

## DOWN THE RABBITHOLE:

A material package for teaching English as a foreign language through *Alice's  
Adventures in Wonderland*

Master's thesis

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May 2019



## JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Vilma Pakkala	
Työn nimi – Title DOWN THE RABBITHOLE: A material package for teaching English as a foreign language through Alice’s Adventures in Wonderland	
Oppiaine – Subject Englanti	Työn laji – Level Pro Gradu -tutkielma
Aika – Month and year Toukokuu 2019	Sivumäärä – Number of pages 46 + liite 97s
<p>Tiivistelmä – Abstract</p> <p>Tämä materiaalipaketti suunniteltiin vastaamaan uuden opetussuunnitelman (LOPS2015), ja muuttuvan maailman tarpeisiin. Uudessa opetussuunnitelmassa toivotaan vieraiden kielten osalta, että opiskelijat lukisivat myös pidempiä tekstejä vieraalla kielellä. Todellisuudessa tämä ei juurikaan näy olemassa olevassa kurssimateriaalissa, vaan esimerkiksi englannin kielen oppikirjoissa muutamaa sivua pidemmät tekstit on annettu ehdotetun lukemisen -kirjalistoina. Pidemmät tekstit eivät suinkaan ole vain opetussuunnitelman vaatimus, vaan jotain mistä opiskelijat hyötyvät myös lukion jälkeisessä elämässään. Lähes jokainen lukion käynyt nuori varmasti törmää joko jatko-opinnoissa tai työelämässä tilanteeseen, jossa pitäisi lukea pidempi teksti englanniksi, ja tällaisessa tilanteessa heitä varmasti hyödyttäisi se, että heillä olisi tästä jo kokemusta. Tämä työ pitää sisällään paitsi itse materiaalipaketin, myös teoriakehyksen, jonka pohjalta materiaali on suunniteltu. Teoriat, joita työssä hyödynnetään linkittyvät kaikki läheisesti toisiinsa. Lähtökohtana toimivat autenttiset materiaalit vieraan kielen opetuksessa, sekä syöte- hypoteesi ja CLIL-opetus. Näiden lisäksi teorioiden joukkoon mahtui kommunikatiivinen opetus, harjoituspohjainen oppiminen, ongelmalähtöinen oppiminen, tekstilähtöinen suuntaus ja yhteistoiminnallinen oppiminen. Kaiken kaikkiaan materiaali siis pohjaa siihen, että kieltä käytetään välineenä sekä tehtävissä että kommunikaatiossa. CLIL pedagogisena lähtökohtana tarkoittaa myös sitä, että materiaalissa osittain kaksoisfokus, sillä sisältö eli kirjallisuus ei ole vain väline, vaan myös opiskeltava asia. Sisältötietona materiaalissa on siis <i>Alice’s Adventures in Wonderland</i> -romaanin kirjallisuusanalyysi. Myös tämä osittainen kaksoisfokus pohjaa opetussuunnitelmaan, sillä LOPS2015 painottaa oppiainerajat ylittäviä teemaopintoja, ja tämä materiaali tietyllä tapaa vastaa myös tähän tavoitteeseen.</p>	
Asiasanat – Keywords EFL, TBLT, Cooperative learning, Authentic materials, text-driven approach	
Säilytyspaikka – Depository JYX	
Muita tietoja – Additional information	



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## 1. Introduction

As Tomlinson (2012) states, the push to write language teaching material often comes from a teacher's realisation that something is missing. That is exactly what gave me the spark to start writing a material package instead of a research thesis. At first, I just had the idea that reading in a foreign language is good for language learning. I was not sure how, or why and if there were any studies, but I had the idea that it is the case. Looking into it, I found studies dating all the way back to 1980's, when Elley and Mangubhai (1983) had clear ideas that reading is a great source of foreign language input, and increased input enhances learning thus making reading worthwhile in formal language teaching as well.

The revised National Curriculum for General Upper Secondary Schools in Finland (NCC2015:115) states that the foreign languages teaching should encourage the students to read longer texts as well. That provided me the gap in which to produce my material. The NCC states needs in which my material answers. Existing course books have reading tasks in them, but the texts are always short, two to three pages at maximum even in Upper Secondary School. My material also uses authentic material as the background reading, since the novel read during the course is *Alice's Adventures in Wonderland*, an all-ages classic of English-language-literature by Lewis Carroll. The texts in existing English language course books in Upper Secondary School level in Finland are often extracts of authentic texts as well, but the

As it became evident above, the intended target group of the material is Upper Secondary School students in Finland. This is due to the assumption that they have the sufficient language skills to deal with a whole novel being read in English. Another reason is the course-based nature of Finnish Upper Secondary School system, where the national curriculum has 6 compulsory courses and 2 optional courses, but the schools can arrange more if they wish so. The schools' own courses do not have to follow any particular instruction, which created a great opportunity for new kind of material.

The pedagogical framework for the material started from using authentic materials and literature in foreign language teaching, and Krashen's (1985) input hypothesis. Studies about using authentic materials (e.g. Peacock 1997; Gilmore 2007) have found that

authentic materials build motivation. Increased motivation by using authentic materials led me to CLIL, which is also one of the key theories underlying the material. Bower (2019) found that CLIL increases self-confidence in addition to motivation. One of my key-aims for the material was to build the students feeling of self-efficacy, which meant that CLIL would be important to the material. CLIL relates closely to text-driven approach, TBLT and PBL, which is why I found all three of these to be necessary regarding the pedagogical framework. Another aim of the material is to improve the students' social skills and group work skills, and this is achieved through the cooperative principle underlying all the approaches to teaching, and hopefully the provided input combined with the cooperative task approach will lead to overall increase in language skills. All in all, the material promotes communication, and the communicative approach to teaching is in very high role in the material. The main goal of the material is to give the students the experience of reading a longer text, since as it will be discussed in detail below, it something that is needed in life.

