils in one group, it will be a difficult challenge for the teacher to maintain the quality and purpose of the activities in addition to group management.

Although this language club is a CLIL project, which means that the teacher of the language club will only speak English during the lessons, teaching the pupils to speak and understand English better is not one of the club's main aims – although it is of course hoped for. One of the main aims of this language club, however, is to expose the pupils to the different cultures and forms of English in the English-speaking world, which is enormous and very versatile. Therefore, as English is used all around the world and its varieties are prevalent, this material package would by no means want to give the impression that there is only one right way of using English but quite the opposite: English has many varieties and saying that there are only a few correct ways of using the language – either in its written or spoken form – would give the pupils a very narrow-minded view of the English-speaking world and the language itself. Thus, in this material package it is stressed that English is indeed a *lingua franca*, and that the beauty of English lies in its versatility. To argument this view further, Nyssönen and Rapakko (1993:9) state that as English already represents many cultures, it can be used by virtually anyone to express any cultural heritage and any value system.

When taking part in the language club, the pupils will travel to four different English-speaking countries that are not often dealt with or mentioned in EFL school books of 6th graders. These countries may also have other official languages in addition to English but all of the four countries do have English as an official language, which is

one of the reasons why these countries were chosen for the material package. The material package, however, does not only entail four but six different sections, each of them consisting of three 45-minute lessons. The first section mostly focuses on team spirit arousing activities and making sure that the pupils and the teacher know each other well before the actual country and theme focused lessons begin. The last, i.e. the sixth section, deals with revising the things the pupils have learnt during the language club and organising an exhibition for the pupils' parents. The exhibition will include some of the art works the pupils have created together – and individually – throughout the language club.

The four next sections each have country- and theme-specific focuses. The second section's focus country is Malta, and the theme focus is on appreciating likeness and uniqueness in people – and, thus, also difference. Malta has a very rich cultural heritage, and throughout history the Maltese people have had to adjust to and tolerate the different cultural influences various strong and influential conqueror nations have brought to their country – in addition to preserving their own culture. This is why Malta was chosen to be connected with the theme of appreciating uniqueness and likeness. The third section's focus country is Tanzania, and the theme focus lies in how to deal with prejudice. Tanzania is one of the so called melting pot countries of Africa with large amounts of immigrants and refugees moving there to escape either the poverty or crime of their own countries. Thus, to live in Tanzania peacefully alongside an enormous amount of different nationalities, conquering one's own possible prejudices about other people is paramount. The fourth section concentrates on Fiji and human rights. As Fiji was turned into an English colony, the indigenous Fijians – like so many other indigenous peoples during the age of imperialism – were treated like second class citizens in their own country. The reason why the United Nations created the Universal Declaration of Human Rights was to protect all people of the world from such treatment. This is why Fiji and human rights were included in the fourth section of the material package. The fifth section of the material package consists of India as its focus country and cultural diversity as its theme. For thousands of years India has embraced a multitude of different cultures, religions and ways of life inside its borders, which is why it seemed appropriate to combine India with the theme of cultural diversity.

The order in which the countries are followed through was designed in consideration of a realistic trip around the world. As the pupils will create themselves passports during the first section of the language club, it is important that the pupils get a feeling of a real journey ahead. For this reason, there was no point in going to Fiji

first, from there to Tanzania, then to Malta and finally go to India as that hardly is the way a person wanting to visit all those countries during one trip would travel.

Who then is fit to actually deliver the language club, is another question entirely. The person holding the language club does not have to be a teacher of English, although it should be someone who has pedagogical knowledge and training, and speaks English fluently. Since grammar is not dealt with at all in the material package, it is crucial that the person giving the lessons does speak fluent English as s/he is the pupils' main source of input of English during the lessons. If the person holding the language club is not a qualified teacher, students at university studying to be English teachers could also take on the responsibility of organising the club.

The methods used in the lessons are the communicative method, the cooperative method, drama education and CLIL/language immersion. The communicative and the cooperative method are very similar in the sense that there hardly ever is any communication if there is no cooperation and vice versa. Most of the tasks and activities in the lessons in fact represent both the communicative and the cooperative method since a very small amount of the activities are done individually by the pupils. Drama education is not used as much as it could have been but it is most visibly present in the fourth section where the pupils will get to plan a play in small groups, based on a specific human right that is given to them. CLIL, i.e. content language and integrated learning, and language immersion are the so called overriding methods for the whole material package because the language club is in fact realized in English instead of Finnish. Whether the language club actually is distinguished as a CLIL or a language immersion project, though, is hard to say because the material package combines aspects of both of the learning methods.

In short, the material package is divided into six sections, four of the sections having a specific country and theme in focus. The material package consists of eighteen lessons and it is aimed at 6th graders in elementary school, and it is to be held entirely in English. The learning mostly happens in groups, which means that most of the activities and tasks in the lessons are either communicative or cooperative – or both. Not more than eighteen pupils should attend the language club as it poses a threat to the quality and purpose of the activities designed for the material package. The teacher of the language club does not have to be a qualified teacher, as long as the teacher is an adult that has pedagogical knowledge and speaks English fluently.

6. DISCUSSION

It is an unarguable fact that the world has become smaller – thanks to the World Wide Web, satellites, the increasing air travel, and so forth. However, even though the whole world is at our reach, it does not automatically mean that the mind can conform to this reality at the same pace. When all countries are becoming more multicultural than before, it is inevitable to come across other cultures and ethnicities than that of one's own. If one does not know how to deal with this, it is likely that for some an offense becomes the best defence. This, however, is not the way to make the best of the opportunities that multiculturalism has to offer. Therefore, it is very important that instead of bringing children up into suspicion and fear of all things strange, it is highly important that they learn to tolerate and collaborate with the ever-changing world, in which they must live.

Racism and xenophobia are phenomena that will perhaps never completely disappear but wiping them out should nevertheless be a goal to strive towards in order to make the world a better place for all people to live in. Global and tolerance education were developed to work towards this goal. This paper aims at teaching young children about tolerance and other themes related to global education because global education still has not been included in the national curriculum as its own subject. In schools global education is usually mostly present in foreign language classes but as foreign language teaching has so many other aims related to language know-how, the time left for tolerance and global education is often sparse. This paper, therefore, aims at concentrating on tolerance and global education in the form of CLIL and language immersion.

The benefits of this paper and the material package will hopefully play a very concrete role in the pupils' life later on. The main aims of the material package are to introduce the pupils to new cultures and bring themes such as equality, prejudice and human rights to the table. Even though these themes are dealt together with foreign cultures, it is hoped for that the pupils will also begin to reflect on these issues in the context of the country they live in, i.e. Finland. It is also important that the pupils will learn the importance and value of group work because most of the tasks and activities in the lessons are done collaboratively. Cooperative skills are also crucially important later in life as many employers value such skills greatly. Although the material package does not aim at improving the pupils' English language skills, it is of course anticipated that the pupils' language skills – especially communicative skills – will improve.

In addition to the social value of the material package, the material package is rather easy to use and also accessible to everyone online. Furthermore, the person delivering the lessons does not necessarily have to be a language teacher but someone who has pedagogical skills and speaks English fluently. University students studying to become language teachers, for example, could take on the language club and perhaps even make use of it in their studies as an extra project, for example. As the material package consists of already made lesson plans, organising the language club has been made very easy.

Naturally, there is always room for improvement. The material package has not been tested on a group of pupils, which obviously has an effect on the material package's credibility. Before a certain activity can actually be proven a good and functional one, it has to be tested in a classroom first. In order to make the language club work as it should, small yet important things have to be taken care of. The space in which the lessons are held, for instance, should have modern teaching equipment, such as a document camera and a computer. Furthermore, not only the person giving the language club but also the school in which the language club is given should be at least somewhat familiar with global and tolerance education. Not all primary schools in Finland, however, are necessarily familiar with global education or how it can be conducted, which is a shame. This, however, would not be an issue if global education was added in the national curriculum as its own subject.

BIBLIOGRAPHY

- Artigal, J. M. & Lurén, C. 2007. Immersion programmes in Catalonia and Finland: A comparative analysis of the motives for the establishment. In Björklund, S., Mård-Miettinen, K. and Turpeinen, H. (eds.), *Kielikylpykirja – Språkbadsboken*. Vaasa: Vaasan yliopisto Levón-instituutti, 169-172.
- Bartolomé, L. 2003. Beyond the Methods Fetish: Toward a Humanizing Pedagogy. In Darder, A., Baltodano, M. & Torres, R. (eds.), *The Critical Pedagogy Reader*. New York: Routledge, 408-429.
- Bergroth, M. 2007. Kielikylpyoppilaiden menestyminen ylioppilaskirjoituksissa. In Björklund, S., Mård-Miettinen, K. and Turpeinen, H. (eds.), *Kielikylpykirja – Språkbadsboken*. Vaasa: Vaasan yliopisto Levón-instituutti, 126-134.
- Björklund, S., Mård-Miettinen, K. & Turpeinen, H. 2007. Språkbad 20 år: I går, i dag och i morgon/ Kielikylpy 20 vuotta: Eilen, tänään ja huomenna. In Björklund, S., Mård-Miettinen, K. and Turpeinen, H. (eds.), *Kielikylpykirja – Språkbadsboken*. Vaasa: Vaasan yliopisto Levón-instituutti, 9-18.
- Byram, M. 1991. Teaching culture and language: Towards an integrated model. In Buttjes, D. and Byram, M. (eds.), *Mediating Languages and Cultures: Towards an Intercultural Theory of Foreign Language Education*. Clevedon, UK: Multilingual Matters Ltd, 17-30.
- Byram, M. and Risager, K. 1999. *Language Teachers, Politics and Cultures*. Clevedon UK: Multilingual Matters Ltd.
- CILT: The National Centre for Languages 2012. Content and Language Integrated Learning (CLIL). [online] (21 Aug 2012)
http://www.cilt.org.uk/secondary/14-19/intensive_and_immersion/clil.aspx
- CILT: The National Centre for Languages 2012. Principles of Teaching. [online] (21 Aug 2012)

http://www.cilt.org.uk/secondary/14-19/intensive_and_immersion/clil/principles_of_teaching.aspx

Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Council of Europe [online]. (31 Oct 2012)
http://www.coe.int/t/dg4/Linguistic/Source/Framework_EN.pdf

Coyle, D., Hood, P. and Marsh D. 2010. *CLIL: Content and Language Integrated Learning*. Cambridge: Cambridge University Press.

Crystal, D. 2002. *The English Language*. London: Penguin Books.

Cummins, J. 2007. Canadian French immersion programs: A comparison with Swedish immersion programs in Finland. In Björklund, S., Mård-Miettinen, K. and Turpeinen, H. (eds.), *Kielikytkymäkirja – Språkbadsboken*. Vaasa: Vaasan yliopisto Levón-instituutti, 158-168.

Darder, A., Baltodano, M. and Torres, R. 2003. Critical Pedagogy: An Introduction. In Darder, A., Baltodano, M. & Torres, R. (eds.), *The Critical Pedagogy Reader*. New York: Routledge, 1-23.

De Bot, K. 2002. CLIL in the European Context. In Marsh, D. (ed.), *CLIL/EMILE – The European Dimension: Actions, Trends and Foresight Potential* [online], 31-32. (31 Oct 2012)
http://ec.europa.eu/languages/documents/clil-marsh_en.pdf

Dodson, S. L. 2002. The Educational Potential of Drama for ESL. In Bräuer, G (ed.). *Body and Language: Intercultural Learning Through Drama*. Westport, CT, USA: Ablex Publishing, 161-179.

Edu.fi – A Teacher’s web service 2011. Club activity [online]. (21 Aug 2011)
<http://www.edu.fi/perusopetus/kerhotoiminta>

Genesee, F. 1976. The suitability of French immersion programs for all children. *Canadian Modern Language Review*, (32), 494-515 [online]. (16 October 2012)
<http://www.psych.mcgill.ca/perpg/fac/genesee/Suitability%20of%20Immersion%20for%20At-Risk%20Students.pdf>

Genesee, F. 1991. Second Language Learning in School Settings: Lessons from Immersion. In Reynolds, A. (ed.), *Bilingualism, Multiculturalism, and Second Language Learning: The McGill Conference in Honour of Wallace E. Lambert*. Hillsdale, New Jersey, USA: Lawrence Erlbaum Associates, Inc., Publishers, 183-201 [online]. (1 Nov 2012)
http://books.google.com.au/books?id=BAZKw8GS_4cC&printsec=frontcover&dq=Bilingualism,+Multiculturalism,+and+Second+Language+Learning:+The+McGill+Conference+in+Honour+of+Wallace+E.+Lambert&hl=fi&sa=X&ei=nEkrUaywOoTfsgbJ24HIDg&ved=0CCwQ6AEwAA#v=onepage&q=Bilingualism%2C%20Multiculturalism%2C%20and%20Second%20Language%20Learning%3A%20The%20McGill%20Conference%20in%20Honour%20of%20Wallace%20E.%20Lambert&f=false

Gillies, M. 2007. *Cooperative Learning: Integrating Theory and Practice*. Thousand Oaks, USA: Sage Publications Incorporated.

Haatainen, T. 2004. Globaali vastuu. In Myllymäki, T. (ed.), *Pallo haltuun: Kansainvälisyyskasvatus Suomessa*. Helsinki: Kehitysyhteistyön Palvelukeskus, 7-9.

Heikkinen, H. 2002. *Draaman maailmat oppimisalueina: Draamakasvatuksen vakava leikillisuus*. Jyväskylä studies in education, psychology and social research. University of Jyväskylä.

Heikkinen, H. 2004. *Vakava leikillisuus: Draamakasvatusta opettajille*. Helsinki: Kansanvalistusseura.

Heikkinen, H. 2005. *Draamakasvatus- opetusta, taidetta, tutkimista!* Jyväskylä: Minerva Kustannus Oy.

Heikkinen, M. 2007. Kielikylpy ala-asteella. In Björklund, S., Mård-Miettinen, K. and Turpeinen, H. (eds.), *Kielikylpykirja – Språkbadsboken*. Vaasa: Vaasan yliopisto Levón-instituutti, 54-69.

Holm, G. & Zilliacus, H. 2009. Multicultural education and intercultural education: Is there a difference. In Talib, M., Loima, J., Paavola, H. & Patrikainen, S. (eds.), *Dialogs on Diversity and Global Education*. Helsinki: Gummerus, 11-28.

Johnson, K. 2008. *An Introduction to Foreign Language Learning and Teaching*. Edinburgh Gate: Pearson Education Limited.

Jolliffe, W. 2007. *Cooperative Learning in the Classroom: Putting it into Practice*. London: Paul Chapman Publishing.

Jäppinen, A-K. 2002. Ajattelu ja sisältöjen oppiminen vieraskielisessä opetuksessa: Tutkimusraportti 1/3. Jyväskylä: Jyväskylän yliopisto, Soveltavan kielentutkimuksen keskus.

Kagan, S. and Kagan, M. 2002. Rakenteellinen lähestymistapa. In Sahlberg, P. and Sharan, S. (eds.), *Yhteistoiminnallisen oppimisen käsikirja*. Helsinki: Werner Söderström Osakeyhtiö, 24-47.

Kaikkonen, P. 1994. *Kulttuuri ja vieraan kielen oppiminen*. Porvoo: WSOY.

Kaikkonen, P. & Kohonen, V. 2000. Minne menet, kielikasvatus? in P. Kaikkonen & Kohonen, V. (eds.), *Minne menet, kielikasvatus? Näkökulmia kielipedagogiikkaan*. Jyväskylä: Jyväskylän yliopistopaino, 7-10.

Kaseva, P. & Schwartz, K. 2006. *CLIL-Axis: content and language integrated learning*. Helsinki: Edita Prima Oy.

Kincheloe, J. 2004. *Critical Pedagogy*. New York: Peter Lang.

Kincheloe, J. and McLaren, P. 2002. Rethinking Critical Theory and Qualitative Research. In Zou, Y. and Trueba, E. (eds.), *Ethnography and Schools: qualitative approaches to the study of education*. Maryland: Rowman & Littlefield Publishers Inc.[online], 87-138. (16 October 2012)
<http://www.google.com/books?hl=fi&lr=&id=bIJURf8SbyUC&oi=fnd&pg=PA87&dq=The+Frankfurt+school+of+critical+theory&ots=PTFzWPnFDy&sig=e9chMaG4vQLdMPx0OuvRDVnTGzk#v=onepage&q=The%20Frankfurt%20school%20of%20critical%20theory&f=false>

Kivistö, J. 2009. Koulun arjen ja globaalivastuun yhteensovittamisen haasteita. In Lampinen, J. and Melén-Paaso, M. (eds.), *Tulevaisuus meissä: Kasvaminen maailmanlaajuiseen vastuuseen*. Helsinki: Opetusministeriö, koulutus- ja tiedepolitiikan osasto Yliopistopaino, 108-112.

Knight, P. 2000. The Development of EFL Methodology. In Candlin, C. N. and Mercer, N. (eds.), *English Language Teaching in Its Social Context: A Reader*. Florence, USA: Routledge, 147-166.

Kohonen, V. 1994. Teaching content through a foreign language is a matter of school development. In Räsänen, A. and Marsh, D. (eds.), *Content Instruction Through a Foreign Language: A Report on the 1992-1993 TCE Programme*. Jyväskylä: University of Jyväskylä, 61-72.

Kujansivu, A. 2002. Vieraiden kielten oppiminen yhteistoiminnallisen oppimisen avulla. In Sahlberg, P. and Sharan, S. (eds.), *Yhteistoiminnallisen oppimisen käsikirja*. Helsinki: Werner Söderström Osakeyhtiö, 199-220.

Kumaravadivelu, B. 2001. *Beyond Methods: Macro-Strategies for Language Teaching*. New Haven: Yale University Press.

Lampinen, J. 2009. Kasvatusta kansainväliseen ymmärrykseen, yhteistyöhön ja rauhaan. In Lampinen, J. and Melén-Paaso, M. (eds.), *Tulevaisuus meissä: Kasvaminen maailmanlaajuiseen vastuuseen*. Helsinki: Opetusministeriö, koulutus- ja tiedepolitiikan osasto Yliopistopaino, 11-17.

Malott, C. 2011. Introduction: From Toussaint L'Ouverture to Paulo Freire: Complexity and Critical Pedagogy in the Twenty-First Century: A New Generation of Scholars. In Malott, C. & Porfilio, B. (eds.), *Critical Pedagogy in the twenty-First Century – A New Generation of Scholars*. Charlotte, North Carolina, USA: Information Age Publishing, Inc., xxiii-lxviii.

McKay, S. and Rubdy, R. 2009. The Social and Sociolinguistic Contexts of Language Teaching. In Long, M. and Doughty, C. (eds.), *Handbook of Language Teaching*. Hoboken, U.S.A: Wiley-Blackwell, 9-25.

McLaren, P. 2003. A Look at the Major Concepts. In. Darder, A., Baltodano, M. and Torres, R. (eds.), *The Critical Pedagogy Reader*. New York: Routledge, 69-96.

Melén-Paaso, M. and Koivula, T. 2009. From International Education to Global Responsibility. In Lampinen, J. and Melén-Paaso, M. (eds.), *Tulevaisuus meissä: Kasvaminen maailmanlaajuiseen vastuuseen*. Helsinki: Opetusministeriö, koulutus- ja tiedepolitiikan osasto Yliopistopaino, 166-177.

Mhathúna, M. 1999. Early Steps in Bilingualism: Learning Irish in Irish Language Immersion Pre-Schools. *Early Years: An International Journal of Research and Development* [online], 19 (2), 38-50. (1 Nov 2012)
<http://www.tandfonline.com.ezproxy.jyu.fi/doi/pdf/10.1080/0957514990190205>

Montet, M. & Morgan, C. 2001. Teaching Geography through a foreign language: how to make text accessible to learners at different levels. *The Language Learning Journal* 24 (1), 4-11. <http://www.tandfonline.com/doi/pdf/10.1080/09571730185200151>

MTV3 2010. The studying of foreign languages has decreased [online]. (21 Aug 2011)
<http://www.mtv3.fi/uutiset/kotimaa.shtml/2010/02/1051695/vieraiden-kielten-opiskelu-vahentynyt>

Nikula, T. & Marsh, D. 1997. *Vieraskielisen opetuksen tavoitteet ja toteuttaminen*. Helsinki: Opetushallitus, Hakapaino.

Nyysönen, H. & Rapakko, T. 1993. *Language, culture, behaviour: Developing communicative and sociocultural competence in English as a foreign language*. Oulu: Oulun yliopiston täydennyskoulutuskeskus.

O'Loughlin, E. and Wegimont, L. (eds) 2003. Executive Summary. In *Global Education in Europe to 2015 – Strategy, policies, and perspectives* [online]. Lisbon: North-South Centre of the Council of Europe, 9-13. (30 Aug 2011)
http://www.coe.int/t/dg4/nscentre/Resources/Publications/Maastricht_Congress_Report.pdf

OPS: The national core curriculum 2004. Finnish National Board of Education [online]. (12 Apr 2013)
http://www.oph.fi/download/139848_pops_web.pdf

Rasinen, T. 2006. *Näkökulmia vieraskieliseen perusopetukseen: Koulun kehittämishankkeesta koulun toimintakulttuuriksi* [online]. Jyväskylä Studies in Education, Psychology and Social Research 281. University of Jyväskylä. (31 Oct 2012)
<https://jyx.jyu.fi/dspace/bitstream/handle/123456789/13314/9513924033.pdf?sequence=1>

Richards, J.C. 2000. Beyond Methods. In Candlin, C. N. and Mercer, N. (eds.), *English Language Teaching in Its Social Context: A Reader*. Florence, USA: Routledge, 167-179.

Sahlberg, P. and Sharan, S. 2002. Introduction. In Sahlberg, P. and Sharan, S. (eds.), *Yhteistoiminnallisen oppimisen käsikirja*. Helsinki: Werner Söderström Osakeyhtiö, 10-22.

Seelye, N.H. 1988. *Teaching culture: Strategies for intercultural communication*. Lincolnwood, USA: National Textbook Company.

Shah, R. 2011. Norway attacks fuel Finland immigration debate. *BBC News Europe* [online]. (13 Sep 2011)
<http://www.bbc.co.uk/news/world-europe-14425816>

Smit, U. 2008. The AILA research network - CLIL and immersion classrooms: Applied linguistic perspectives. *Language Teaching* [online], 41(2), 295-298. (1 Nov 2012)
<http://dx.doi.org/10.1017/S0261444807004922>

SUKOL 2011. Basic information on language choices [online]. (23 Aug 2011)
<http://www.sukol.fi/medialle/kielivalinnat/>

SUKOL 2011. Statistic information on language choices [online]. (24 Aug 2011)
http://www.sukol.fi/medialle/kielivalinnat/tilastotietoa_kielivalinnoista

Talib, M-T., Loima, J., Paavola, H. and Patrikainen, S. 2009. Dialogs on diversity and global education (introduction). In Talib, M-T., Loima, J., Paavola, H. and Patrikainen, S. (eds.), *Dialogs on Diversity and Global Education*. Frankfurt am Main: Peter Lang, 7-10.

The Ministry of Education and Culture 2011. The improvement of the teaching of foreign languages [online]. (23 Aug 2011)
http://www.minedu.fi/OPM/Koulutus/koulutuspolitiikka/Hankkeet/pop/Vieraiden_kielten_opetuksen_kehittaminen.html

The National Board of Education 2012. The improvement of club activities in schools [online]. (30 Jan 2013)
http://www.oph.fi/kehittamishankkeet/koulun_kerhotoiminnana_kehittaminen

The Service Centre of Development Cooperation Kepa ry. 2011. An introduction. In *Gloaalikasvatus.fi* [online]. (30 Aug 2011)
<http://www.gloaalikasvatus.fi/esittely>

The University of Vaasa 2008: Briefly on language immersion [online]. (12 Sep 2011)
<http://www.uvasa.fi/kielikylpy/lyhyesti/>

Wagner, B.J. 2002. Understanding Drama-Based Education. In Bräuer, G. (ed.), *Body and Language: Intercultural Learning Through Drama*. Westport, CT, USA: Ablex Publishing, 3-18.

Westerback, C. 2011. Opettajat: Vihapuhe näkyy äidinkielen kirjoitustehtävissä.

Helsingin Sanomat [online]. (9 Aug 2011)

<http://www.hs.fi/kotimaa/artikkeli/Opettajat+Vihapuhe+n%C3%A4kyy+%C3%A4idinkielen+kirjoitusteht%C3%A4viss%C3%A4+/1135268234026>

YLE 2011. President Halonen: Racism does not eliminate injustice. In *Arto Nyberg*.

[online] (7 December 2011)

http://yle.fi/uutiset/kotimaa/2011/12/presidentti_halonen_rasismi_ei_poista_epaoikeudenmukaisuutta_3079698.html

APPENDIX: Global education in English: A teacher's handbook

Global education in English: A teacher's handbook



Leena Kärkkäinen
University of Jyväskylä

CONTENTS

FOOD FOR THOUGHT	4
Why things are done the way they are done	4
Things to consider when giving lessons	5
How to create variation in your classroom routines.....	7
1 st SECTION INTRODUCTION - The journey begins	9
LESSON 1 - Starting positive and getting to know one another	10
LESSON 2 - Building team spirit and creating passports for the journey	14
LESSON 3 - Finishing off passports and building team spirit.....	21
2 nd SECTION INTRODUCTION - Malta: Appreciating uniqueness and aliqueness.....	24
LESSON 4 - What is Malta like?	25
LESSON 5- We are all different, yet the same	30
LESSON 6 - Last of Malta	33
3 rd SECTION INTRODUCTION - Tanzania: Dealing with prejudice	39
LESSON 7 - Introducing Tanzania.....	40
LESSON 8 - Accents and stereotypes	47
LESSON 9 - Leaving Tanzania.....	51
4 th SECTION INTRODUCTION - Fiji: Human Rights.....	58
LESSON 10 - Getting to know Fiji.....	59
LESSON 11 -Human rights with the help of drama.....	66
LESSON 12 - Goodbye Fiji!	70
5 th SECTION INTRODUCTION - India: Cultural diversity	76
LESSON 13 - Namaste, India!	77
LESSON 14 - What is culture?	83
LESSON 15 - Celebrating cultural diversity.....	87
6 th SECTION INTRODUCTION - The aftermath	92
LESSON 16 - Journey reminiscing	93
LESSON 17- Looking back on what we have learned.....	96
LESSON 18 - The exhibition.....	107

FOOD FOR THOUGHT

This handbook provides you, the teacher, with ready-made lesson plans. Here are some general guidelines and points to think about when using this handbook and giving lessons. This section gives you reasons behind the choices concerning the handbook and how it is constructed.

Why things are done the way they are done

- ❖ The activities in this material package are designed to suit a group size of maximum 18 pupils. This is why it is seriously recommended that no more than 18 pupils would participate in the language club because if there are more pupils in the class, some of the activities may not work properly due to the large group size.
- ❖ The lessons in the material package are designed to last approximately 45 minutes each as that is the standard length of one lesson in Finnish elementary schools.
- ❖ Remember that the minutes that are indicated after each activity in the lesson plans are only estimates. You should be prepared to use more or less time to go through each activity depending on your group, its energy level, your guidelines for the activity, and so forth.
- ❖ The material package is structured under six different themes, which all take up three lessons. The themes are the following: *The journey begins*, *Malta – Uniqueness and difference*, *Tanzania – Dealing with prejudice*, *Fiji – Human Rights*, *India – Cultural diversity* and *The aftermath*. All the themes are preceded with a short introduction.
- ❖ Each lesson plan is structured under the headlines ‘Lesson guidelines’, ‘Skill objectives’, ‘Structure of the lesson’ and ‘Required props’. The ‘Lesson guidelines’-section is designed to bring certain important aspects about the lesson into your attention whereas ‘Skill objectives’ is there to remind you of the things the pupils should have learned by the end of the lesson. The ‘Structure of the lesson’ gives a detailed description of the

lesson plan and the activities in it. The 'Required props'-section is a summary of the things that you will need for setting up the lesson. The 'Lesson guidelines'-, the 'Skill objectives'- and the 'Required props'-sections are marked with symbols so that it is easier for you to spot them. Arrows are used in the 'Structure of the lesson'-section to make it easier to follow.

- ❖ The 18th session, i.e. the very last session, of the language club is also free for the pupils' parents to join. A notification of letting the parents know about the last session has been added to the 17th lesson but if you feel that the parents should be notified earlier, you can notify them at any time you like.

Things to consider when giving lessons

- ❖ At the beginning of each lesson you should always greet the pupils and ask them how they are (perhaps even singling out a few different pupils each time, asking them directly for example, what they have done that day or did they sleep well last night). After this the pupils are more likely to feel welcomed and that you are actually interested in how they are doing. You should always also remember to tell the class the agenda of the lesson in a few words and what they will be doing. This prevents uncertainty in pupils, and after hearing all this in English the pupils' ears are opened to the foreign language, which will certainly help them switch from Finnish to English.
- ❖ Whenever the pupils are working on an activity in which you play no part in – except of course when it comes to explaining the rules of the activity – you should always be available for your pupils and walk around in the classroom asking the pupils if they need help, rather than sitting behind your desk. Making yourself useful will not only lower the pupils' threshold of asking you for help when they need it but also keep

on speaking English because they know that you will be paying attention to that.

- ❖ It is also crucial that the pupils understand that you, the teacher, will only communicate with them in English. During the first lessons it is not yet so significant whether the pupils themselves communicate with you and with each other in English as it is only normal it may take a while before they get used to the habit of speaking only English. The most important point is, thus, that the pupils feel comfortable in your class and that they are accepted with whatever their language skills of English are.
- ❖ You should not speak any Finnish during the lessons but solely rely on English. The pupils will probably ask you to translate many words but you should not give in and switch languages but use different communication strategies such as gestures, facial expressions, giving an explanation using synonyms which might be familiar to the pupils already, and so on. Once you have begun to answer your pupils' questions in Finnish, it is too easy to go back to explaining other things in Finnish as well.
- ❖ Though you should speak only English, do not be too hard on the pupils if they will use Finnish in class. Naturally, you should encourage the pupils to speak English or reaffirm what they have stated in English but the most important thing is that all pupils get to participate in the activities – even if it be in Finnish.
- ❖ You may notice that 45 minutes may be a little too short for some pupils to get oriented into speaking English but do not get discouraged! As long as the pupils hear *you* speak English and are encouraged to speak it as well, you have succeeded.
- ❖ Before letting pupils leave at the end of each lesson always remember to give them direct feedback on how it went, for example, "Today you were very restless but you did really well in *Chain catch*, thank you."

How to create variation in your classroom routines

- ❖ As most of the lessons include dividing the class into smaller groups, here are some tips for you on how to divide the pupils in various ways (because totally random grouping may be boring when used too often), which can also be a fun activity in itself. You should, however, make sure that you actually have time for different styles of grouping the pupils. Here are some tips:
 1. Ask the pupils to organise themselves into a row according to their height and then divide them into groups by breaking the row where you need to.
 2. Ask the pupils to organise themselves into a row according to the colour of their shirt, for example, the lightest and the darkest colours being at the opposite ends of the row, and then break the row where you need to.
 3. Letting the pupils form groups on their own can be a nice change but this way of forming groups should not be used too often as otherwise the pupils will most likely always work with their closest friends.
 4. Ask the pupils to organise themselves into a row according to the date of their birth, the youngest and the oldest standing at the opposite ends of the row, and then break the row into groups.
- ❖ When grouping the pupils, you should also think about forming groups according to the pupils' ability of English, for example, or some other trait that is very important in a specific activity. For cooperative learning to be successful, it has been suggested that one of the things to consider when grouping pupils is that low-ability pupils should work in mixed-ability groups, medium-ability pupils should work in same-ability groups whereas high-ability pupils can work in any kind of group. During the first lessons it may be difficult, though, to form groups according to the pupils' abilities as it naturally takes time to judge which pupils have better English skills than others, for example.

- ❖ During the lessons where the desks of the classroom do not need to be pushed on to the sides of the class to make more room in the centre, the formation of the desks should be altered from time to time. This ensures that the pupils will have to sit next to different classmates from time to time and get used to sitting next to different people.
- ❖ Since one of the main ideas of the language club is to create an imaginary trip around the world, it would be very useful - if not necessary - that there is a large map of the world in the classroom so that you can always show the pupils which countries you have visited, which one you are visiting currently and where those countries are in relation to Finland. A globe may also prove itself useful during the language club.

1st SECTION INTRODUCTION – The journey begins

This material package is divided into six three-hour-long sections, or periods. This first section, consisting of the first three lessons – or sessions if you like –, are designed to bring the new group of pupils closer to you and one-another. As you and the group will be spending the next eighteen lessons together, it is crucial that you and the group are able to construct a functioning and collaborative group. In order to achieve this, the pupils need to feel comfortable and a sense of trust towards you and the other pupils in the group. In this first section, therefore, the time is mostly spent on activities which aim at helping the pupils and you to get to know each other. In addition, activities which aim at building team spirit are given a large portion of the lessons.