This thesis consists of the thesis itself, and the material package, which can be found in the appendix. Chapter 2, which is first to follow this chapter, explains the curricular framework posed by the National Curriculum (NCC2015), and how the curriculum creates expectations for this kind of material package. That is exceeded by chapter 4, about reading in a foreign language, which aims to bring forth the benefits found in studies regarding extensive reading in a foreign language. Chapter 5 explains the pedagogical concepts used in designing the material in detail and mentions why and how the theories relate to the material. The theories' relation to the material is then continued in chapter 6, which gives the detailed aims of the material, and explains the target group and the material design both in more detail as well. The paper part of the thesis concludes in the conclusion in chapter 7, where a recap of the whole thesis is given, and the possibilities of the material are discussed.

## **2. Curricular framework & need for material**

This section discusses the Finnish National Core Curriculum for General Upper Secondary Schools 2015, or NCC 2015 for short, gives the general outlines of teaching for every upper secondary school in Finland, and the aims it provides for teaching. The other topic of discussion is the expectations the curriculum creates for the teaching material, and the material in this material package can answer those expectations.

### **2.1 General requirements of the NCC2015**

The NCC was revised 5 years ago, and its implementing in schools started in 2015. The new NCC replaced the old one from 2003. In Finland, the Upper Secondary school ends in the Matriculation exam which is based on the curriculum. The English section of this exam consists of reading, listening, grammar and writing.

Unlike the curricula in some other countries, the NCC in Finland provides plenty of freedom for the individual municipalities, cities and schools to design the teaching on their own. It is stated though that teaching should be student-centred, making sure that the students' take an active role towards their own learning, and based on investigative learning. Learning should be made meaningful, by providing authentic and meaningful multilingual learning environments (NCC2015:14-15). The curriculum also introduces some cross-curricular themes (NCC2015:35-40) that can be implemented in cross-curricular learning modules. The aim of these themes is to promote learning together, problem-solving and thinking skills and learn to observe phenomena from different angles. It has been noted that often same topics are covered in multiple subjects and providing cross-curricular modules is of greater benefit to the students since they learn a wider perspective on themes through those. The themes the curriculum provides readily for this are universally important, but it is stated that locally other themes can be implemented as well, in addition to those already mentioned in the curriculum which means that the material in this material package could be considered a cross-curricular module as well.

## **2.2 The requirements for English in NCC2015 and need for new type of material**

The general description of teaching content and methods for foreign languages as a subject group in NCC2015 state (NCC2015:114) that the students should gain confidence regarding their own language skills. Furthermore, it emphasizes that the teaching should centre around authentic situations and how to behave in these situations and environments. The difficulty, of course, is that authenticity regarding language can be difficult to mimic in a classroom context. Authenticity and its different aspects are discussed in more detail in the next chapter, but already it can be stated that authenticity can be brought into the classroom through the used material.

The NCC has different level of syllabi for languages. A language that a student begins first in primary school is an A-syllabus language. Languages started later are B-syllabus languages. The different syllabi have different content and different aims. Regarding the A-syllabus of English language, the NCC states a few of the common goals to be “gathering experiences on reading, interpreting and discussing more extensive texts in English” and “analysing the sufficiency of (student’s own) language skills in the face of further studies” (NCC2015:117). The goal regarding language level in English, is to be on CEFR level B2.1 on all three aspects, those aspects being “ability to produce texts”, “ability to read, understand and analyse texts” and “ability to communicate interactively”. Based on the goals of the curriculum, it is visible that reading longer texts is an important goal of the Upper secondary school. However, the authentic materials in course-books mentioned above tend to be cut-out pieces of literary works, or shortened articles from magazines. The good aspect is that the material is from authentic sources, but usually the extracts are two or three pages, which is by no standards, a longer text.

Looking at the individual courses in the NCC2015, different types of texts are mentioned on course descriptions of courses ENA3 – Cultural phenomena and ENA7 – Sustainable way of living. In both courses the students are expected, according to the curriculum, produce texts of different genres. ENA7’s description mentions interpreting as well, but it can be assumed that also in ENA3 one of the aims is to read texts of different genres as well. Both of these courses create an opportunity for using authentic, full-length texts as the base material of the course. However, even though reading longer texts is a requirement of the NCC, it is not visible in the existing course material. In addition to the

extracts of longer texts, the course books might have a 'suggested reading' sections, but after all it is left to the teacher whether to make the students read or not.

According to the NCC (NCC2015:118), the texts read should be analysed as well, and it is a fact that there is not enough time, for example on course ENA3 to read a full-length example of many different genres, and also analyse and discuss them all. One possible solution to this are the so-called applied courses. These are courses that the schools themselves develop and offer to their students. They are not bound by the course descriptions of the curriculum, but the content can be designed locally. The material I designed is aimed to be an applied course, if taught as a whole. It fills the needs of the curriculum about extensive reading and analysing and discussing longer texts. If not used as a whole, parts of it could be used on courses ENA3 or ENA7. Moreover, the material fills the need for more cross-disciplinary learning modules, since it combines teaching literature and teaching language. Most importantly, the material gives the students the experience of reading a longer text in a foreign language and gives them support in doing so. For some students reading in a foreign language is hard to begin with, and then if a book was read during a regular English course in addition to everything else, they might struggle. The material and focusing really on just the reading might also help a student like this. The aims and goals of the material are discussed in more detailed later in chapter 6. Before that in the following two chapters of the thesis I discuss the material's pedagogy-theoretical background.

### 3. Using authentic material in foreign language teaching

Many studies, Peacock (1997) being one of them, have found that authentic materials in language teaching might have a positive effect on language learning. His study involved 31 EFL learners in two groups, in a South Korean university. The students' average age was 20. He found that using authentic materials had a positive long-term effect on motivation during the course that lasted 7 weeks and was divided across 20 lessons. The setting is somewhat similar to Finnish Upper Secondary school, since the course is to similar length, and the students in the study were a few years older than Finnish Upper Secondary school students would be. Based on the similarity, it seems that motivation could increase in the Finnish setting as well. The term authentic itself, though, is quite problematic since it can have many meanings. Gilmore (2007:3-4) provides a list of eight possible meanings:

- a) authentic language is language produced in native speaker to native speaker -contexts
- b) authentic language is language intended for real communication purposes (leaving out for example language textbooks since they are intended for teaching)
- c) authenticity of a text comes from how it is received
- d) classroom interaction between the teacher and the students becomes a part of authenticity
- e) chosen task type is part of authenticity
- f) assessment type is part of authenticity
- g) social connections in the classroom are part of authenticity
- h) authenticity comes from target language culture, since the aim is to be validated by target language native speakers

(adapted from Gilmore 2007:3-4).

What then, defines authenticity in the classroom? Material used, the situation or everything together? Especially regarding English language authentic is even more tricky, since English is so global that several variations of English and numerous language use situations can be thought authentic (Gilmore 2007). However, it needs to be remembered that authenticity is also personal, and it depends on the student what is authentic to them. Pinner (2012:19) provides an interesting point of view stating that not even Shakespeare is authentic if the students see no point in reading his works. However, traditionally speaking, Shakespeare would be authentic material, but perhaps for a normal EFL -learner reading his work might not be the most authentic choice. Widdowson (2003:112) provides another view on text authenticity, claiming that a text loses its authenticity when

it is taken into use that is not the original aim of it. In other words, authentic material in teaching use would hence not be considered authentic. All in all, finding suitable material to fit a particular groups' needs might be time-consuming, since as said, not all authentic material is authentic to everyone (Gilmore 2007).

Collie and Slater (1987) argue that literature, for one, provides valuable authentic material. Their definition of authentic material is material of which original aim has not been to provide teaching material. Swaffar (1985:17) adds that authentic material aims at making meaning, not teaching anything. She claims, however, that authentic material may be one aimed for native speakers of a language or it may be aimed for language learners, and that does not make the material any less authentic. One of the pros of using authentic material in teaching a foreign language is according to Collie and Slater (1987:4) that authentic materials teach cultural values on the side of everything else by exposing the reader to target language culture, whereas in language textbooks culture is often represented in memorisable chunks (Teske 2006:26, as quoted by Bland 2013). Furthermore, it teaches the students to cope with the level and style of language intended for native speakers. In authentic texts there often different types of linguistic aspects and styles, especially in literature. In addition, according to Bassnett & Grundy (1993:7, as quoted by Bland), literature is "the highpoint of language usage". This often is the case, as it is with *Alice's adventures in Wonderland*. In regard to importance and benefits of authenticity, Tomlinson (2012:161-162) actually states that every text in a language classroom should be an authentic text.

In this section it was pointed out what different meanings authenticity can have regarding language learning. The following sections aim to highlight the pros of using authentic materials in EFL, and especially what benefit reading literature can have on foreign language classrooms.

### **3.1. Authentic materials and motivation**

Authentic material has been used in language teaching for a very long time. Gilmore (2007:1) states that it was first used in the 19th century, and then it was backed up with arguments such as 'authentic texts show every feature of the language as it is used'. According to him, artificial materials often repeat certain grammatical structures and

vocabulary, which provides more limited exposure to language. Gilmore then goes on to explain that if communicative competence is what foreign language teaching aims to achieve, artificial materials might not be the best way to achieve it, since it lacks the repertoire authentic language has. Additionally, he reminds that already Chomsky and Hymes concluded that communicative competence in a language needs more than knowledge of structures. Still, however, there is often a gap between ‘real English’ and ‘textbook English’, and the aim of communicative language teaching, which will be discussed in more detail in chapter 5, is to make that gap shrink (Gilmore 2007).

Gilmore (2007) argues that the best way to learn a language would be to move in a target language country thus immersing oneself into the target language, and the culture, maximising the input of language and exposure to culture. In reality, there are many restraints that can make this impossible. Hence, it is important to expose students to the target language, and target language culture in class. This naturally raises the question of “which target language culture”, since especially regarding English that is a global language, it is impossible to say which culture or cultures should be represented in the classroom. Traditionally the cultures most present, at least in Finland, tend to be the United States and Great Britain, but over the years the textbooks have taken in various other cultures as well. It is also part of the syllabus (NCC2015:117) to learn about English’s role as a global language, so it can be assumed that more than the traditional cultures are introduced in the courses. However, most of the interaction happening through English in today’s world are between two non-native speakers of English. In these situations, it makes no difference whether they are familiar with the different target language cultures. This is problematic, but the new curriculum (NCC2015:38) emphasizes cultural awareness. Another challenge is that in teaching culture is often dealt with through national stereotypes, while for example the United States is so large a nation that it seems unreasonable to put the whole country’s culture in one mould. Culture is regional, even personal concept and therefore difficult to deal with, and as it was stated above, it is best immersed with first-hand experience. Second-best option is to provide authentic material in the classroom, and in this context, it means for example texts aimed at the region in question’s native audience, since that helps us understand the culture and build a bridge between the learner, classroom and the real world.

Guariento and Morley (2001:349-351) identify four types of authenticity in the classroom, and according to them as well, authentic materials is not the only way. First



of their claims is that authentic material itself is not enough to make a classroom situation authentic, but there should also be real purpose of tasks or authentic communication. Second type is achieving authenticity through real world targets, which in simplicity means practicing situations in which one might use the language, for example in a coffee shop. Third claim is that authenticity can come from classroom interaction, which means designing tasks so that the students need to complete actual tasks through their communication. The fourth and last of their claims is that engagement links to authenticity, which means that if the student is not engaged in learning, it is not authentic. These all link together, and authentic communication, according to them, can be achieved through motivation. If the material, or the tasks are engaging, the learners will talk. Motivating effect of authentic materials is also discussed by Gilmore (2007), Peacock (1997) and Pinner (2012). Peacock states that authentic materials increase motivation because the learners feel that they are learning the real language. According to Gilmore (2007:46), the real motivations of learners' language learning needs are often unknown to us, but we can still use authentic materials to our aid since both kinds of motivation, intrinsic and extrinsic motivation seem to react in a positive way to authentic materials. Pinner (2012:13), however, points out that if the authentic material used is too difficult regarding language level, the motivation decreases. Guariento and Morley (2001:348) point out the same issue, stating that material which is too difficult could demotivate students. They also posed a view of possibly modifying the difficulty of an authentic text, but the question remains, if it stays authentic then. Material proving too difficult could be the case with literature, but with careful choosing it can be avoided. Pros of literature in the classroom are discussed in more depth in section 3.2.