The passports – which are worked on during lessons two and three – are also an important objective in this first section of the language club. Each pupil will create himself/herself a passport, which will act as a portfolio and will be used for several different purposes during the course of the language club, such as, for self-evaluation and a type of information archive for the pupils. At the end of the language club the pupils will be given their passports back and hopefully the passports will serve as a positive reminder of the journey they have gone through. Receiving the passports at the end of their journey will also, with any luck, give the pupils a sense of achievement and long term self-gratification.

Naturally, the pupils will also have to be introduced to the concept of the language club. The more excitingly and positively you, the teacher, can make it sound the more excited your pupils will most likely be. The trick is, however, not to give away too much. Which countries you will be going through during the language club should remain a secret as otherwise some of the activities to come will lose their purpose.

I wish you a lovely start with this material package and your new group!

THE JOURNEY BEGINS

LESSON 1 - Starting positive and getting to know one another

Lesson guidelines (for the teacher)

- ❖ Remember to introduce yourself.
- ❖ Ensure that there is a positive atmosphere in the class.
- ❖ Make sure that you and the pupils get to know one another (without having to sit down in their seat for the whole lesson) and try to memorise their names.



Skill objectives (for the pupils)

- ❖ To have a positive feeling about the club.
- ❖ To understand that you, the teacher, will only be speaking English.
- ❖ To learn your and the other pupils' names.



Structure of the lesson

- ❖ Greet the pupils and introduce yourself. Tell them (and make sure that they understand) that you will only speak English with them and that you wish that they would try to speak English as much as possible too. They are, however, allowed to speak Finnish if they do not know how to express some things in English. Furthermore, tell them what you will be doing together in today's class. **(5 min.)**



- ❖ **Warm up:** There are probably pupils from many different classes taking part in the club. You could say the names of all the different classes aloud and ask the pupils to raise their hands when their class is mentioned. Make sure the pupils know that the most important thing of this lesson is to get to know one another. **(5 min.)**



- ❖ **Bingo!:** For this game you will need to print out a *Bingo!*-sheet for each pupil. You will find a ready-made *Bingo!*-sheet after the 'Required props'-section. To play *Bingo!*, each pupil will need a *Bingo!*-sheet and a pen. The pupils will have to talk to the other pupils in the class, trying to find someone who matches one of the boxes on the *Bingo!*-sheet. Once they have found someone, they will write that person's name inside the box. The game will be played as long as one of the pupils has been able to tick off all the boxes in a row either sideways, vertically or horizontally and shouts, "Bingo!". Make sure you explain the rules of the game clearly enough so that all pupils understand the idea of the game. You should also participate in the game. At the end of the game you could read the winner's row out loud for the whole class. **(10-20 min.)**



- ❖ **Ball of yarn:** To play this game you will need a ball of thick yarn. The pupils should sit down on to the floor and form a circle. The one who starts gets to hold the ball of yarn and then throw it to someone else after s/he has told the rest of the class his/her name. The pupil who started the game has to hold on to the tip of the yarn. The pupil who now has the ball of yarn will say her/his name out loud, hold on to the yarn and throw the ball again to someone else. The game continues as long as everyone has a hold of the yarn, which at this point will be rather tangled in the middle of the circle. The tangle, however, will be undone so that the last person to hold the ball of yarn will throw it back to the person who threw it to him/her and says his/her name out loud. This

way the pupils will not only hear all of the other pupils' names twice but will also have to remember at least one person's name. If someone cannot remember another pupil's name, the others can help him/her out. You may take part in the game but as the yarn might have tangled, it may also be good to have someone solving the worst tangles because the pupils obviously cannot leave their places. **(15-20 min.)**

Source: <http://www.silmatera.fi/nakkarila/index2.php?sivu=752>



- ❖ Before saying goodbye, do not forget to give pupils direct feedback on how the class went (also negative feedback, if necessary, and positive feedback to balance out the negative).

Required props

- ❖ One *Bingo!*-sheet for each pupil and enough pens in case the pupils did not bring their own pens to class.
- ❖ A ball of yarn (note that the yarn should not be too thin to avoid excess tangling).



BINGO!**FIND SOMEONE WHO...**

...had nightmares last night. Name:	...has a cat. Name:	...likes coffee. Name:	...hates rock music. Name:
...likes to play football. Name:	...does not have a mobile phone. Name:	...loves chocolate. Name:	...likes mathematics. Name:
...likes to read books. Name:	...can cook spaghetti. Name:	...has a dog. Name:	...loves liquorice. Name:
...is hungry at the moment. Name:	...came to school by bike today. Name:	...is afraid of spiders. Name:	...has been on an airplane. Name:

THE JOURNEY BEGINS

LESSON 2 - Building team spirit and creating passports for the journey

Lesson guidelines (for the teacher)

- ❖ Refresh the pupils' - and your - memory on each other's names.
- ❖ Let the pupils know a concise outline of the club so that the pupils will know what to expect (do not, however, let the pupils know which countries you will go through during the language club because otherwise it would spoil some of the activities in the upcoming lessons).
- ❖ Do a fun team spirit arousing exercise together with the class and after you have finished the exercise, do not forget to demonstrate the importance and effectiveness of group work and team effort.
- ❖ Start working on the pupils' passports. Remember that the pupils do not have to finish their passports during this lesson as they can continue working on them during the next lesson. Make sure that the pupils know this to avoid frustration.



Skill objectives (for the pupils)

- ❖ To notice the power of positive group work.
- ❖ To understand the structure of the club (i.e. during this club they shall go through four English-speaking countries together, get to know their cultures better and learn about different lifestyles).
- ❖ To begin the making of the passport and understand for what purpose they are made.



Structure of the lesson

- ❖ Greet the pupils and briefly explain the things you will be doing during the lesson. **(5 min.)**



- ❖ ***I like:*** The pupils should form a circle and sit down on the floor. You should also participate in the game. Demonstrate to the pupils that one by one each pupil has to stand up, tell his/her name and tell the rest of the class something that they like, for example, "My name is Marja and I like winter." If there are any pupils in the class who also like winter, they should also stand up. Then it is the next pupil's turn. This will be continued as long as all pupils have had a chance to tell the rest of the class their name and something that they like. Source: <http://www.silmatera.fi/nakkarila/index2.php?sivu=752> **(10 min.)**



- ❖ ***The language club:*** Next you should tell the pupils what the purpose of this club is and what kind of things you will be doing in the lessons to come, i.e. that this language club aims at introducing the pupils to different cultures and that together you will make an imaginary trip to four different countries. Make it sound exciting. If the pupils ask you which countries you will visit, you can tell them that you will go to four countries in total but which countries those four are will remain a secret. **(5 min.)**



- ❖ ***Chain catch:*** Remind the pupils that you will visit the countries as a group and since travelling can at times be even dangerous, it is extra important that all of you will learn how to work well with others. For this reason you will need to practise your group work skills together. *Chain catch* is a type of game which will clearly demonstrate to children how working together towards one goal is much easier and effective

than working alone. To play *Chain catch* you will need to clear the classroom of all obstacles and push possible chairs and desks to the sides of the room (if the weather is nice outside or if a gymnasium is close by and available, this game could also be played outside of the classroom. The area where the game is played, however, should not be too big as otherwise the game may take too long to finish). Also one volunteer to start the game is required. The volunteer will try to catch other pupils, and when s/he does, the pair of them will hold hands and start catching the other pupils together so that they will also join the chain of catches. If necessary, for safety reasons you can tell the pupils that no running is allowed in this game and if someone is seen running, s/he will automatically have to join the chain of catches. The game ends when all pupils have been caught and have joined the chain. Remember to make the objective of the game clear to all pupils, i.e. the more people there are working towards the same goal the easier it is to achieve the goal. **(10-15 min.)**



- ❖ ***Let's make passports!*** Tell the pupils that in order for them to visit all the four countries each pupil will naturally also need a passport, the making of which you will start today but continue during the next lesson as well. Also explain to the pupils that these passports will be very useful and important later on. The instructions for making a passport will be shown after the 'Required props'-section. You will have to explain to the pupils all the steps of the making of the passport and perhaps even give them written instruction for each step - or show them the instructions with the help of an overhead projector. Work on this till the end of the lesson. **(10 min.)**



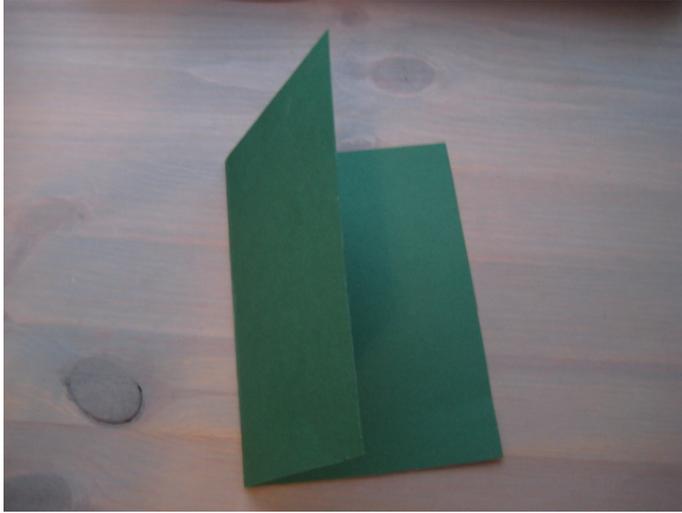
- ❖ Do not forget to give pupils direct feedback on how the class went.

Required props

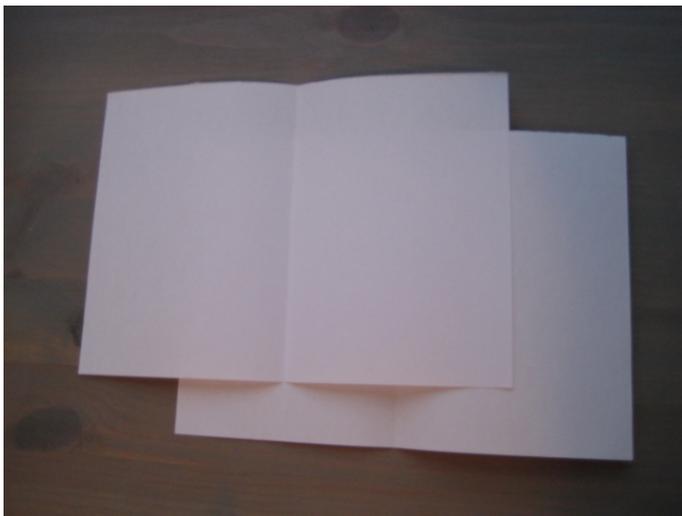
- ❖ Plenty of coloured cartons which will act as the covers of the pupils' passports. You will also need white A4 sheets of paper, which should be cut in half. Other required props are a hole punch, string, scissors, glue, different coloured pens and markers and whatever you think the pupils might need to create a beautiful passport for themselves. Let the pupils use their creativity.
- ❖ A model passport, perhaps your old or current passport.
- ❖ A large map of the world in a visible spot (on the wall, perhaps).
- ❖ An overhead projector.



INSTRUCTIONS ON MAKING A PASSPORT



Step 1: This will be the cover of the passport. Take a coloured carton, which is a size A5. This A5 sized carton will be folded in half once.



Step 2: Take 10 pieces of A5 sized white paper sheets and fold the whole stack in half once, as you did with the coloured piece of carton.



Step 3: Place the folded white paper sheets inside the carton.



Step 4: Take a hole punch and create two holes next to the fold.



Step 5: Take a piece of string and pull it through the holes. Tie the string into a tight knot.



Step 6: Write the word 'Passport' on the cover of your passport and then decorate it as you wish.



Step 7: On the first page of the passport, draw a picture of yourself or bring your photo to class next time and glue it onto the page.



Step 8: The last step is to take the second page of the passport and fill it with the owner's personal details. The information they should give on the second page of the passport are the following:

- Full name
- Date of birth (country and city)
- Nationality
- Date of issue (should be the day when the passport was finished)

THE JOURNEY BEGINS

LESSON 3 – Finishing off passports and building team spirit

Lesson guidelines (for the teacher)

- ❖ Continue with a team spirit arousing activity.
- ❖ Make sure that all pupils have finished their passports by the end of this lesson.
- ❖ Make sure that the pupils who have finished their passports before the others will also have fun and exciting activities to do while waiting for the others.



Skill objectives (for the pupils)

- ❖ To understand even more clearly the value of group work.
- ❖ To finish off the passports.



Structure of the lesson

- ❖ Greet the pupils and ask them how they are. Tell the pupils what you will be doing together in today's class. **(5 min.)**



- ❖ **Puzzle mania:** To play *puzzle mania*, you will need to bring two identical puzzles to class (note: The more difficult the puzzles are the more time this activity will take). The idea of the game is that the class will be split into two in order to create two teams. Both teams will receive one of the two identical puzzles, and while you take time both teams must try to complete the puzzle as quickly as possible. The teams will also have a couple of minutes to work on their strategy before the

race begins. When both of the teams have finished their puzzles and you have the time scores for both of the teams, the class will try to figure out together why one of the teams was faster than the other. You could ask both teams questions, such as, “Why do you think the other team won? What did you do well as a team? What did you not do well as a team? What could you have done better as a team? What do you think makes a group work well together?” The point of the game is to make the pupils realise not only that working in a group creates better and faster results but also what kind of characteristic a group which works effectively has. (15-20 min.)



- ❖ *Finishing off the pupils' passports:* You will give the pupils back the passports that they started making during the last lesson, and you will also make sure that all pupils have access to the instruction of making the passport. **(Work on this till the end of the lesson.)**



- ❖ *Alternate activities for the pupils who have already finished their passport:*

1: The pupils could play any board games the school has in store as long as they can be played in English. Also games, such as ‘The Hangman’ can be played in English 2: If there are books intended for young children available in English, pupils could work in pairs and read a story out loud together. 3: There is a multitude of activities designed for EFL students online so if there are computers in the classroom or if the school has transferrable laptops in its use, they could be brought into class. However, you should make sure that no pupil is doing activities online by him/herself but with a partner instead. Here are a few useful websites:

<http://www.english-4kids.com/>

<http://www.bbc.co.uk/cbbc/>

<http://learnenglish.britishcouncil.org/en/>



- ❖ Do not forget to give pupils direct feedback on how the class went before saying goodbye.

Required props

- ❖ Two identical puzzle games.
- ❖ All the props for the making of the passports from the previous lesson.



2nd SECTION INTRODUCTION – Malta: Appreciating uniqueness and likeness

The reason why Malta was chosen to represent the theme of appreciating uniqueness and likeness was because Malta has a very rich cultural heritage. During the course of history the Maltese people have had to adjust to and tolerate the different cultural influences various conquering nations have brought to their country – and at the same time hold on to their own traditions. Thus, Malta is an excellent example of a country that has succeeded both in tolerating and appreciating winds of change but also held on to the important aspects of its own culture.

The aims of this second section of the language club are plenty. The first of them is to introduce the pupils to a new country, i.e. Malta. The second is to make the pupils think positively about the fact that all people are unique and, thus, also different. In addition, the aspects that combine people – and countries such as Finland and Malta – are dealt with. Thirdly, source critique is touched upon in an activity during the fourth lesson where pupils will compare two different video clips of Malta.

Group work skills are also practised on during this second section of the language club because building a well-functioning group may take time. There can be a great gap in pupils' group work abilities, which is why it is also a good idea to practise group work skills. In addition, a self-evaluation is also carried out.

MALTA: APPRECIATING UNIQUENESS AND ALIKENESS

LESSON 4 - What is Malta like?

Lesson guidelines (for the teacher)

- ❖ Making pupils motivated and excited about this new aspect of the club, which is going through different countries and learning new things about them.
- ❖ Practising group work skills.
- ❖ Making pupils aware of what a different view we can get of a country depending on the source of information.



Skill objectives (for the pupils)

- ❖ To get a sense of what Malta can look like.
- ❖ To practise group work skills.
- ❖ To learn about source critique.