In addition to literature, film-based material is another possibility to gain insight into target language culture in more depth, and spark motivation. According to Andon and Parisi (2016), films are motivating and promote classroom discussions, which leads to increased learner-talking-time. Videos and films are not only authentic because of language, but at least with younger students, videos are authentic due to their lifestyle as well. Andon and Parisi (2016) explain main principles for using film-based material. They state that as long as they are chosen carefully, films can provide good insight into target language culture. According to them, films also have an advantage compared to printed works literature, which is that films can show non-verbal communication as well. Through films all aspects of communication are visible, and the learner does not have to

rely merely on written words, but they can see the movements and facial expressions that are eminent to certain situations in given cultures. It should be remembered, however, that sometimes the portrayals are stereotypical and therefore films are not always the most reliable source of information. Despite that they are a great source of authentic material. This has been noticed in Finland as well, since the matriculation examination has videos in its listening comprehension part now. Since it was stated before that the exam is based on the curriculum, it means that in language classes videos are, or should be used as well. One problem with videos, though, is the licencing, but if that is cast aside, as an idea using films is a viable option. However, films do not answer to the demand of longer texts, stated in the curriculum (NCC2015:117), at least if text is seen from a traditional point of view, since if all discourse is seen as text, film can be text as well. Literary works, on the other hand, are longer texts in every sense, and the next section is devoted to literature in the classroom.

### **3.2 Literature in a classroom**

According to Bland (2013:5) literature creates a link between school and real world. However, Collie and Slater (1987:6) state that choosing the piece of literature is challenging, since the pieces read need to stimulate personal involvement in order for the students to be engaged in the piece and for such a link between their world and school to form. They also emphasize that reading should be supplemented with student centred, preferably group activities to maintain the students' interest. Krashen (2007) advocates extensive reading stating that it supports language acquisition. This relates to the comprehension hypothesis which claims that we acquire a language when we understand it (Krashen & Terrel 1983). Additionally, Krashen and Mason (1997 as quoted in Mason 2013) found that reading is effective and motivating way to study a language. That study involved three experiments on reluctant Japanese university level EFL-readers, and during the experiment the before reluctant readers reportedly found the joy of reading and additionally nearly caught up with the traditionally taught control group in results. In their later study Krashen and Mason (2004) compared vocabulary learning in two groups, Story only and Story-plus groups. The story only group heard a 15-minute story, where the story-plus group heard the same story and did activities regarding the story, using a total time of 85-minutes. In a surprise test that followed five weeks later, the story-plus

group had learned more words. However, Krashen & Mason claim that the story only group was more efficient in learning, since the time they used was significantly shorter. Similar findings were made by Elley (1992) who found that hearing stories can lead to considerable vocabulary development.

The approach to language teaching has been for the last 30 years and still is, very communicative. There is nothing wrong with that, but as Ghosn (1998) points out, students need more than interpersonal communication skills. Both Hunt (2001 as quoted by Bland 2013) and Graddol (2006 as quoted by Bland 2013) have also brought forward their concern about communicative approach possibly leading to lack of academic English skills. This could, according to Ghosn (1998), be made up by reading literature since it promotes academic literacy and critical thinking skills. Meek (1982:290) reminds us that reading in general is not the same thing as reading literature, which makes it clear that reading foreign language literature is also one skill that should be taught in order to make sure that students who are leaving upper secondary school, for example, have the necessary academic reading skills they will need in their further studies. In addition, according to Crystal (1987 as cited in Gilmore 2007:), authentic books are more interesting than textbooks which often are made of “unreal and dull situations”. Additionally, this promotes the motivation which was discussed above. Cullinan (1992) adds that a narrative in literature provides a natural framework for language, thus enabling students to learn grammar and vocabulary in context. Additionally, according to Collie and Slater (1987), reading stimulates oral language as well, by raising conversations about the topics that have been read about.

Kolb (2013) argues that audio recording of the text may be beneficial for learning. Furthermore, reading aloud is a good method of learning, and in this having listened to the audio recording first, the children can compare their pronunciation to the recording and thus learn about pronunciation as well. Audio provides rich input of authentic language and brings practise to listening skills as well. As mentioned, audio shows a great example of pronunciation of unknown words, and when listening to an audio is combined with image in a film, the results can be even greater. This was discussed more in depth above. Additionally, combining audio followed by own reading aloud, practises pronunciation as well.

When right kind of material is found, reading literature can prove to be a very motivating way to learn a language. Motivation in language learning is very important factor and it has been studied substantially, for example by Dörnyei (1994). His works proves the fact that there are multiple things that affect motivation, only one of which being the material. However, as it was stated above, for example Peacock (1997) found proof that authentic material has a positive effect on motivation. Thus, using authentic material often promotes motivation, which again promotes motivational competence and self-belief. Kolb (2013) interviewed 9 German primary school students in her study about extensive reading of picture books in primary school EFL-classes. She reports one of the students saying: “I can understand, it’s easier than I thought”. This quote brings to life the feelings of many.

Hart and Risley (1995 as quoted by Bland 2013:3) claim that reading literature in school prevents socio-economic differences, since according to their research, children from low-income families hear or read 32 million fewer words just because literature is often out of their reach due to books being so expensive. This argument, however, is not as valid in a country like Finland where libraries are much used and well-funded, providing access to books for everyone. However, one valid point is that families from lower socio-economic status often read less to their children, which would justify the 32 million fewer words. Luckily the school system can change that by providing books for the children to read. Now that it has been justified that reading literature would be beneficial for EFL learners, the next section discusses the differences of reading in native and non-native languages.

## 4. Reading in a foreign language

Reading is often discussed as if it was a single entity, something that is learned and then it can be done always. However, there are different types of reading strategies for different types of texts, and even for different languages. As it has been mentioned above, it is stated in the NCC (2015:117) that the students should read and analyse longer texts in foreign language classrooms. However, according to Kern (2000), there is a fundamental difference between literacy skills in the first and second languages. She states there has been debate over time whether literacy is universal and thus transferable from one language to another. Hence, if a person is literate in Finnish, they would automatically become literate in English once they have enough language resources. She points out, however that studies show that literacy does not transfer, and reading in a second language needs to be learned separately. Thus, if the aims of the curriculum are to be fulfilled, reading in a second language needs to be practised. However, according to Kern (2000), first language literacy has an effect on second language literacy, since for example “cognitive academic use of language” transfers and does not need to be learned again. It is not mentioned however, whether the cognitive processes needed for reading for example literature are transferable.

Obviously, students read all the time in foreign language classrooms, but longer texts are rarely read in class. However, already an early study conducted by Elley and Mangubhai (1983) was focused on the impact reading has on second language acquisition. The study involved almost 400 EFL learners in the rural areas of Fiji. Elley and Mangubhai (1983) argue that L1 and L2 acquisition have much in common, at least they should have, and if L2 learners were given a chance, they could learn a foreign language as effortlessly as a first language is learned. They state, as does Krashen (1985) that exposure to language is important, but it is also important that the input is of good quality, as well as challenging enough. They argue that since a first language can be acquired by focusing on meanings rather than form, why should second language learning start from learning forms. Elley and Mangubhai (1983) suggest that reading in L2 provides great exposure to language and shows excellent models for written English. Providing interesting stories to read has an impact on motivation, as was stated above regarding authentic materials. Additionally, Krashen (1985) proposes a reading hypothesis which he advocates by stating that various studies have shown a relation between reading and writing skills. Hence, reading in a

foreign language helps the development of writing skills as well. He adds that while a teacher can only teach the obvious aspects of language, written language shows many subtle nuances that cannot be formally taught.

As mentioned, the study of Elley and Mangubhai (1983) focused on finding out what kind of impact reading books on a regular basis has on second language acquisition. The study lasted for 20 months, and it followed the progress of two experimental groups and a control group. One of the experimental groups followed “shared book” method, which means that they read the book together in class and discussed it, while the other experimental group spent 20-30 minutes a day doing silent reading. The control group followed the normal methods used in Fiji, which in this case was an adaption of Tate’s Oral Program. There were tests before and after the experiment period, including reading and listening comprehension, structures, composition, word recognition and oral sentence repetition. All students did not take all tests, but they were divided into groups. The results showed that the reading programs both outdid the control group in most cases, but there was not a significant difference between the two different experimental groups. One of the control group classes did better than the average, which was a result from their teacher’s existing habit to read to them. Moreover, a few classes from the experimental groups did a little worse than the others because some teachers restricted the availability of the books. The success in reading also seemed to mould the overall attitudes towards school in general to be more positive.

The findings of their study surely support their main message; teacher should make sure that learners have access to interesting books and devote time in class to read them. Thus, it can be concluded that reading in a foreign language is not necessarily the same as reading in a native language and reading literature would probably be of great benefit to language learners’ reading skills. Kern (2000) states that according to many studies even so-called balanced bilinguals are slower in reading pace when reading in their L2. This in addition to the other aspects stated shows that reading should be taught so that time in foreign language class is devoted to reading. As in my material I try to promote reading in a foreign language, the following chapter highlights the pedagogy behind the tasks designed to accompany the reading in my material.

## **5. Pedagogical Framework**

Like mentioned above, this chapter provides the pedagogical framework for the material package, and from which the tasks and exercises got their inspiration. The baseline was to use authentic material, but crafting the tasks needed some guidance from pedagogy, to make sure that some actual learning might happen as well, while having fun. This chapter features the guidelines I followed, starting from communicative approach, which was already mentioned briefly above. Text-driven approach, problem-based learning and co-operative learning principles are also discussed, since their importance regarding the material cannot be forgotten. The chapter concludes on more discussion about comprehension hypothesis that was also briefly mentioned before but will now get some more attention as well.'

### **5.1 Communicative approach**

Since its development in the 1960's the communicative approach has been one of the main theories in language teaching, and still today it is very much on surface as communicative competence is highlighted for example in the NCC (NCC2015: 114-117) in Finland. The main idea behind communicative approach is that instead of learning words from a course book and trying to internalize grammar rules, languages are best learnt through communication in that given language (Krashen & Terrel 1983). Communicative language teaching, or CLT for short, is advocate for indirect learning, as it leans away from formal teaching of rules of a language. The following section aims to highlight the main ideas behind one of its sub-categories, task-based language teaching.

### **5.2 Task-based language teaching**

Task-based language teaching is a sub-category of communicative approach that started to be studied more in the early 1980's when Prabhu published his work (Hismanoglu & Hismanoglu 2011). Hismanoglu & Hismanoglu (2011) define task-based language teaching, TBLT, with three main characteristics. First characteristic is learner centeredness, which has been, according to Hismanoglu and Hismanoglu, mentioned in

all of the major works regarding TBLT. Second characteristic is that the teaching has certain components, like goals, procedures and outcomes. Thirdly, TBLT is said to be “content-oriented”, meaning that it is built around activities and entities rather than linguistics forms. In other words, task-based language learning is built around tasks that are at least close to authentic, and language is learned through completing these tasks. Additionally, they state that using authentic materials is often combined with task-based language teaching, since it fits the characteristics well. A link between authentic materials and communicative approach can be seen here, since it was stated above that interesting authentic materials often promote discussion in classrooms (Andon & Parisi 2016) and learning through communication is what communicative approach is all about. TBLT combined with authentic materials also links closely to content-and-language-integrated-learning, but that will be discussed in more detail below.