Structure of the lesson

- ❖ Begin the lesson by greeting the pupils and by asking them how they are today. Next, declare that today their journey around the world will begin (you should not, however, tell the pupils which countries you will be visiting). **(5 min.)**



- ❖ ***Guess what country!*** This is a simple and short activity and although though it is to be played in two teams which compete against each other, it is also another task on group work skills. The class should be divided

into two in order to form two teams but before doing so the teacher should remind the class of the conversation they had together during the last lesson about how to work together with others in a group. The idea is that the team that knows which country they will be travelling to first (i.e. Malta) will win the competition. You will give one clue at a time but remember that the first one should be rather vague so that it does not give the country away instantly but the clues should become more straightforward while the game continues. To make this a bit easier, however, a map of Europe with all countries' names written on them could be displayed with the overhead projector. If neither one of the teams can guess the country after the first clue you will give another clue. When a team wants to make a guess, one of the team members should raise his/her hand and give their answer. If their answer is correct, they have won the game but if it is wrong, the other team gets to make a guess. If the other team also gives a false answer, you will continue giving clues until one of the teams gives the correct answer. A few examples on the clues you may give can be found after the 'Required props'-section. Naturally, you may come up with clues of your own as well. **(10 min.)**



- ❖ *Have you ever been to Malta?* Now that the pupils know which country they are travelling to, you could ask the pupils if anyone of them has ever been to Malta. If some have, these pupils could share their experiences with the whole class. You could also ask the pupils what they imagine Malta to be like. If the class is very silent, the class could also be divided into small groups and within the groups the pupils could talk about their ideas together and then the groups could share the ideas that came up with the whole class. The idea of the activity is not to give the pupils a lot of time as then they may 'over think' it. It does not matter if the pupils come up with stereotyped or prejudiced views as the next exercise will give them some idea of what Malta really is like. **(10 min.)**



- ❖ **Video footage:** To actually show the pupils something about Malta, there are many great videos on Malta online, for example on Youtube. What the activity aims at is to show pupils what an inconsistent view two different sources will give of the same place. You should show the class two videos which are not very long, approximately 2-3 minutes long (but if you happened to find videos which are a bit longer, you do not have to show all of the video but only the most interesting parts of it). The videos ought to give two different views on Malta, one perhaps giving a more positive image of Malta and the other a more realistic view. The first of the two example videos given here is a video created to attract tourists to Malta (here: <http://www.youtube.com/watch?v=O-MHBWDj2Co>) while the second one has been filmed by an amateur of a terrible storm in Malta (here: <http://www.youtube.com/watch?v=kzmlBQHV0Xc>). After the first video has been shown, you should ask the pupils what they thought of it and what it made them think of Malta. Positive comments are to be expected. When the second video has been shown, you will ask the pupils the same questions. This time more negative answers are probably heard. After this you should pose questions (or make the pupils think about them in small groups), such as, “When you saw the first video, did it make you want to visit Malta? When you saw the second video, did it make you want to visit Malta? Why do you think the first video was so beautiful and nice?” The point is to make the pupils realise that we should not always believe what we see in the media because where there is sunshine there is also rain. **(20 min.)**



- ❖ Do not forget to give pupils direct feedback on how the class went.

Required props

- ❖ An overhead projector for a computer, with which to show videos on a larger screen to the class.



CLUES:

- 1) This country is in Europe.
- 2) In this country people pay with Euros.
- 3) This country's favourite sport is rugby.
- 4) This country's name starts with an 'M'.
- 5) The country has many rocky beaches.
- 6) This is a country in Southern Europe, near Italy.
- 7) This country is a small island.
- 8) The country's capital city is called Valletta.

MALTA: APPRECIATING UNIQUENESS AND ALIKENESS

LESSON 5- We are all different, yet the same

Lesson guidelines (for the teacher)

- ❖ Make sure that the pupils learn new things about their classmates in a positive way.
- ❖ Aim at building the pupils' confidence in themselves.
- ❖ Construct understanding of the differences and similarities between people.
- ❖ Bring some Maltese music to class.



Skill objectives (for the pupils)

- ❖ To realise what makes me *me* and understanding that I am unique, just like everybody else.
- ❖ To understand that though we all are different we also share similarities.
- ❖ To learn a little bit about Maltese culture by hearing Maltese music.



Structure of the lesson

- ❖ Greet the pupils and ask them how they are today. Also explain that during this lesson you will do some drawing and play a fun game together. The pupils' passports should also be given to them because they will need them during this lesson.



- ❖ **Drawings:** The point of this task is to show the pupils that they are all unique and different, which is very special. Give every pupil a white A5 sized paper and ask them to create a drawing which represents who they are (it could be about something they love or what interests them etc.). You could act as an example and show the pupils a drawing you have done and also give some information on the drawing and what it means to you. The pupils will only have 15 minutes to complete their drawing and they are not allowed to show it to anyone. During the 15 minutes you could play the pupils some Maltese music, which can be easily found on Youtube, for example. After 10 minutes have passed, you will collect the pupils' drawings. Using a document camera (the help of which the drawings can be zoomed in and out), you should show the class all drawings one by one. When you are presenting a drawing, the pupils should point their finger at the person who they thought might have created it. Then you ask the pupil whose drawing is being shown to raise his/her hand. Then the pupil can come up and collect his/her drawing and glue it on his/her passport. You should remember to say something positive about all of the drawings. At the end of the exercise you should explain the pupils how great it is that all of them created such an individual drawing. You should also point out that there were no two drawings that looked exactly the same. **(30 min.)**



- ❖ **Out of line:** The idea of the game is to show pupils that all of them share some things in common. The pupils should stand in a row in front of you. You will then make statements such as, "I like chocolate" or "My hair is brown" and all pupils who relate to the statement will take a step forward and look around to see who else agrees with the statement. Then you will ask them to take a step back and join the row. You may start with statements that probably will not make all the pupils step forward, e.g., "I like football" but as the game goes on, also the statements should become more general, for example, "I am in grade 6",

“I am twelve years old”, “I live in..” etc. When there has been a statement which has caused all the pupils to take a step forward, you will ask the pupils to look around and tell you what they see. If no pupil figures out that in fact all of them have taken a step forward, you should point out that there seems to be something which all of them have in common and this probably is not the only thing. Thus, though we are all different all of us also have some things in common. **(10 min.)**



- ❖ At the end of the class you should sum up what the idea of today’s class was, i.e. although we are all unique individuals, there are also some things which connect us all. Do not forget the feedback. **(5 min.)**

Required props

- ❖ The passports.
- ❖ One A5 sheet of white paper for every student.
- ❖ Colourful pens, pencils, glue etc.
- ❖ Maltese music.
- ❖ A document camera.



MALTA: APPRECIATING UNIQUENESS AND ALIKENESS

LESSON 6 - Last of Malta

Lesson guidelines (for the teacher)

- ❖ Make sure that the pupils think about the differences between Finland and Malta more deeply, without forgetting about the positive aspects of difference between people and countries.
- ❖ Aim at creating a positive and encouraging atmosphere in the class, and lift up the pupils' pride on them having completed the first section of the club successfully.
- ❖ Encourage the pupils to express their own thoughts and experiences of the Malta section freely on to the canvas/large sheet of paper (this also a good way to process what they have experienced more intuitively).



Skill objectives (for the pupils)

- ❖ To think more deeply about the differences and similarities between Malta and Finland but also why it is positive that we are all different.
- ❖ To learn about self-evaluation.



Structure of the lesson

- ❖ Greet the pupils and ask them how they are today. Tell the pupils that today will be their last day in Malta and that next time you will move to a different country. Tell them in a few words what you will be doing in today's class together.



- ❖ **Carousel:** The aim of this task is to make the pupils think about the value of similarities and differences between people and countries. The preparation for this task will already begin before the pupils come in to class as you will have had to put up four different, large and colourful papers on the walls of the classroom. Each sheet of paper, referred to as 'poster' here, has a question or task written on it (the questions will be found after the 'Required props'-section). When you are ready to begin this activity with the class, you should show the posters' places to the pupils so that they know where to find them and explain what the questions/statements written on them mean. The class will be divided into four different groups, each of the groups standing at different stations (one group per station). Each group needs at least one pen as they should write down their answers and thoughts on the poster at each station. The pupils have 4-5 minutes to work out their answers at each station. When the time is up you will give a sign - a bell or simply a vocal instruction - so that the groups will know that it is time to move onto the next station (moving clockwise may be easiest). When all groups have visited each station, you will pull out a large sheet of paper/canvas, onto which the posters will be attached. When the pupils are back in their places, they will go through each other's thoughts and answers together with you. You may want to hold on to these posters after the lesson has finished as they may be useful for you at the end of the language club when an exhibition is set up by using the pupils' work pieces. **(25 min.)**



- ❖ **Self-evaluation:** The aim of this self-evaluation is to make the pupils think about the last few lessons in addition to their own contribution and performance. They should also learn how self-evaluation works in case the concept is unfamiliar to them. You will give the pupils self-evaluation sheets (a model of the sheet can be found after the 'Required props'-section), which should not be bigger than an A5. You do not have

to see the pupils' self-evaluation sheets as they are designed for their own use. Before handing out the sheets and explaining to the pupils that it is now time for a little self-evaluation, you must make sure that all pupils understand the questions on the sheet. It may be a good idea to go through the questions together with the help of a document camera. Once the pupils have completed their self-evaluation and have glued it onto their passport, the pupils should give their passports back to you and you will either stamp their passports or attach a sticker on them to signal the successful completion of the club's section on Malta.

(10-15 min.)



- ❖ ***Unravelling Malta:*** The idea of this activity is to let the pupils express their thoughts and memories of Malta and the things they learned during the Malta-section creatively with their own hands. Thus, for the remaining time of the lesson the pupils can decorate the canvas/paper by drawing, writing and painting on it etc. Also, the pupils who have finished their self-evaluation sheet earlier than others may use their spare time on the canvas. You should hold on to the piece and maybe even hang it up on the wall every time the club comes together. If this is not possible, it would however be good to hold on to it till the end of the club as it will be needed. You will work on this activity till the end of the lesson. **(10 min.)**



- ❖ Do not forget to give constructive feedback on today's class and say goodbye. Remember to ask the pupils to give you their passports back for safekeeping. Furthermore, remind the pupils that during the next lesson you will be moving on to a different country.

Required props



- ❖ A bell (or something similar) you can use when signalling the change of the work stations.
- ❖ A document camera.
- ❖ Passports.
- ❖ Stamp/stickers for you to attach on the pupils' passports.
- ❖ One self-evaluation sheet per pupil (not bigger than an A5).
- ❖ Glue.
- ❖ A white canvas/ large white paper.
- ❖ Pens and paint and other supplies, with which to decorate the white canvas/large paper.

QUESTIONS ON THE POSTERS

- ❖ **How are Malta and Finland different?**
- ❖ **How are Malta and Finland similar?**
- ❖ **Why do people travel?**
- ❖ **Why is it good that we are all different?**

SELF-EVALUATION SHEET (on Malta)

What did you learn about Malta?

What was fun?

What was not fun?

How easy is it for you to speak and hear English?

Very easy Easy OK Hard Very hard

3rd SECTION INTRODUCTION – Tanzania: Dealing with prejudice

Why Tanzania and prejudice were combined in this section is because Tanzania is one of the so called melting pot countries of Africa. This means that every year large amounts of immigrants and refugees from other African countries move to Tanzania, perhaps one of the reasons being that Tanzania is a relatively safe and stable country to live in. For the many different nationalities, including the native inhabitants of Tanzania, to co-exist in Tanzania peacefully requires a lot of tolerance and overcoming of one's own prejudice both from the Tanzanian people and the immigrants. This is why Tanzania was chosen to be the topic country to be connected with the theme of 'Dealing with prejudice'.

As prejudice is a rather abstract concept and it is introduced to the pupils in English, a lot of time has to be spent in ensuring that all pupils know what prejudice in fact means, which is why regrettably less time will be spent on Tanzania and Tanzanian culture. There is no doubt, however, that young pupils are familiar with prejudice in real life but introducing them to the theme in English may prove to be challenging – though not by any means impossible. This is why most of the activities in this section are designed to meet the pupils on a concrete level.

In this section collaboration skills are also rehearsed in the form of group work assignments although some tasks are so called single person tasks. Single person tasks are also used because prejudice can be a very personal and sensitive phenomenon, which is why it should be dealt with in care. Furthermore, a self-evaluation is also included in this section, which the pupils will write at the end of the 9th lesson.

TANZANIA: DEALING WITH PREJUDICE

LESSON 7 - Introducing Tanzania

Lesson guidelines (for the teacher)

- ❖ Introduce Tanzania to the pupils in an enthusiastic and interesting way (tip: When you are enthusiastic, it is more likely that your pupils will become enthusiastic as well).
- ❖ Make sure that all pupils understand what prejudice means as a concept and that they understand that we should be aware of our own prejudices.



Skill objectives (for the pupils)

- ❖ Get to know Tanzania a little.
- ❖ To learn what prejudice is and what it means as a concept, and that our prejudices can sometimes do us more harm than good.



Structure of the lesson

- ❖ You should welcome the pupils to Tanzania and tell them in a few sentences what they will be doing today. It is also good sometimes to really take time in asking the pupils how they are doing so feel free to spend a little bit more time on this part of the lesson than you usually would.



❖ ***What is prejudice:*** The aim of this activity is to make the pupils think about Tanzania and become aware of their own prejudices – should they have any. When starting out with a new country, it is a good idea to make it more interesting and engaging for the pupils by leading them in to the subject subtly instead of telling them everything up front. Thus, you will begin by writing TANZANIA on the blackboard (or maybe on a piece of paper which can be placed on a document camera etc., whichever works best) and showing the pupils on the map of the world where Tanzania is situated. Then you should invite the pupils on the board to write down all sorts of words that they can think of, which they would connect with Tanzania (some pupils may ask whether they are allowed to write down their thoughts in Finnish. It is up to you to decide this but in order to make the most of this activity the important thing is that the pupils feel they can express themselves as freely as possible). It may be best to divide the class into smaller groups and call one group at a time to write their ideas on the blackboard so that all pupils will not run to the blackboard at once. Once all pupils have had a chance to visit the blackboard, you and the pupils should go through the things written on the board together, you perhaps asking the writer of a certain word what s/he had meant by it, etc. After you and the class have finished going through the pupils' ideas written on the board, you will ask the class if they know what the word prejudice means. If no one can offer an explanation for the word, you should explain it to the pupils in the simplest terms possible and finally make sure that all pupils understand the meaning of the word (using an anecdote of some kind or simple examples of prejudiced behaviour may be helpful). After explaining what prejudice means, you should point at the things the pupils wrote on the blackboard and ask them, if they think that all of those things are true. No matter what the pupils answer, you should explain that ideas are not prejudices unless people begin to think that they are in fact true. That is why people should rather have an open mind when they cannot be sure about something. Lastly, you will show the pupils a video about

Tanzania (here is one example but you can of course choose to use another one, if you please):

<http://www.youtube.com/watch?v=95sjLaH0uuw> (25 min.)



- ❖ **Trivia on Tanzania:** This task aims at making Tanzania more familiar to the pupils in addition to putting their prejudices to the test. It should show the pupils how we can sometimes easily go wrong by only relying on our assumptions. You will hand all pupils a trivia sheet with five statements and each pupil will independently mark the statements either true or false. You must, however, make sure that all pupils understand what the statements in the trivia mean. The trivia for the pupils and an answer sheet for you can be found after the 'Required props'-section. After the pupils have completed the trivia, you will read each statement out loud for the class and if the pupils answered, "yes" to the question, they should raise their hand but if they answered, "no" they should not raise their hand. This is a quick way for you – and for the rest of the class – to see what the results were. After each statement, you will give the right answer to the statement. (15 min.)



- ❖ It is good to end the lesson by giving the class direct feedback, perhaps thanking the pupils if the class went well and saying goodbye.

Required props

- ❖ A large map of the world.
- ❖ A blackboard (or similar), on which the pupils can write their ideas. Enabling the pupils to write on a blackboard, for example, is useful as then all the pupils in the class can see what the others have written.



- ❖ A trivia sheet for each pupil and pens for those pupils who did not bring one to class.
- ❖ The answer sheet of the trivia to help you.
- ❖ A document camera.

TRIVIA ON TANZANIA!

Read the questions carefully! Circle your answer and remember to answer ALL questions.

1. THERE IS SNOW IN TANZANIA. true / false

2. IT RAINS ALMOST NEVER IN TANZANIA. true / false

3. PUPILS DO NOT HAVE TO LEARN ENGLISH AT SCHOOL IF THEY DO NOT WANT TO. true / false

4. ONLY 26% OF THE PEOPLE IN TANZANIA LIVE IN CITIES.

true / false

5. 73 % OF ALL PEOPLE IN TANZANIA CAN READ AND WRITE.

true / false

Correction sheet for the teacher**TRIVIA ON TANZANIA!**

1. THERE IS SNOW IN TANZANIA. true / false

Answer: **True.** On the top of the world's highest mountain, Kilimanjaro, there is snow.

2. IT RAINS ALMOST NEVER IN TANZANIA. true / false

Answer: **False.** There are two rain seasons a year in Tanzania and agriculture is the foundation of Tanzanian economy.

3. PUPILS DO NOT HAVE TO LEARN ENGLISH AT SCHOOL IF THEY DO NOT WANT TO. true / false

Answer: **False.** All pupils must study English at school.

4. ONLY 26% OF THE PEOPLE IN TANZANIA LIVE IN CITIES.

true / false

Answer: **True.** Most of Tanzanians, thus, live in the countryside.

5. 73 % OF ALL PEOPLE IN TANZANIA CAN READ AND WRITE.

true / false

Answer: **True.** According to Unicef, the total adult literacy rate of Tanzania is 73 per cent.