According to Willis (1996) using a language to perform tasks enhances learning. Larsen-Freeman (2000:144-145) adds that TBLT is also linked to cooperative learning, since making an effort to finish a task ensures that the learners interact and work together, if the task that requires, cooperativeness will be discussed in more detail later in section 5.4. However, as it was stated above, TBLT aims to provide activities, or tasks, via which language can be used meaningfully, practically, naturally and functionally. According to Hismanoglu and Hismanoglu (2011:3) a task in TBLT is an activity in which the learner is expected to use language in a communicative way to achieve a goal, or in other words, finish the task. They state that a task is focused on meaning, is learner centred, engaging, communicative and it should involve natural language use. Wu (2018:785) emphasises that TBLT is doing tasks with the target language, instead of focusing on teaching language knowledge like grammar. Each task should fill the major characteristics of the approach that were mentioned above. However, the most important characteristic of a task seems to be that it is communicative, since Wu (2018:785) goes as far as stating that if a task is not communicative, it should be called practise instead. Wu (2018:785) also raises the question about the timing for teaching language knowledge, since even though knowing all the forms by heart is not the goal of language teaching anymore, some language knowledge is needed just to use the language, and for example to form sensible sentences. Wu (2018) divides TBLT further into two subcategories, strong and weak form, which differ in the introduction of language knowledge. The idea in strong form TBLT is that communicative tasks are used to fulfil the learning goals, and the learners



are permitted to use any forms or words they prefer, as long as the communicative the goal is reached. According to this model, teachers should not provide any forms or instruction of forms beforehand, and no task is designed to practice a certain form, but the language knowledge should come naturally while using the target language in the tasks interactively. To argue with the strong form, it can be said that learning purely through communication without any formal instruction does not work even in native language teaching, so it is highly unlikely that language proficiency in a second or a foreign language could be achieved only through interaction in tasks.

Unlike in the strong form, in the weak form of TBLT the language knowledge should be introduced before the tasks. According to Littlewood (2004:322-323), the teaching of the forms would be non-communicative, following the pattern of controlled tasks first, followed by real communicative tasks. Both methods have their benefits, as Wu (2018:788-789) states that when both were studied, the learning results differed only little from each other. The study in question was conducted in a Chinese vocational college and there were 73 participants, divided in the two groups. One of the groups was taught with weak form of TBLT, while the other group received teaching along the lines of the strong form. In the end, there was no difference in learning words receptively, and in producing the words, the strong form results were only slightly better. Wu thought the reason for this was that in the weak form the teacher taught the words in a presentative manner and the students practised, but in the class following the strong form first learned the words in context after which they produced their own sentences with the words. Another benefit of TBLT, as stated by Ellis (2009:242), is that learning through is natural, and it provokes intrinsic motivation.

TBLT is not without its problems though. As Hatip (2005 as quoted by Hismanoglu and Hismanoglu 2011:4) describes there are many possible challenges in using TBLT since it requires time, creativity and resources from the teachers. According to him teachers should also take into consideration that the students might be reluctant at first since the way of learning in TBLT might be new to them, and they might feel like they are not really learning. This possible problem I aim to tackle with setting personal goals and self-evaluation, since I believe it is easier for the students to see their progress from goals they set for themselves. Gong & Luo (2006 as quoted by Wu 2018:785) add that another possible problem might be ensuring that the students use the whole of their language repertoire and do not relapse to using their mother tongue unnecessarily, while at the same

time guiding them towards authenticity in communication. The risk of this can hopefully be reduced by designing the tasks carefully so that the students can perform at their own level. All in all, task-based language teaching provides great ideas for teaching language communicatively through tasks, and the material package I produced aims to follow its principles. The next section, however, is devoted to text-driven approach, which uses authentic texts as a basis for teaching, and thus relates to the material at hand, but also to the other theories presented in this thesis.

### **5.3 Text-driven approach**

As mentioned above, task-based language teaching has ties to text-driven approach, which was first introduced by Tomlinson (2003). Text-driven approach is a great pedagogical background for using literature in language teaching, because it uses a text, any text, as the main support for a whole lesson. The material used in text-driven approach is designed around a chosen piece of text and presented with a series of tasks related to that text. Tomlinson (2003) elaborates that the texts need to be engaging, so that motivation towards learning grows as high as possible. Cardona et. al. (2015) found that using text-driven approach to teach cultural awareness in an EFL classroom had a positive impact on students' attitudes, and their sociocultural competence, proving the dual effect of text-driven approach. Tomlinson summarizes his ideas in procedures, principles and objectives (Tomlinson 2003:119).

Some of the key aspects in his summary are the importance of providing multidimensional approach to engaging texts, experiencing those texts properly and letting the students form their own representations of the text and using the texts for basis in language production tasks. In addition, making a relationship between the learners' existing knowledge and the new knowledge, helping the learners use the target language and discover the text for themselves and analysing the text together are some of the important features of the text-driven approach. Tomlinson (2003) encourages to try pre-reading/-listening, whilst-reading/-listening and post-reading/-listening tasks to maximise learner engagement and comprehension. He states that it is important that the learners feel connected with the text and providing them tasks helps that. Text-driven approach can then be combined with the ideas from task-based learning and using authentic materials. Collie & Slater (1987) provide ideas for post reading tasks as well, and since that was

advocated by experts, it is visible in the material package as well. Using ideas from these theories answers the needs of the NCC (NCC2015:117) since the tasks can be designed to teach analysis and discussion around the read texts. Another possible way of approaching tasks, is problem-based learning which provides real-world problems and learning comes from solving the problem.

## **5.4 Problem-based learning**

Problem-based learning (PBL) is a relatively new theory in the field of education. According to Savin-Baden and Major (2004), it is based on multiple theories on human learning as well as the culture of the time. The principles of PBL may have been used for a long time before, but it was first expressed as a theory in the 1980's. This is stated by Savin-Baden and Major (2004), who claim that PBL is rooted in the tradition of experimental learning theories. Problem-based learning first started in the medical field, where a need came to be seen for problems more related to the actual real-life situations. The idea behind PBL is that students learn more from working with real-life problems than asking questions on lectures. As mentioned by Savin-Baden and Major (2004), original characteristics for PBL included complex problems with no right answers, working in teams to find and fill gaps in own knowledge, working self-directed and working to build knowledge on existing knowledge, as well as increasing problem-solving skills. Boud (1985 as quoted in Savin-Baden & Major 2004) later elaborated these principles and created the eight principles that are still much followed today, including, learner experience, learner's responsibility over their own learning, crossing discipline lines, focus on communication and self- and peer-assessment. Intertwining theory and practise and focusing on the process instead of the product are also features mentioned in Savin-Baden and Major's (2004) work. Walton and Matthews (1989), on the other hand, only give three components; small groups and active learning, integrated curriculum and emphasis on cognitive skills and developing motivation along with skills. They explain that part of PBL is learning to learn, so that the learners can become life-long learners. Additionally, also Barrows (1986 as quoted by Savin-Baden & Major 2004) states that PBL is a series of different forms of learning rather than a method. Focusing on the product makes more sense in PBL, since the ultimate goal is to solve the problem and often there is more than one way to end up in the solution.

One of the reasons why PBL is very useful in EFL, and language teaching in general is the fact that the solution is the ultimate goal. As in my material, but also in other contexts related to language learning, there are often many possible solutions to a problem. Since language in general is a tool for communication, the main goal of language learning is to be able to communicate. This means that the main goal in the language classroom might be the communication itself, the process leading up to the outcome or the solution. In the material package there are some tasks involving analysis of text, which is a language example of a problem that does not have one solution. These sorts of tasks orbit around communication, and opinions and are thus language classroom examples of problem-based learning.

Kassem (2018) in his research introduces in his research the term “hybrid-PBL”, which means taking parts from traditional classroom and combining those with the principles of PBL. This would mean for example pre-teaching some grammar before letting learners work on grammar problems on their own. Kassem (2018) studied 60 Arabic speaking Saudi-Arabian university students, who were English majors. Apparently, speaking skills of English are a “problem” with Saudi learners, and Kassem tried to find out whether hybrid-PBL could have a positive effect on the learning results and motivation of the learners. It turned out that PBL did indeed have a positive effect on both of the factors. A similar study was made in Iran, but instead of speaking skills Mohammadi (2017) studied vocabulary development using PBL. His study focused on 47 intermediate English-as-foreign-language learners, who were tested before and after the experimental period. Experimental (n=24) group proved to achieve better results than the control group (n=23) in the test after the experimental period, and in a later test accordingly. Lin (2015) conducted a similar study in Taiwan, finding that the group taught with PBL learned the vocabulary better, and additionally the PBL group was able to use the learned words in their own longer texts. Same was found by Iswandari et. al. (2017) in Indonesian context. Both studies involved around 60 participants, which means that the results are only suggestive, and major conclusion should probably not be drawn based on these. Mohammadi (2017) concludes that it seems that involvement in the learning process increases vocabulary recall and retention. It seems that PBL could have positive effects on foreign language learning, and combined with other methods including task authenticity, the learning results could prove to be even better as long as it is made sure that the problem solving is guided and therefore remains in the zone of proximal

development. As it was stated above, PBL is often practised in small groups, and thus the next topic to be discussed is the benefits of cooperative learning.

## **5.5 Co-operative learning**

Co-operative learning has long roots in the work of John Dewey, who already in the late 19th and very early 20th century stated that teaching and learning in schools should be active and dynamic, as it should spark children's interest in learning and, all in all, be more child-centred (Ashman & Gillies 2003). Numerous studies conducted in the early 20th century showed the difference in working and studying alone, opposed to learning in a group surrounded by the influence of other learners, and the studies proved that working in a group brought better results than working alone. However, despite the early studies, co-operative learning was first moulded into a theory in 1937, by May and Doob (Ashman & Gillies 2003). Multiple later studies have been made by a number of researchers, few of the most notable being Johnson & Johnson, who in 1983 verified the early studies and found that co-operative learning was more effective than individual learning or competitive methods (Ashman & Gillies 2003). Johnson & Johnson have also claimed that any kind of task was suitable for co-operative learning, as well as stated that learning groups should include learners of different ability levels (Ashman & Gillies 2003). The latter, however, was questioned by Slavin (1989), who reviewed 66 studies on co-operative learning and found that well-functioning group work is the essence of successful co-operative learning. According to him, co-operative groups should have a goal embedded in the learning, and the goal should be the same between groups of same level, but not between groups of different levels. Thus, everyone is able to work within their ability without having to worry about being worse than others. Furthermore, Rabiee (2008) states that one of the strengths of co-operative learning is that it is engaging since it involves all the students in the group work.

Ghaith (2003) states that according to several studies, co-operative learning as a methodology can be divided into five main strategies. These are structural approach, group investigation, student team learning, curriculum packages and learning together. These five differ in the emphasis and structure of teaching and learning; some are very structured and follow a certain order of things whilst others are very relaxed in structure. According to Ghaith (2003) of these five, learning together might be the most useful

regarding language learning. Like co-operative learning itself, also learning together as a sub-category to it has been much studied by Johnson & Johnson (Johnson & Johnson 2018:12). Johnson and Johnson (2018:12) state that in 93 studies regarding achievement, learning together has proved higher achievement than individual methods in language teaching.

Learning together promotes social skills and collaboration by positive interdependence (Johnson & Johnson 2018:14-15). Learner's individual success is linked to team members, thus creating a positive learning experience for all learners. Even though goals and rewards for learning are shared between the group, assessment is individual for each learner. Ghaith (2003:453) claims that regardless of individual assessment, learning together method encourages students to help and support each other, because the group work is also part of learning and learners are required to evaluate the groups functionality and think how it could be better. Individual assessment makes sure, however, that there is no free-riders in learning together. Apparently, learning together is less prescriptive than the other four sub-categories and therefore easy for teachers to tailor their co-operative lessons to their own needs by using learning together. Ghaith (2003:452) cites multiple previous studies which have proved that learning together promotes motivation and positive attitude towards learning, especially in learning a foreign language context. Ghaith's (2003) own study focused on learning results as well as the feelings of alienation and academic self-esteem, in Lebanese context. His study involved 56 secondary school students who were native Arabic speakers. They were 15-16 years old, and from low to medium socioeconomic backgrounds. Half of this group followed the textbook methods, the others learning together method while the material used was the same. Learning together was confirmed to produce better learning results in this study as well, and Ghaith (2003) argues that this was due to the engagement and meaningfulness that learning together brought to the classroom.