Sources:

<http://www.tanzania.go.tz/agriculturef.html>

<http://www.tanzania.go.tz/agriculturef.html>

<https://www.cia.gov/library/publications/the-world-factbook/geos/tz.html>

http://www.unicef.org/infobycountry/tanzania_statistics.html

TANZANIA: DEALING WITH PREJUDICE

LESSON 8 - Accents and stereotypes

Lesson guidelines (for the teacher)

- ❖ Since the activities in this lesson can require quite a lot of abstract thinking – which can be difficult for some pupils – you should make sure that all pupils understand the words that you are using. You can also make the activities involving abstract thinking easier for the pupils by giving them many concrete examples so that it is easier for them to attach the idea to a familiar experience, for example.
- ❖ Since all of this lesson's tasks involve some discussion afterwards, it is very important that at the end of the activities you will take enough time to thoroughly explain the 'moral of the story' to the pupils in an understandable and clear way.



Skill objectives (for the pupils)

- ❖ To understand that English is a lingua franca and thus there are many variations to how it is spoken, for example, but that all variations of English are worthy and just as important as the English we hear on television, for example.
- ❖ To realise that prejudice is a false friend in the sense that we cannot always trust our own assumptions – or the assumptions of others – but that instead we should have an open mind.



Structure of the lesson

- ❖ You should greet the pupils and welcome them to class. In a few sentences you should tell the pupils what you will be doing today.



- ❖ ***English and its accents:*** This activity means to act as a demonstration of the fact that there is no one and right way of speaking English as it is a global language, and it is used in too many countries for its pronunciation to be unified. This activity is also excellent to give at the beginning of the lesson so that the pupils will not only get to speak and practise their own pronunciation but also hear other accents as well, in addition to that of their teacher. The website of the Speech Accent Archive (<http://accent.gmu.edu/searchsaa.php>) will be used in this activity. First you will divide the class into pairs or in small groups of maximum 4 pupils and lead the pupils into the topic of the activity by asking them, for example, if they have noticed that there is a difference between how Americans and the British speak English. Next, you will note that also in Finland people speak Finnish a little differently, depending on which part of Finland they come from. Thus, also in Tanzania people speak English a little differently than in England, for instance, and now the pupils will get to hear some Tanzanian English. You should first play the class two samples of Tanzanian English (they can be found under 'Swahili') and then let the pupils talk in their small groups what it sounded like to them. Next you will also play a sample of Finnish English, after of which the pupils can discuss in their small groups how Tanzanian and Finnish English were different. Lastly, they will also get to practise their own pronunciation when they read the sample text out loud together after you. At the end of the exercise you should make a point of English being a lingua franca and thus it may sound different depending on which corner of the world one is visiting. This, however, is only natural and all accents are precious. (15-20 min.)



- ❖ *Examples of prejudice:* This activity will take the class back to examining prejudice and its causes a little further. You must remind the class of the term again and give it an explanation – perhaps even with a few concrete examples – but after this you should ask the pupils to give you some examples. The pupils could try and come up with the examples in pairs. After a few minutes, by a raise of hand, the pairs could give their examples. Also you could think of some examples (such as how we Finns may have prejudices against the Saami people etc.). After this short discussion you will show the class, sentence by sentence, some prejudices and assumptions about Finnish people. The sheet with the sentences can be found after the ‘Required props’-section. You will read every sentence out loud and make sure that all pupils understand it (and perhaps even show the pupils the statement on a document camera). If the pupils think that the statement is correct, they should raise their hands but if they think that the statement is incorrect, they should keep their hands down. This activity will hopefully show the pupils how far from the truth unfair and untrue assumptions and prejudices can take us. The activity is sure to cause a few laughs in the classroom as well. At the end of the activity you must make a point of the fact that if we do not want Finland to be judged wrongly, we should not judge other countries and nationalities based on our own prejudices or assumptions either. **(20 min.)**



- ❖ At the end of the lesson you should give the pupils direct feedback on how the lesson went and say goodbye.

Required props

- ❖ An overhead projector for a computer so that the pupils can see and hear the sample text in the Speech Accent Archive.
- ❖ A document camera.
- ❖ The statement sheet with stereotyped statements about Finland.



STEREOTYPES ABOUT FINLAND

1. THERE ARE POLAR BEARS IN FINLAND.
2. ALL FINNISH PEOPLE ARE SHY AND QUIET.
3. ALL FINNISH PEOPLE LOVE THE SAUNA.
4. IT IS ALWAYS COLD IN FINLAND.
5. FINNISH PEOPLE HAVE NO SENSE OF HUMOUR.
6. ALL FINNISH PEOPLE ARE BLOND AND BLUE-EYED.

TANZANIA: DEALING WITH PREJUDICE

LESSON 9 - Leaving Tanzania

Lesson guidelines (for the teacher)

- ❖ When you and the class are engaging in the *Story time and story building* activity where you will be reading the class a story - after of which you and the class will come up with your own story - make sure to modify your facial expressions, your tone of voice and your body language, especially when you read the story out loud to the pupils at the beginning of the class. This will give them a better sense of what oral tradition is about.
- ❖ Make sure you explain to the pupils why they are required to do yet another self-evaluation and what the benefits of self-evaluation are.
- ❖ Remember to encourage pupils as they work on the canvas/large paper together and make sure all pupils get a chance to contribute.



Skill objectives (for the pupils)

- ❖ To learn about story telling in Tanzanian culture and oral tradition.
- ❖ To realise, again, that working together as a group can have very rewarding outcomes.



Structure of the lesson

- ❖ At the beginning of the class you should greet the pupils and welcome them to class. You can also ask the pupils how they are today. In a few sentences you should tell the class what you will be doing today.



- ❖ ***Story time and story building:*** The aim of this activity is to come up with a fun story together as a group and get a feel of what oral tradition is about. First you should ask the pupils to sit in a circle on the floor. You should sit down as well and tell the pupils that in Tanzania there are many stories with a lesson – just like there are for example many animal stories in Finland about the bear, wolf and the fox, which usually entail a lesson of some sort – and that telling those stories to each other and to children is a part of the culture of Tanzanian people. Then you will, in a vivid and exciting way, read the pupils the following story out loud about ‘The Dinner of the lion’, which can be found after the ‘Required props’-section. Alternatively, if you would prefer another story, there are many to be found in the following address <http://www.english-for-students.com/African-Folk-Tales.html>. After having read the story you will explain to the pupils that today as a group they can create their own story. Next you should take out a ball/stuffed animal or anything soft that is safe to throw from one pupil to the other and explain the rules, which are the following: You will start the story by giving out one sentence, such as, “ Once upon a time in Tanzania there was a giraffe that had a big problem.” Then you will throw the ball/stuffed animal to a pupil who will continue the story with another sentence. The ball should not be thrown to someone who has already had it but someone who has not so that everybody gets an equal chance to participate – and so that the game does not end up taking too much time. When you throw the ball to the first pupil, however, consider throwing it to someone who is very confident with his/her English skills or who at least is not very shy. (15 min.)



- ❖ ***Self-evaluation:*** Just like at the end of the section on Malta, you will give the pupils self-evaluation sheets (the questions are found after the ‘Required props’-section), which should not be bigger than an A5. Again, the pupils should evaluate their own performance and attach the

evaluation sheets onto their passports. Before handing out the sheets and explaining to the pupils that it is now time for a short self-evaluation, you must make sure that all pupils understand the questions on the sheet (it may be a good idea to go through the questions together with the help of a document camera). Once the pupils have completed their self-evaluation and have glued it on their passport, the pupils should give their passports back to you and then you will either stamp their passports or attach a sticker on it to signal the successful completion of the club's section on Tanzania. **(10-15 min.)**



- ❖ ***Unravelling Tanzania:*** The remaining time of the lesson will be used on creative self-expression just like at the end of the section on Malta. You will put up a large white canvas/white paper and tell the pupils that they should now look back on the previous lessons and their journey in Tanzania and write/draw/paint their thoughts, memories and ideas on it. If the pupils are having difficulties, you could remind them of the things they did during the previous lessons, for example. In the background, you could play Tanzanian music, which can easily be found in YouTube (here is one example: <http://www.youtube.com/watch?v=k0Pru1-Uzfk>). When the lesson has ended, you should keep the finished product somewhere safe – as it will be needed at the end of the club – or put it up on the wall of the classroom every time the club comes together. **(15-20 min.)**



- ❖ At the end of the lesson you should congratulate the pupils again on completing their journey in Tanzania and give them some direct feedback on how today's lesson went. Encouraging feedback on the four previous lessons on Tanzania should also be given.

Required props

- ❖ A soft ball/stuffed animal or anything that is soft and safe to throw from one pupil to another.
- ❖ Passports.
- ❖ One self-evaluation sheet per pupil (not bigger than an A5).
- ❖ Glue.
- ❖ Stickers/stamp to attach on each pupil's passport.
- ❖ A white canvas/ large white paper.
- ❖ Pens and paint and other supplies, with which to decorate the white canvas/large paper.



SELF-EVALUATION SHEET (on Tanzania)

What did you learn about Tanzania?

What was fun?

What was not fun?

How easy has it been speaking and hearing English?

Very easy Easy OK Hard Very hard

Dinner of the Lion

There was one place in the Seven Hills which the animals liked very much. There was good water and green grass. But a strong lion lived there. He killed two or three animals every day.

One day the animals came to the Lion and one of them began to speak, "Oh, dear Lion, it is not good for you to run and hunt all day long in the Seven Hills. We'll send you one animal for your dinner every day."

"All right," the Lion said, "but you must begin to send me my dinner now. I am hungry. I must have my dinner every day! If you don't send an animal to me every day, I shall kill as many of you as I want!"

"Don't kill us, dear Lion. We shall send you an animal every day."

They cast lots and that day it was an antelope who became the Lion's dinner. And every day they sent one animal to the Lion.

But the animals were not happy. Each of them thought, "Oh, tomorrow my turn will come!"

One day it was a Hare's turn to be the Lion's dinner. But the Hare was not unhappy. He smiled! "That's good, very good?" the hare said. "Don't be afraid! The Lion will not eat me up!"

The Hare ran to the river, jumped into the water and then began to roll in the mud. He came to the Lion very dirty.

The Lion saw him and became angry. "But I don't want that dirty animal for my dinner," he cried. "Oh, dear Lion, I am not your dinner. I had to bring you a big hare. But on my way I met another lion and he took the hare for himself. "

"Is there another lion in the Seven Hills?" asked the Lion.

"Yes, there is. He is big and strong. I think he is stronger than you are."

The Lion became angrier than before and said to the Hare, "Show me that lion!"

"All right!" said the Hare. "Let us go to him."

And they went to a big well. The Hare looked into the well and said, "Look, he is there and the Hare is with him."

The Lion looked into the well. He saw himself and the Hare in the water. He jumped into the well to catch them and never came back!

The animals were happy. They jumped and danced and thanked the clever Hare.

Source: <http://www.english-for-students.com/Dinner-of-The-Lion.html>

4th SECTION INTRODUCTION - Fiji: Human Rights

This 4th section of the material package concentrates on Fijian culture and The Universal Declaration of Human Rights set forth by the United Nations. Fiji being an old British colony, the people of Fiji were treated like second class citizens in their own country for a long time, which means that they would know what it is like not to have basic human rights. The reason why the United Nations created the Universal Declaration of Human Rights was to protect all people of the world from such treatment. Thus, Fiji and human rights were combined in this fourth section.

Again, many group work assignments form the majority of the activities in the 4th section. Some human rights will be introduced to the pupils with the help of videos and a drama task, in which all pupils will have a chance to create a short play with a small group. A drama task will hopefully help the pupils understand the meaning of the selected human rights in people's everyday life on a concrete level. Unfortunately there is no time to go through all the thirty articles of The Universal Declaration of Human Rights.

Fiji and Fijian culture will be introduced to the pupils in the form of a board game on Fiji, which will be played in small groups. The board game is an informative game with questions on Fiji and its culture with three alternative answers for each question in order to make the game easier for the pupils who may never have even heard of Fiji before. At the end of the last lesson of this section, the pupils will also write a postcard back to Finland to whomever they like. This type of activity will also rehearse the pupils' writing skills in English, which is perhaps overshadowed by the focus being on oral and listening skills during the lessons. The pupils will also complete a self-evaluation at the end of this section.

FIJI: HUMAN RIGHTS

LESSON 10 - Getting to know Fiji

Lesson guidelines (for the teacher)

- ❖ When the pupils are engaging in the *Fiji board game* activity, make sure you walk around the classroom in case they have any questions.
- ❖ Make sure you have thoroughly explained the rules of the board game to the pupils before letting them play it on their own.



Skill objectives (for the pupils)

- ❖ Getting to know Fiji and its culture better.



Structure of the lesson

- ❖ You should greet the pupils and ask them how they are. Today, however, you will not tell the pupils what they will be doing right at the beginning of the class because otherwise the next task would lose its purpose.



- ❖ ***Guess what country!*** You will ask the pupils to take a seat and will explain to them that now you are going to play them a song (for example:

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=a15VICtT9WE>), and that they will have to guess the country where the song is

from. If the pupils have no idea of the right answer, you could show them a map of the world on an overhead projector/document camera



and bring it up closer to Fiji after every guess, and also give them some tips along the way if you can come up with some (note: Google Earth-programme would work brilliantly in this activity as it also displays countries' names etc.). When Fiji has been proposed you will confirm that it is indeed Fiji where the class will be travelling to next and after this you will tell the pupils in a few sentences what they will be doing during the this lesson. **(10-15 min.)**



- ❖ ***Fijian landscapes:*** Now that the pupils know the geographical position of Fiji you will ask the pupils to discuss what it could look like in Fiji with the person sitting next to them, what the weather might be like, what you could do there, what the people may look like and so forth. Having given the pupils a few minutes to brainstorm, you will ask the pupils to share their ideas with the rest of the class by a raise of hand. After the class has had a short discussion, you will show the pupils a short video so that they can actually see what it looks like in Fiji. Here is the link to the video: <http://www.youtube.com/watch?v=KyKrEBdL9so>. **(10 min.)**



- ❖ ***Fiji board game:*** This activity is designed to make the pupils acquaint with Fijian culture in a fun and collaborative way. You will introduce the pupils to a board game (which can be found after the 'Required props'-section in addition to the instruction of the game for you) and explain how to play it. The pupils can be divided into small groups or, alternatively, the game can be played in pairs. All groups should receive a dice, a small pawn for each player (unless the pupils themselves happen to have a small item they can use as a pawn), a game board sheet and question tags. While the pupils are engaged in the game, you could play some more Fijian music in the background. The board game will be played until the end of the lesson. **(20-25 min.)**



- ❖ The teacher should end the lesson by perhaps asking the pupils, for example, which activity they enjoyed the most during the lesson. You should also give the pupils direct feedback.

Required props

- ❖ An overhead projector for a computer/ a document camera.
- ❖ A board game pawn for each pupil.
- ❖ A dice for each group of pupils.
- ❖ A game board and a Question & Answer-sheet for each group.



INSTRUCTIONS

- ❖ At least two people are required to play the game.
- ❖ The players will need a game board, a set of question tags, a dice and a pawn for each player.
- ❖ The question tags will be cut apart and spread on an even surface with the blank side up so that the players cannot see the questions.
- ❖ To determine who will start, the players will throw the dice one by one. The one with the biggest figure will begin the game.
- ❖ The black squares on the board are question squares. Whenever a player lands on a question square, the person on his/her right will pick up a question tag and read the question out loud. If the player gets the answer right, s/he will get to throw again. If the player's answer is incorrect, s/he will have to wait one round to throw the dice again.
- ❖ The ladders either permit the player to climb up or down on the board. If a player's pawn lands on a black square with a ladder, the player will first have to climb either up or down the ladder and then s/he will be asked a question.
- ❖ The player to cross the finish line first has won.

QUESTION TAGS FOR THE *FIJI BOARD GAME*

(CUT THE BOXES APART ALONG THE LINES.)

<p>In Fiji it is very bad if you...</p> <p>A) ...touch someone's head B) ...eat with your mouth open C) ...sneeze loudly.</p> <p>Answer: A</p>	<p>The Fijian people are known for being very...</p> <p>A) ...honest B) ...friendly C) ...sad</p> <p>Answer: B</p>	<p>What is a "meke"?</p> <p>A) A dance with music and song. B) A food. C) A dress.</p> <p>Answer: A</p>
<p>Why is English spoken in Fiji?</p> <p>A) Because about 200 years ago the English came to Fiji and made everyone learn it. B) Because the Fijian people think that it is an important language. C) Because all tourists in Fiji speak English.</p> <p>Answer: A</p>	<p>What is a traditional piece of clothing for women in Fiji?</p> <p>A) A bikini top made of coconuts. B) A hat made of feathers. C) A skirt made of dry grass.</p> <p>Answer: C</p>	<p>What is a "Lali"?</p> <p>A) A flower. B) A drum. C) A mosquito.</p> <p>Answer: B</p>
<p>What is the capital city of Fiji?</p> <p>A) Wellington. B) Melbourne. C) Suva.</p> <p>Answer: C</p>	<p>The first people arrived in Fiji...</p> <p>A)... 3500 years ago. B) ...5000 years ago. C) ...1500 years ago.</p> <p>Answer: A</p>	<p>How high is Fiji's highest mountain?</p> <p>A) 4300 metres. B) 1323 metres. C) 550 metres.</p> <p>Answer: B</p>
<p>Can you find gold in Fiji?</p> <p>A) Yes. B) No.</p> <p>Answer: A</p>	<p>What is Fiji's highest mountain called?</p> <p>A) Mount Edward. B) Mount Kilikili. C) Mount Victoria.</p> <p>Answer: C</p>	<p>A lot of ...?... is grown in Fiji.</p> <p>A) sugar B) rice C) coffee</p> <p>Answer: A</p>

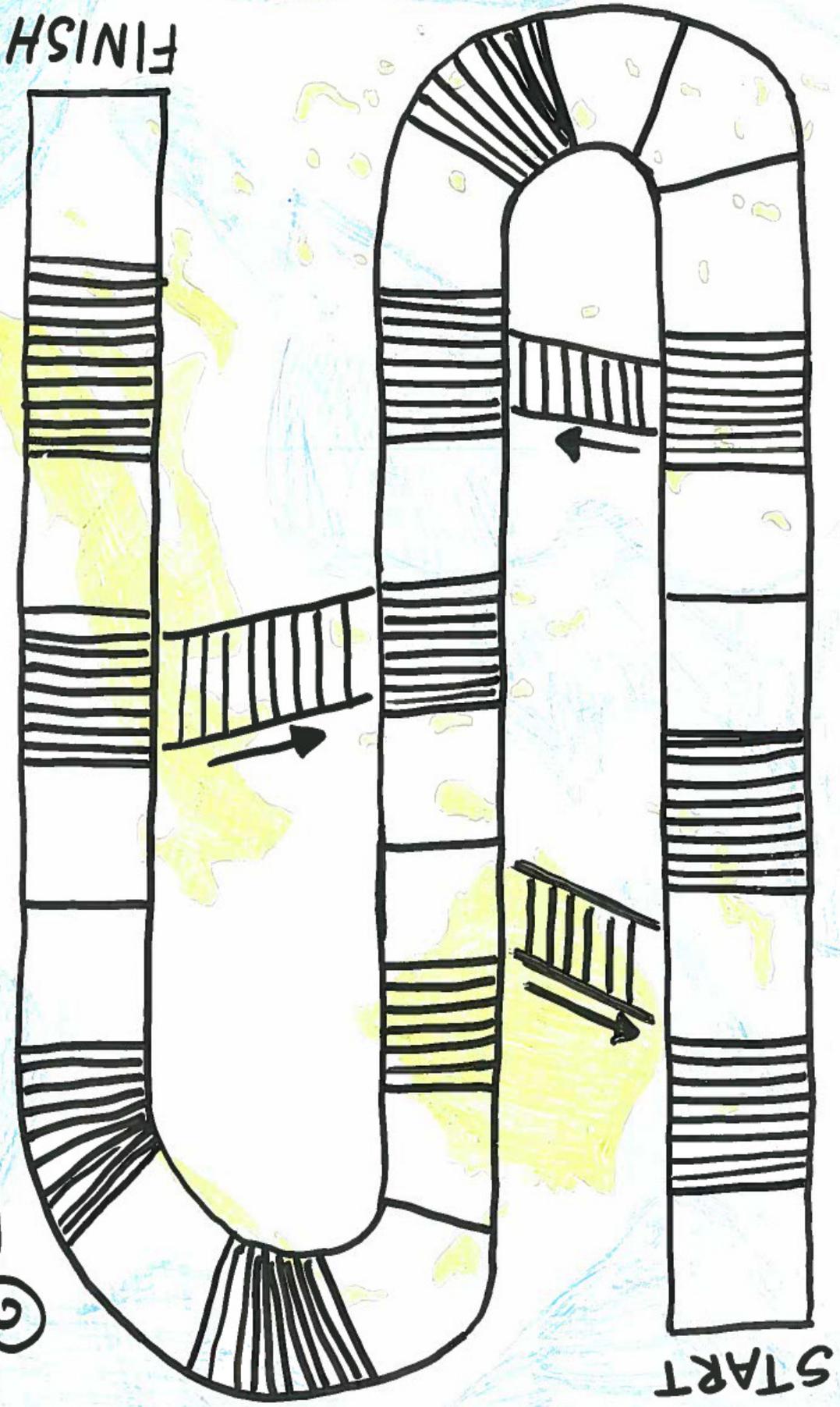
Sources:

<http://www.tourismfiji.com/fiji-culture-religion.html>

<http://www.mapsofworld.com/fiji/culture/>

<http://www.worldatlas.com/webimage/countrys/oceania/fj.htm>

The Fiji Adventure



FIJI: HUMAN RIGHTS

LESSON 11 -Human rights with the help of drama

Lesson guidelines (for the teacher)

- ❖ As the pupils will spend one half of this lesson planning plays, remember to explain the activity's framework explicitly enough so that at the end the pupils understand what they have to do. Remember to also make sure that the pupils understand that every group member has to contribute to the play and the performance, and that the performance should not be more than three minutes long.
- ❖ Remember positive encouragement and communication with pupils while they plan their plays.



Skill objectives (for the pupils)

- ❖ To understand what human rights are and how they affect our everyday life.
- ❖ To learn how to act together as a group for a common goal and take all members of the group into account.
- ❖ To learn about play writing and self-regulation.



Structure of the lesson

- ❖ You should welcome the pupils to today's lesson and ask them how they are. You should also tell the pupils that today they will be working on one thing only because they will get to plan their own plays in groups and perform them in front of the class during the next lesson.



- ❖ ***The introduction to human rights:*** The aim of this activity is to make sure that the pupils roughly know what human rights are and that they apply to all of us. First you should ask the pupils if they know what human rights are and what they mean. The pupils are free to offer their views and translations for the term. You can ask the pupils to write their thoughts on the black board (or similar) as well or write them down yourself. Next you will show the pupils a video by 'Youth for Human Rights International' about human rights (<http://www.youtube.com/watch?v=aelmX3PNQcs>). After that, you can ask the pupils what the message of the video was and explain to them that human rights apply to us all and that we will be learning more about some of them today. You should also explain to the pupils that the reason why English is one of the official languages in Fiji is because the British took over Fiji in the past. Because the Fijian people looked different from the British and lived differently, the British did not think that the Fijians were equal people so they often treated them badly. Now that all people have equal human rights, such things should never happen again. (8 min.)



- ❖ ***Drama task/Assigning topics:*** The aim of this task is to give the pupils a chance to learn about human rights in a fun, creative and collective way. You will explain to the pupils that today they will create their own short plays in groups and perform them for the whole class during the next lesson. You should divide the class into four groups and explain that each group will be given one human right to work with. The groups will each receive their human right so that you will play the whole class a video of that human right and make sure that the whole class knows what that human right is about. Next, you will give the group a sheet of paper with the name of the human right written on it. In other words, you will divide the class into four smaller groups, and then

point at one group and say, for example, “Okay, your group gets human right number 2, *Don't discriminate*, and then you will show the class a short video of that ‘right’, made by Youth for Human Rights International (<http://www.youtube.com/watch?v=LBOfgbAQ8R8>). After that you will make sure that the group – and the class – will have understood the idea of that ‘right’ and then the groups will receive a piece of paper with their human right written on it. The three other human rights that will be assigned to the groups are right number 11, *We're all innocent till proven guilty*, (http://www.youtube.com/watch?v=_s2OIWHNUQs), human right number 18, *Freedom of Thought*, (<http://www.youtube.com/watch?v=HmHS-bSIH9g>) and finally, human right number 12, *The Right to Privacy*, (<http://www.youtube.com/watch?v=CDNyhR1MGVk>). After each group has been assigned a ‘right’ and the class has watched all the videos above together, it is time for them to come up with a short play of their own on their human right. The pupils should receive pens and some more paper, if required. In addition, you should ensure that the pupils understand that their plays should not be more than 3 minutes long. **(10 min.)**



- ❖ ***Drama task/Play planning:*** Since it is unlikely that the pupils will have enough time to come up with their performances, practise it and actually perform them for the whole group during this lesson, the pupils will have the rest of the lesson to plan their plays and perhaps even create set pieces if they have time. Their plays should, however, be finished by the end of the lesson so that during the next lesson the pupils will be ready to perform their plays for the whole class. When the pupils are planning their plays, you should be there to help them as much as you can and also keep an eye on the groups and their time use. **(25 min.)**



- ❖ At the end of the lesson you should make sure that all the pupils have finished their plays, and that they are ready to perform them at the beginning of the next lesson. Furthermore, you should take the pupils' notes etc. to keep them safe until the next lesson so that they will not get lost.

Required props

- ❖ Each of the chosen human rights written on separate pieces of paper (so there ought to be four pieces of paper) to give out to each group.
- ❖ Pens and paper for the groups to write down their lines and other notes.
- ❖ An overhead projector for a computer.



FIJI: HUMAN RIGHTS

LESSON 12 - Goodbye Fiji!

Lesson guidelines (for the teacher)

- ❖ Remember clear and careful elaboration of all instructions.
- ❖ During the *Play performing* activity, remember to give immediate, positive feedback after each performance. Remember to applaud each group as well.
- ❖ When you are working on *Fiji postcards* with the class, remind the pupils of the things you have concentrated on during the last three lessons to give the pupils ideas on what to write about in their postcards.



Skill objectives (for the pupils)

- ❖ To learn about drama and human rights in a drama-focused way.
- ❖ To practise self-evaluation.



Structure of the lesson

- ❖ You should begin the lesson by asking the pupils how they are, as usual, but also remind them of what you did last time (i.e. plan their plays on human rights). Then you should tell them what you will be doing in today's class and also let them know that today is actually the last day you will be spending in Fiji.



- ❖ **Play performing:** This activity will both prepare the pupils for the play performing and give them a chance to perform them for the rest of

the class. You should now tell the pupils that they have around 5 minutes to go back to their groups and perhaps practise their play a little bit or make some last minute alterations to their script. Whatever the groups decide to do with their 5 minutes, it is good to let the pupils have a chance to go back to their plays before performing them as it could be a week – or longer – since they last saw each other and worked on the play (remember to give each group their notes back, which you took for safekeeping at the end of the last lesson). When approximately 5 minutes have passed, you could give the groups a chance to volunteer if they want to be first or simply draw sticks so that the order of the groups will be established. Before each performance either you or the group that will perform next should let the rest of the class know which human right was theirs. Remember to applaud each performance and to give the groups positive feedback right after their performance. After all groups have performed their plays, remember to complement the groups for their efforts **(20 min.)**



- ❖ ***Fiji postcards:*** This activity is meant to give the pupils a sense of closure to the Fiji section but also a sense of summing up what they have done during the last three lessons. This time the pupils will end the section on Fiji by writing a postcard to send ‘back home’ after their trip to Fiji. The different postcards can be found after the ‘Required props’-section. Although this is the task that the pupils will do after they have finished their self-evaluation, you should give them instructions for both this task and the completion of the self-evaluation at the same time as some of the pupils will most likely finish their self-evaluations faster than others. These pupils can then move on to working on their postcard instead of waiting for the rest of the class to finish their self-evaluations. To begin this activity, you should tell the pupils that since you are now leaving Fiji, you will write a postcard back home to Finland, perhaps to your family or your friend etc. They can choose their favourite postcard

model (which you have printed out before the lesson and cut into the right size), colour it the way they want and on to the other side they may write a short greeting to whomever they are sending the card to. You could show them an example of a card that you have done before the lesson. Remember to tell the pupils that these cards will be put on display at the end of the club. **(10-15 min.)**



- ❖ ***Self-evaluation:*** Next you will give the pupils their passports back so that they can complete a self-evaluation on Fiji. As the pupils should have gotten used to writing self-evaluations by now, not much time will be given for the completion of the self-evaluation sheet this time. When the pupils have glued their self-evaluation sheets on their passports, they will give them back to you and you will either stamp them or attach a sticker on to each passport. The self-evaluation sheet can be found after the 'Required props'-section. **(5-10 min.)**



- ❖ At the end of the lesson remember to ask the pupils to give you both the passports and the postcards they have done as they may be needed during the last club session. It is better that you will keep them safe so the pupils will not lose them by accident. Before letting the pupils go, remember to give them direct feedback on how the lesson went and remind them that next time you will move on to the last country they will visit during this club.

Required props

- ❖ Passports and notes from the previous lessons, which the pupils wrote for their play.
- ❖ Pens and paint and other supplies, with which to decorate the postcards.
- ❖ One self-evaluation sheet per pupil (not bigger than an A5).
- ❖ Glue.
- ❖ Stamp/stickers for you to attach on the pupils' passports.
- ❖ A document camera.



SELF-EVALUATION SHEET (on Fiji)

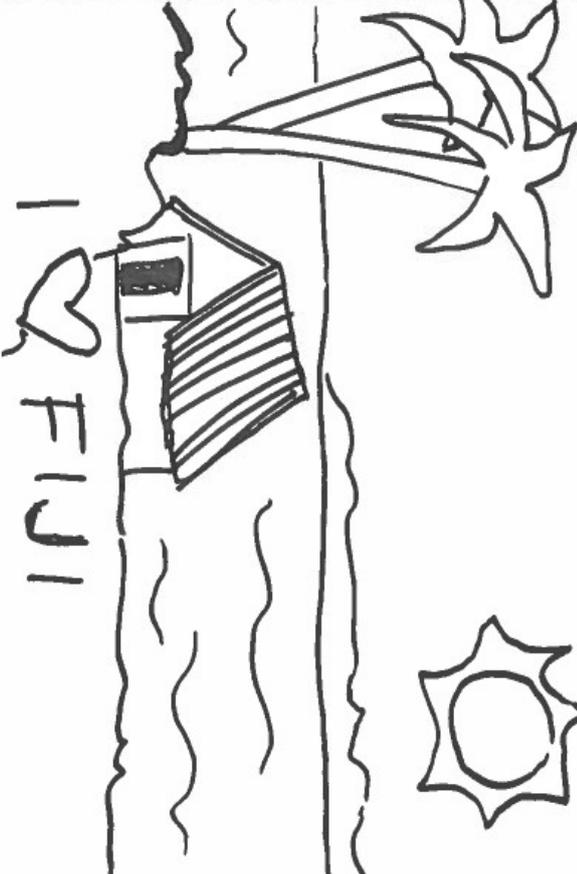
What did you learn about Fiji?

What was fun?

What was not fun?

How easy has it been speaking and hearing English?

Very easy Easy OK Hard Very hard



5th SECTION INTRODUCTION - India: Cultural diversity

The fifth section of the language club concentrates on introducing the pupils not only to culture and what it means as a concept but also to how cultural barriers do not follow the geographical and national frontiers. The focus country is India, which is a brilliant example of a country that embraces so many different ethnicities, languages and religions within its borders. Naturally, this is the case with many other countries but because India possesses such a distinctly versatile cultural field, it was chosen to act as the focus country of this section.

India and some aspects of Indian culture introduced to the pupils with the help of videos and different games, in which the pupils will, for example, become to know their Indian horoscopes and use their imagination in designing henna art. Furthermore, the Indian flag is also studied together with the class and after that the pupils will design a flag for the class using their imagination, the task hopefully allowing the pupils to understand how hard it could be trying to design one symbol to which all people in just one class could relate to - not to mention one country. A self-evaluation is also completed at the end of this section.

INDIA: CULTURAL DIVERSITY

LESSON 13 - Namaste, India!



Lesson guidelines (for the teacher)

- ❖ Aim at introducing India in a fun and exciting way to the pupils, not forgetting to emphasize the fact that India is a very big and versatile country.

Skill objectives (for the pupils)

- ❖ To learn a little bit about Indian culture.
- ❖ To get a sense of the fact that India is the home of many different cultures and lifestyles.



Structure of the lesson

- ❖ Greet the pupils as they come to class and tell them that today you will be travelling once again to a new - and the last - country on their journey.



- ❖ **Introduction on India:** First you should show a map of the world and show where India is and then state that next country you will be travelling to is India. Next you will show the class a video or a few pictures of India (for example, <http://www.youtube.com/watch?v=B5LHDIS8WW8>) so that they will get a sense of what it can look like in India. Afterwards you could ask the class what they thought after seeing the video/pictures. After a few pupils have shared their thoughts on what they have just seen, you

should point out that since India is such a big country you can also expect many different cultures in India, even though it is just one country. (7 min.)



- ❖ ***Bhangra warm-up:*** The aim of this task is to energise the pupils and let them have fun in the Indian fashion, which is by learning some dance moves of the Indian *Bhangra*-dance. You should start by asking the pupils if they have ever seen any Indian dances of perhaps some Bollywood movies, which all include dancing and singing. If pupils raise their hands, you should give them a chance to share their views with the class. After that you will show the pupils a video of a *Bhangra*-dance performance so that they will know what it looks like. Here is an example of such a video: <http://www.youtube.com/watch?v=7qp0RG6ecDs> (this video is rather long but you do not have to show the class all of the video). When the video is over, you should ask the pupils what they thought of the dancing and let them share their opinions with rest of the class. Next you should tell them that now it is time for them to learn some *Bhangra* (here is a good tutorial video on the *Bhangra*: <http://www.youtube.com/watch?v=mVhfaPpxDkw>). The internet is full of tutorial videos on Indian dances, though, so if you find a better video, feel free to use it. Do not forget, however, that it is not so important that the pupils get the moves exactly right as long as they are having fun. Furthermore, in case there are any chairs or desks in the middle of the class, they should be moved to the side so that the pupils have enough space. (20 min.)



- ❖ ***Indian astrology:*** This activity simply aims at awakening up the pupils' interest in India and to give them something special to attach on to their passports. You will begin by explaining that in India horoscopes play an

important part in people's lives and that now each pupil will get to know their Indian horoscope. You will continue by giving the class a certain period of time or even writing the dates on a blackboard or similar, for example, "If you were born between the 21st of December and the 20th of January, please step forward", and if a pupil is born in that period, s/he should come in front of the class and receive a piece of paper with his/her horoscope written on it. These Indian horoscopes will be found after the 'Required props'-section. When all pupils have got a paper with their horoscope and its traits written on it, they should find a partner who has a different horoscope from theirs. Then they should introduce themselves and tell this person what they are like, for example, "Hello. My name is Irina and I am a Mesha. I like to do things by myself and I want to become something big and great." The horoscopes and the individual traits of each horoscope can be found after the 'Required props'-section. When each pupil has found a partner who does not share the same horoscope, they can ask you for their passports and glue their horoscope on one of the passport's pages. **(15 min.)**



- ❖ At the end of the class you can perhaps ask the pupils if they had fun today and tell your own thoughts on how the lesson went. Before saying goodbye, remember to ask the pupils to give you their passports back for safekeeping.

Required props

- ❖ A document camera.
- ❖ Enough horoscope-sheets for the pupils (it may be hard to predict how many sheets of each horoscopes you should print out as there may well be many pupils born in the same month in your class so it is better to be well prepared and have enough prints ready. Remember



also that the horoscope-sheets should not exceed the size of an A5 as they will be glued onto the pupils' passports).

- ❖ Glue.
- ❖ Passports.

INDIAN HOROSCOPES:

21.12-20.1. = MAKARA

21.1.-20.2. = KUMBHA

21.2.-20.3. = MEENA

21.3.-20.4. = MESHA

21.4.-20.5. = VRISHABA

21.5.-20.6. = MITHUNA

21.6.-20.7. = KARKATA

21.7.-20.8. = SIMHA

21.8.-20.9. = KANYA

21.9.-20.10. = TULA

21.10.-20.11. = VRISCHIKA

21.11.-20.12. = DHANUS

CHARACTERISTICS OF EACH SIGN

Makara: You are very good at doing things the best and the easiest way possible. You want to do great things with your life. Even if you come from a poor family, you can still become powerful.

Kumbha: Many good and wise people are Kumbhas. You could have some magic in you... You will go on many travels in your life.

Meena: You often follow your heart when you make decisions. You like to think. Your feelings often change like the wind.

Mesha: You like to do things by yourself. You don't always want to listen to other people. You want to do great things in your life and you are very strong.

Vrishaba: You are often very nice to other people and that is why many people like you. You follow your heart and listen to your feelings.

Mithuna: You are very artistic because you like to read books and draw and paint. You believe that there are secret things that we cannot see with our eyes... You like to think.

Karkata: In your life you often follow your heart. You are interested in travelling and mysteries. You get along with other people easily.

Simha: You are very brave and often act like a king. You are fair towards other people.

Kanya: You are very kind to other people. Sometimes you can be a little bit shy. You like the simple things in life and you are very pure-hearted.

Tula: You are very good at understanding other people. You think that being fair is very important.

Vrischika: You are very smart. You only have one or two really good friends. You are often very lucky.

Dhanus: You are often friendly and happy. You like to think about things. Sometimes you get angry or sad easily.

Source: <http://www.indianmirror.com/indianastrology/indianastro.html>

INDIA: CULTURAL DIVERSITY

LESSON 14 - What is culture?

Lesson guidelines (for the teacher)

- ❖ You will be dealing with some abstract concepts during this lesson so make sure you take time in explaining to the pupils what the terms culture and religion mean. Remember to give examples and use English carefully.
- ❖ The idea of this lesson is not only to introduce the pupils to culture and what it means but also to Indian culture. Remember, however, to point out that India is a very big country and that the different parts of India can look quite different - the people may look different and speak different languages, and the festivities etc. may be different.



Skill objectives (for the pupils)

- ❖ To learn what culture means as a concept.
- ❖ To understand that the bits and pieces of Indian culture they will become familiar with during the lesson are simply a drop in the ocean when it comes to Indian culture.



Structure of the lesson

- ❖ Greet the pupils and ask them how they are. Tell them what you will be doing during the lesson today in a few sentences.



- ❖ ***What is culture?*** You will write CULTURE on a blackboard (or similar, the most important thing being that it is visible for all pupils), pronouncing the word clearly and loudly, and ask the pupils if they know what that words means. If they do not, you will explain to them that culture is something that we all share and have in common but that it is also something where we find differences. Culture is everything we do and why we do them the way we do them, and even how we think. Culture is what makes people different. Remember to give examples. Then ask pupils to write - or draw - their ideas down on the board. When everyone has had a chance to contribute, ask the pupil to take their places again and go through the pupils' ideas together with the class.

(10 min.)



- ❖ ***Holi festival:*** The point of this activity is to show the pupils a clear example of a very different culture. Since Holi is the festival of colour, the colour theme will be continued by a little game, perhaps familiar to many pupils already. Continuing the discussion you just had with the pupils about culture, tell the pupils that you will now want to show them a short video on a festival in India, which is called 'Holi'. It is a festival of colour and the festival celebrates the coming of spring (here is an example of a video you can use: <http://www.youtube.com/watch?v=i4atKTpZ1aA>). After you have watched the video together with the class, you could ask the pupils what they thought about the video. You should also point out that not everyone in India celebrates Holi but only those people who are Hindus (the pupils may not know what the word Hindus - or even what the word religion - means so you might want to explain the words further).

(10 min.)



- ❖ *The colour-game:* This activity aims at energising the pupils and continuing with the theme of colour. The game's rules are fairly simple: one pupil is selected to be the one shouting out different names of colours and the rest of the pupils are standing in a row at a distance of, for example, 15 metres from the pupil standing in front of them. The selected pupil must have his/her back facing the other pupils. The pupil shouting out different colours is not allowed to look at the rest of the pupils. The selected pupil will then begin shouting out different colours, such as, "Yellow!" Now all pupils who are wearing yellow are allowed to take one step forward. The first person to touch the back of the pupil shouting out the colours is the winner. Explain the rules to the pupils and ask for a volunteer to be the one shouting out the colours. To play this game you will also need to push any chairs or desks aside so that they are out of the way. **(10 min.)**



- ❖ *Henna-art:* The point of this activity is to make the pupils familiar with an Indian custom and art form, and also to let them express themselves creatively. The first thing you should do is to show the pupils a few photos of different henna designs (you can find plenty of them online) and explain to them that such henna tattoos which last on the skin for about 2-3 weeks are very common in India. Next you should let the pupils think for a few minutes with a partner why they think that henna-tattoos are made. After a few minutes, you could ask a few pupils what their guesses were. Then you should tell them that these kinds of henna-tattoos are usually made especially for parties and celebrations but that usually only women have these tattoos made. You should then tell the pupils that they will now get a chance to make their own henna design. Each pupil will get a white, at least A5-sized paper, and pens to draw the outlines of their hand on it. Then they will have some 10 minutes to decorate their hand print as they wish and glue it on their passports. **(15 min.)**



- ❖ Do not forget to ask the pupils to give their passports back to you for safekeeping. Give the pupils direct feedback on how the lesson went and wish them a happy rest of the day.

Required props

- ❖ Blackboard (or similar).
- ❖ Pens and an A5-sized paper for each pupil.
- ❖ Glue.
- ❖ An overhead projector/document camera.



INDIA: CULTURAL DIVERSITY

LESSON 15 - Celebrating cultural diversity

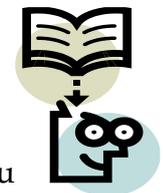
Lesson guidelines (for the teacher)

- ❖ When working on the *Flag of India* activity, remember to be very clear when you tell the pupils what the Finnish and Indian flags represent, as some of the words may not be familiar to the pupils.
- ❖ As the theme of this class is to celebrate cultural diversity, when you talk about it in class remember to make sure that you represent the cultural diversity of countries as a fact that is positive.



Skill objectives (for the pupils)

- ❖ To understand that all countries have diverse cultures and that it is a positive thing.
- ❖ To realise that appreciating and including the people around you - no matter if they are different or similar from you - is important.



Structure of the lesson

- ❖ When the pupils arrive in class, do not forget to greet them and ask them how they are. You should also tell them in a few sentences what you will be doing today.



- ❖ **Flag of India:** The aim of this task is to make sure the pupils know that India is a country of extreme cultural diversity and that even the flag of India celebrates this fact. First you should divide the pupils into groups

of maximum four people. Then, begin this activity by showing the pupils the Finnish flag with the help of an overhead projector, and ask them why the flag of Finland is blue and white. If none of the pupils knows the answer, you should explain that the blue in the Finnish flag stands for the many blue lakes and that the white represents snow. The cross on the flag is a sign of the Christian faith. Make sure, however, that the pupils do not think that Christianity is the only religion that ought to be practised in Finland. Next you will show the pupils a picture of India's flag and ask them to look at it for a few minutes and discuss in small groups what the colours and the blue circle-shaped symbol in the middle could mean. After the pupils have had a few minutes to think and discuss with their group, you should ask all the groups to share their ideas with the class. Finally, you will tell the pupils what the colours of the Indian flag mean: saffron stands for sacrifice and courage and is a sacred colour in Hinduism, white stands for purity and truth and green for fertility and faith. In India green is also used to honour the Islamic faith. The blue wheel in the middle represents the law and it is an ancient Buddhist symbol (this information above and more can be found here: http://www.indianchild.com/flag_of_india.htm, http://www.colorguides.net/color_culture.html, <http://hinduism.about.com/b/2004/03/20/saffron-the-hindu-color.htm>). You should conclude the activity by making sure that the pupils understand that the Indian flag represents many different cultures, which is important since there are so many people in India leading very different lifestyles. As you are engaging in this activity with the pupils, remember that many of the words you will be using may be unknown to the pupils so you should take time in explaining them by perhaps writing (or even drawing) them on to the blackboard and by giving the pupils other examples to help them understand the meanings of the words. **(15 min.)**



- ❖ *Flag of the class:* This activity aims at giving the pupils an opportunity to think of the group they have been working with in a positive and appreciative way. As you have now dealt with the flag of India, you should give the pupils a white A4-sized sheet of paper and tell them that now it is time for them to design a flag for their class. The flag should somehow represent the whole class. You could perhaps even show the pupils a flag you may have drawn before the lesson and explain them how you think it represents the class. You should also tell them that they have 20 minutes to finish their flags. Encourage the pupils to use their imagination. Let the pupils work with pens, paints and other materials to create their flag. When the pupils have finished their flags, remember to ask them to bring the flags to you so that you can put them away for safekeeping as they will be needed at the end of the club. **(20 min.)**



- ❖ *Self-evaluation:* Next you will give the pupils their passports back so that they can complete a self-evaluation on the section of India. As the pupils have gotten used to writing self-evaluations by now, not much time will be given for the completion of the self-evaluation sheet this time. When the pupils have glued their self-evaluation sheets on their passports, they will give them back to you and you will either stamp them or attach a sticker to each passport. The model of the self-evaluation sheet can be found after the 'Required props'-section. **(5-10 min.)**



- ❖ At the end of the class you should remember to collect the pupils' passports back for safekeeping. You should also tell the pupils that now that they have visited India – the last country on their trip – they must go back home to Finland. Remember to give the class direct feedback on

how the lesson went and wish them a nice day as you bid them goodbye until next time.

Required props

- ❖ A picture of Finland's and India's flags (you can easily find them online), which you can show the pupils with the help of an overhead projector.
- ❖ Pens and paint and other supplies, with which to decorate their own flags.
- ❖ One self-evaluation sheet per pupil (not bigger than an A5).
- ❖ Glue.
- ❖ Stamp/stickers for you to attach on to the pupils' passports.
- ❖ An overhead projector for a computer.



SELF-EVALUATION SHEET (on India)

What did you learn about India?

What was fun?

What was not fun?

How easy has it been speaking and hearing English?

Very easy Easy OK Hard Very hard

6th SECTION INTRODUCTION - The aftermath

The final section of this material package focuses on the aftermath of the language club. This section also aims at bringing the pupils once more to the countries and the main themes they have been dealing with during the previous lessons. One central aim of this section is also to give the pupils' parents a chance to see for themselves what the language club has really been about and what the pupils have achieved during the club.

The focus countries are revised again in the form of an anthem competition, in which the pupils will hear the national anthem of each focus country and then vote for their favourite one. The pupils will also do a writing task based on the focus country they were most interested in.

The main themes of the material package are introduced to the pupils again in the form of a work station carousel. The pupils will go through the work stations in small groups, each work station dealing with one of the main themes of this material package.

The last lesson - or session, perhaps - is a very relaxed occasion, which the pupils' parents are welcome to attend. The classroom, or the space in which the last session is held, will have different works that the pupils have done on display. The pupils will also receive their passports back, which the pupils will hopefully find rewarding after all their efforts to understand and learn more about the world.

THE AFTERMATH

LESSON 16 - Journey reminiscing

Lesson guidelines (for the teacher)

- ❖ When you are working on the *Anthem competition* with the class, do not forget to remind the pupils that even though they chose a winner of the four different anthems, all the anthems are still precious and important to many people.
- ❖ When the pupils are engaging in the *Journal writing* activity, remember to walk around in the classroom and help the pupils write their stories. Remember that some pupils may be in much more need of help than others. Nevertheless, do not forget to encourage all of them.



Skill objectives (for the pupils)

- ❖ To go back to the four countries they visited and the themes they dealt with during the previous lessons and process them.
- ❖ To combine their previous knowledge of the countries they visited with their own imagination and creativity in the creation of their own little story in the *Journal writing* activity.



Structure of the lesson

- ❖ Begin the lesson by greeting the pupils and telling them in a few sentences what you will be doing during today's lesson.



- ❖ ***Anthem competition:*** In this activity the class will hear the national anthems of all the four countries they visited. After listening to one

anthem, each pupil will give the song points from one to three. The point of this activity is to give the pupils a chance to hear the national anthems of the countries they visited but also to make them listen to the songs more carefully as they also have to determine which they liked best. First you should tell the pupils that you will now play them the national anthem of each country they visited, and after hearing the songs they have to score them. If they did not like the song they should put one finger up for you to count all the points. If they thought that the song was okay, they should put two fingers up. But if they thought that the song was very good, they should put three fingers up. The song with the most points will win the contest and it will be played again if the pupils would like that. You should count the pupils' points after each song and write them down on a blackboard or similar so that all pupils can see the scores. Below you can find the links to the anthems. **(15-20 min.)**

Malta: <http://www.youtube.com/watch?v=DBfoNpqCqsl>,

Tanzania: <http://www.youtube.com/watch?v=3KalGDoCZuc>,

Fiji: <http://www.youtube.com/watch?v=AzodPmJ1v6M>,

India: <http://www.youtube.com/watch?v=8yMvU73Wr7Q>



- ❖ **Journal writing:** The point of this activity is to let the pupils deal with at least one of the countries in a more creative and subjective in-depth way. In addition, they will be able to share their stories with their classmates if they wish to. For this particular activity the pupils will need to choose one country of the four ones visited and write a short journal/diary-type description of a day they would have liked to have spent in that country. This lets the pupils use their imagination for a more personal experience of one of the countries. This activity also gives the pupils a chance to roam the country they chose more freely. To start this exercise, you will ask the pupils to choose a country they liked the most or found most interesting as they will now write a description of a day they would have liked to have spent in that country. Thus, the idea

is that if they had a day to spend in that country to do whatever they wanted, they should write a description of such a day in their passport. You will give the pupils their passports and ask them to write their stories in the passports during the time that is left of the lesson. As some pupils may feel anxious about writing in English, remember to remind them that the story does not have to be long but long enough so that they will use the rest of the lesson in writing it. They also should not worry about writing perfect English as the stories will not be corrected. The most important thing is that they will write about the things they really would be interested in doing, if they actually had a day to spend in that country. **(20 min.)**

Required props

- ❖ Passports and pens.
- ❖ Blackboard (or similar).
- ❖ And overhead projector for a computer.



THE AFTERMATH

LESSON 17- Looking back on what we have learned

Lesson guidelines (for the teacher)

- ❖ Make the pupils look back on the main themes of the language club.
- ❖ Help the pupils as much as possible when they are going through the work stations.
- ❖ Make sure that all pupils know what they are supposed to do at each work station, and encourage them to always read the instruction sheets when they have changed work stations.
- ❖ The pupils have approximately eight minutes to work on every work station. They may not, however, realise how fast time goes by. Thus, as five minutes have passed after the groups have changed work stations, you should tell the class that they have three minutes left. This will help the pupils to stay focused instead of getting stuck on minor things along the way.



Skill objectives (for the pupils)

- ❖ To go through the main themes of the language club in a fun and interactive way.



Structure of the lesson

- ❖ Begin the class by greeting the pupils and letting them know that during this lesson you will be going through some of the things they have learned during this language club. The way the pupils will look back on the main themes of the club is by going through different work stations

in small groups. Before dividing the pupils into groups of maximum five people, you should explain the whole class what they should do at every work station and in which order they should move from one work station to the next. Furthermore, you will need some kind of an indicator for when the groups need to change work stations (a bell is one example). Even though you will have given the class instructions on what to do at each work station, you should still walk around the classroom and check that the pupils are actually engaging in the activities and doing them correctly. You should also pay attention to how you will arrange the work stations in your classroom. There will be four different stations so you might want to set them up as far away from each other as possible so that the groups will not be distracted by the other groups. You should also encourage the pupils to negotiate and collaborate with their team mates. In addition, although you have already orally explained the class what to do at each work station, it is still recommendable to put up written instruction sheets for the pupils at each work station as a reminder. All work station instruction sheets can be found after the 'Required props'-section along with other required print outs.

(10-15 min.)



- ❖ ***Work station no.1 - Dealing with prejudice:*** In this work station the pupils will learn about prejudice. The groups will see three different photos of people and three short descriptions of the people in the photos, one for each photo. You will need to have printed out all the three photos and the different descriptions on separate, large pieces of paper, which will be either on a table or attached to a wall so that the pupils can see them clearly. The pupils will also have to be able to move the photos and descriptions around so that they can connect them as they wish. You will also need a correction sheet, which will be upside down on the table/wall so that the pupils cannot see the correct answers until after

they have finished the activity. The pupils will read the descriptions together and then try to decide which description goes with each photo. The idea is that it would be easy to attach one of the descriptions to a certain photo relying on one's preconceptions but after having done the activity, the pupils will see the right answers which were not as predictable as they might have thought. Remember to ask the pupils to put the photos, descriptions and answer sheet back as they were before leaving the work station. If you choose to set up this work station on a wall instead of a table, you will need blu-tack or tape. The print outs you will need for this work station can be found after the 'Required props'-section. (8 min.)



- ❖ ***Work station no. 2 – Appreciating uniqueness and likeness:*** In this work station the pupils will learn about the differences and similarities between the pupils in their group. The pupils will form a circle and one at a time the pupils will have to come up with something s/he and the pupil standing next to him/her have in common and something that is different between them. When everyone has come up with something, they must do another round in the opposite direction. The instruction for this work station can be found after the 'Required props'-section. (8 min.)



- ❖ ***Work station no. 3 – Cultural diversity:*** The aim of this activity is to make the pupils realise that there are in fact people from several different nationalities living in Finland. The groups have to place the ten most common foreign nationalities in Finland in the right order, from the largest group to the smallest. When the pupils have worked out the order they arranged with their group, they can turn over the answer sheet to see the correct answers. Remember to remind the pupils that they should turn the answer sheet over before leaving the work station.

If you wish to set this work station up on a wall instead of a table, you will need blu-tack or tape. All the print outs for this work station can be found after the 'Required props'-section. The right order was established relying on the information of the following source:
http://www.stat.fi/tup/suoluk/suoluk_vaesto.html#ulkomaidenkansalaiset (8 min.)



- ❖ **Work station no. 4 - Human Rights:** The aim of this activity is to remind the pupils of human rights but also to make them think about what rights all people should have from a more subjective point of view. What the pupils need to do is to first try to remember what human rights were, and then to come up with four human rights of their own and write them down. At this work station the instruction sheet is accompanied by another, larger sheet of paper, on which each group can write down the four human rights they came up with their group. The groups should not, however, turn over the sheet of paper before they have come up with their four human rights in order to avoid the groups from copying each other's work. As a group leaves the work station, they should turn over the paper sheet, on which they wrote down their human rights. If you wish to set this work station up on a wall instead of a table, you will need blu-tack or tape. The print outs for this work station can be found after the 'Required props'-section. As the last session of the language club will be an exhibition, after the lesson you should take the large piece of paper with the pupils' human rights on it for safekeeping so that you can put it on display later. (8 min.)



- ❖ At the end of the lesson remember to thank the class and give the pupils direct feedback on how the lesson went. Also, remind them of the fact that next time the pupils are welcome to bring their parents along for the last session of the language club as there will be an exhibition of the

work the pupils have done during the club. If you are unsure about whether all pupils will deliver your message to their parents, you could write the parents a note and give one to each pupil to take home.

Required props

- ❖ Work station no. 1: The three photos and the three descriptions printed out on separate pieces of paper, an answer sheet, a direction sheet, (blu-tack/tape).
- ❖ Work station no. 2: Direction sheet.
- ❖ Work station no. 3: The ten country tags, answer sheet, direction sheet, (blu-tack/tape).
- ❖ Work station no. 4: Pens, direction sheet, a large white sheet of paper for the pupils to write their ideas on, (blu-tack/tape).



PRINT OUTS

Work station no. 1 - Dealing with prejudice

(Teacher! Print out the next page and cut the photos and description boxes apart so that when the pupils are doing the task they have the possibility of moving the photos and descriptions around.)

DIRECTION SHEET:

- ❖ **WHO SAID WHAT?**
- ❖ **AS A GROUP, PUT THE RIGHT PHOTO ON TOP OF THE TEXT YOU THINK SUITS THE PHOTO BEST.**
- ❖ **WHEN YOU ARE DONE, TAKE THE ANSWER SHEET TO SEE IF YOUR ANSWERS WERE RIGHT.**
- ❖ **BEFORE YOU LEAVE, REMEMBER TO PUT ALL THE PAPERS BACK AS THEY WERE!**

ANSWER SHEET:

1B, 2A, 3C

DESCRIPTIONS:



2.

A) I am a writer but I also work as a teacher sometimes. I have three sisters. I do not like tall buildings because I am afraid of heights. I like cats and dogs. I also like to watch movies.



1.

B) I live and work in Tampere. I work as a psychologist. I like horses and skiing. I do not like to spend my holidays in Finland so I travel often. I have one sister and one brother.



3.

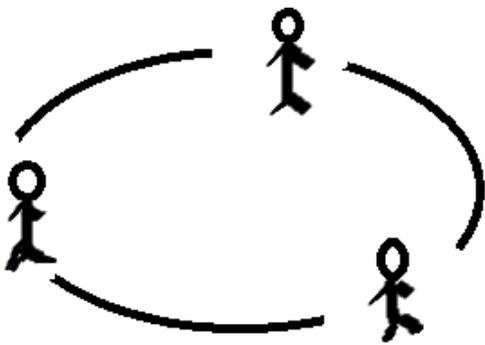
C) I am a student. I like to do sports. I have two sisters and I am married. I do not like the winter.

PRINT OUTS

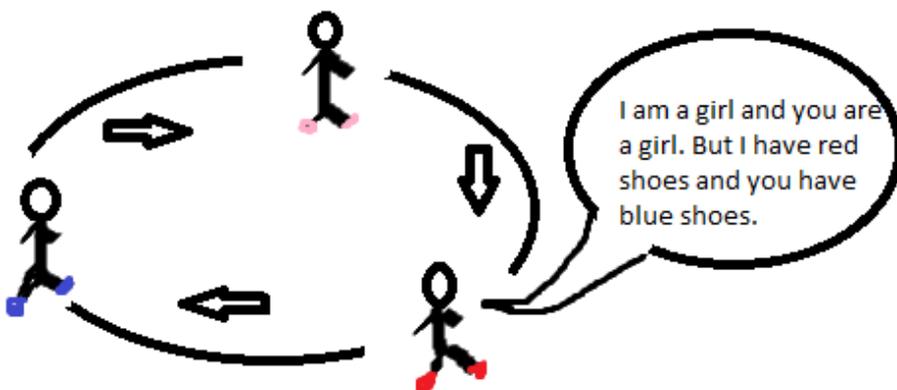
Work station no. 2 - Appreciating uniqueness and alikeness

DIRECTION SHEET:

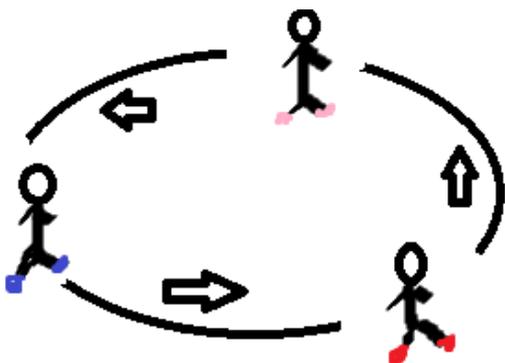
FORM A CIRCLE.



ONE AT A TIME, THINK OF A THING THAT MAKES YOU AND THE PERSON NEXT TO YOU THE SAME. THEN, THINK OF SOMETHING THAT MAKES YOU DIFFERENT. SAY IT ALOUD.



WHEN EVERYBODY HAS SAID SOMETHING, DO AS BEFORE BUT CHANGE DIRECTION.



PRINT OUTS**Work station no. 3 - Cultural diversity**

(Teacher! Print out the table above and cut the country slots apart so that in the end they are all separate pieces of paper.)

DIRECTION SHEET:

- ❖ **MANY PEOPLE FROM DIFFERENT COUNTRIES LIVE IN FINLAND. BUT ARE THERE MORE PEOPLE FROM INDIA THAN FROM SWEDEN LIVING IN FINLAND? WHAT DOES YOUR GROUP THINK?**
- ❖ **PUT THE COUNTRIES IN THE RIGHT ORDER. PUT THE COUNTRY WITH MOST PEOPLE LIVING IN FINLAND FIRST.**
- ❖ **WHEN YOU ARE DONE, TURN OVER THE ANSWER SHEET TO SEE THE RIGHT ORDER.**
- ❖ **BEFORE YOU LEAVE, REMEMBER TO PUT ALL THE PAPERS BACK AS THEY WERE!**

ANSWER SHEET:

1. Estonia 2. Russia 3. Sweden 4. Somalia 5. China 6. Iraq 7. Thailand 8. Turkey
9. Germany 10. India

CHINA	ESTONIA
SOMALIA	GERMANY
THAILAND	RUSSIA
TURKEY	INDIA
SWEDEN	IRAQ

PRINT OUTS

Work station no. 4 - Human Rights

DIRECTION SHEET:

- ❖ **WHAT DO YOU REMEMBER ABOUT HUMAN RIGHTS? TALK ABOUT THEM WITH YOUR GROUP.**
- ❖ **IF YOU COULD DECIDE, WHAT KIND OF HUMAN RIGHTS WOULD YOU THINK OF?**
- ❖ **COME UP WITH 4 DIFFERENT HUMAN RIGHTS WITH YOUR GROUP.**
- ❖ **WHEN YOU HAVE 4 HUMAN RIGHTS, TURN THE PAPER OVER.**
- ❖ **WRITE YOUR HUMAN RIGHTS ON THE PAPER AND TURN IT OVER AGAIN.**

THE AFTERMATH

LESSON 18 - The exhibition

Lesson guidelines (for the teacher)

- ❖ As this last lesson – or session more like – is dedicated to the pupils and their parents, it is important that you are prepared to tell the parents what the pupils have done during this club and what your aims have been, whether those aims have been fulfilled, etc. Furthermore, do not forget to thank the pupils for their contribution.



Skill objectives (for the pupils)

- ❖ It is important that during this last session the pupils can have a sense of pride of what they have achieved during the language club, especially since their parents may be present. Giving the pupils positive feedback individually and collectively can help them achieve a sense of pride in their achievements.



Structure of the lesson

- ❖ As the structure of this lesson can be modified to suit your conception and the pupils' wishes, only ideas for this last session are presented here. Time estimations have also been omitted in order to give you more freedom in designing this session in the way as you see fit. However you decide to use your time with the pupils and their parents, remember to let them know your plans when everyone has arrived in class. Some ideas for this last session are presented next in bullet points:

- ❖ ***Feedback for you:*** Now it is time for the pupils to give you – and the club – some feedback. The pupils' feedback is very important because it makes it possible for you to know the pupils' point of view on how the club went. In addition, should you hold the club again another time, you will have a much better chance to improve your own performance the second time around when your own experiences are added to those of the pupils. Thus, remember to study the pupils' feedback of the club carefully and allow yourself to learn from it. The activity itself should begin by you explaining to the pupils what this activity is about. You should show the class the questions which are presented in the feedback form, and make sure that the class knows what is meant by all the questions on the form. Next, you should give each pupil a form and let them know how much time they have to fill out the form. Do not forget to mention that the pupils do not have to write their names on the feedback forms as it is anonymous. The form itself can be found after the 'Required props'-section. The time the pupils will spend on their feedback forms you can use by giving the parents a little debriefing on what the class has done during the course of the language club, which themes you have covered, how the pupils did in general, how the use of English affected the lessons, etc. When talking to the parents, it is up to you to decide whether you will use English or Finnish but it is recommendable to use English when you speak to the pupils just like you have done for the last 17 lessons.
- ❖ ***The returning of the passports:*** As the pupils' passports have been in your custody to prevent them from being lost, the last session of the language club offers a perfect opportunity to give the pupils their passports back. To present the pupils with their passports in a ceremonial fashion ought to help the pupils feel a sense of pride of the work they have done during the language club. To add a positive element to the passports, you may have written some positive feedback on each pupil's passport so that they will receive more personal and encouraging feedback from you, which will stay with them for a long

time. To write something on each pupil's passports would naturally take you some time before the last session so if you would like to write something on the last pages of the pupils' passports, you should spend some time on it before the last session.

- ❖ ***The exhibition:*** As the pupils have created many different art works during the language club, there is no point in keeping those pieces hidden away in a cupboard but instead make use of them and build an exhibition. This would also give the parents a better sense of what their children have been doing during the language club. In the previous lesson plans where pupils have created possible showcase/exhibition pieces, there has usually been a reminder for you to keep those pieces safe for the last, i.e. this, session. If you, however, have other pieces in mind that could be presented during this session, feel free to use them as you wish. Building the classroom into an exhibition room, though, may take you some time before this session so do use consideration in deciding which pieces to present and how to place them in the space you will be holding the session in order to do them justice. If there are some individual pieces of the pupils on display, give the pupils and the parents a chance to take them back home if they wish to at the end of the session. The other pieces that the class has done collaboratively could be put up somewhere in the school.
- ❖ ***Snacks and beverages:*** If you wish to create a more festive atmosphere for this last session, you can bring some snacks and soft drinks to the class. If this is something you would like to do, remember to make sure you know what ingredients the snacks entail to prevent unwanted allergic reactions.

Required props

- ❖ Feedback sheets, one for each pupil.
- ❖ Collected art works done by the pupils during the course



of the language club (try to pick at least one piece of each of the main themes, if possible).

- ❖ The pupils' passports.
- ❖ Snacks and beverages.

FEEDBACK FORM

DID YOU LIKE THE LANGUAGE CLUB?

WHAT THINGS DID YOU LIKE MOST ABOUT THE LANGUAGE CLUB?

WHAT THINGS DID YOU NOT LIKE ABOUT THE LANGUAGE CLUB?

WHAT THINGS DID YOU LEARN IN THE LANGUAGE CLUB?

IF THIS LANGUAGE CLUB WAS A PICTURE, WHAT WOULD IT LOOK LIKE? DRAW A PICTURE INSIDE THE FRAME.