According to Terwel (2003) the popularity of co-operative learning lies behind the flexibility of the method. Its adaptivity makes it possible to apply the method in different educational contexts and combined with different theories. Terwel argues, however, that in itself co-operative learning is not a teaching technique, since it needs content to be adapted. For that reason, the goal of teaching and the goal of the curriculum in which the learning takes place need to be carefully thought out. According to him, real life problems suit great to co-operative learning classrooms, since often in real life, problems need more

than one person to solve them and more than one area of expertise is needed. Real life problems create purpose and content for learning, as it was stated regarding problem-based learning and authentic materials. Terwel (2003) also raises a question, whether the goals of learning should be same for every learner in the co-operative group. This question is actually quite eye-opening, since while the curriculum provides its goals, inside those goals the learners probably have their own goals. In the material package in this thesis, the students actually set their own goals for the course, inside the course goals. This will hopefully help them organise their co-operative learning groups work even better.

A country like Finland seems like a perfect candidate to test Terwel's (2003) ideas about mixed-ability groups in co-operative learning, since in Finland schools are truly mixed ability. The NCC 2015 applies to all schools, and there is no ability-differentiated curriculum available, and as Terwel (2003) mentions, differentiation of curricula is not the right answer as proved by multiple studies. Shachar (2003) adds, however, that co-operative learning in mixed-ability groups is often not as motivating for the more able students in the groups, while low-end students are motivated and gain most benefit from the group work. According to Shachar (2003), it is evident that high ability students might actually refuse to work with low-ability students, since some high-ability students are grade-centred and therefore afraid that their lower-ability peers might hold them and their grades back. In reality, in Shachar's summary of 8 studies, 2837 students from grade 5-11 were studied in seven subjects, and the results show that co-operative learning brings good results for everyone. Regarding language learning especially, Shachar's summary shows that co-operative learning increased the students' English skills significantly. She concludes that whilst co-operative learning indeed is especially beneficial for slower-paced students, everyone can benefit from working together. It was mentioned above that in "learning together" students' are assessed individually. Possibly by using this method, or at least taking similar stance to assessment in all co-operative learning, tensions between students of different ability levels in a same group could be reduced, since everyone would be graded by their own contribution to the work instead of the result. In my material package, grading is not an issue, but taking into account all the rest, cooperative learning is of great benefit to the material, and it is actually one of its cornerstones since almost everything in the material utilizes the learning together principle. The following section, however, is devoted to content-and-language-

integrated-learning, CLIL, which highly relates to authentic material, but also to real world tasks and communicative approach, as well as to cooperativeness of learning.

## **5.6 CLIL – combining language and content**

CLIL teaching, as the name gives away, combines teaching language and content. The focus is on both aspects in CLIL, and the language is not merely a tool to teach content, nor the content merely a tool to teach language (Coyle, Hood and Marsh 2010). CLIL relates to the other theories mentioned above, since as task- and problem-based learning, also CLIL foreign language tasks are used to teach the language. However, the difference is that if there is content in TBLT or PBL, it is often a by-product while the language is the main goal, while CLIL has a dual focus. In CLIL -teaching, formal language instruction is given as well, which makes it different from the methods explained above. However, it is similar to weak form of TBLT (Wu 2018), which as mentioned above, also provides formal language instruction.

CLIL is, however, very content driven, which makes it different from the other methods. The content taught through CLIL, can be almost anything according to Coyle et.al. (2010:28). The content can be a single school subject, or it can be a whole theme. The theme-aspect fits especially well in Finnish upper secondary school, since as it was mentioned above, the curriculum promotes cross-curricular learning modules (NCC2015: 35-40). Since the content can be anything, and it works well to have a theme as content, CLIL fits perfectly to be used in the material package that uses literature to teach English. Through CLIL, the content of the literature, like symbolism, can be taught as well.

Like stated, in CLIL, the learning goal in addition to language is content (Coyle et.al. 2010:28). In addition, CLIL provides the learner academic knowledge, and skills needed in academic contexts (Coyle et.al. 2010:41). This is due to the content-driven nature of CLIL, since the content often consists of authentic texts, and reading them and working with them improves the skills that are needed in academic life, since often for example in higher education, the content is in a foreign language, which usually is English. In this it becomes evident that the NCC (NCC2015:117) is right to demand that the students learn to read longer texts, since it will be needed later in life. Coyle et.al. (2010:17) also state that CLIL prepares the learners for working life and future studies, as was discussed above



and improves the students' self-confidence and oral language skills as well. They claim that the oral skills improve because the authentic material used promotes authentic communication in the classroom, and this was also the finding of Andon and Parisi (2016), as it was discussed above.

According to Coyle et.al. (2010:57-67) CLIL can be thought to teach four C's: culture, cognition, content and communication. They divide communication into three subcategories; language of learning, language for learning and language through learning. Language of learning means that the students should be provided the basic concepts they need in their content learning, for example in my material, it is always explained what terms mean before the students set out to do tasks. Language for learning, in turn, means that the students need to figure out what kind of language and language skills are needed in a particular task. Finally, language through learning stands for the language skills that are learnt through a task, which could for example be learning to use an online thesaurus. Language for learning relates closely to PBL, since also in PBL the students are expected to be active in choosing what kind of strategies are needed to perform a task (Savin-Baden & Major 2004). On the other hand, language of learning connects to hybrid-PBL (Kassem 2018) since hybrid-PBL aims to teach the main concepts before moving on to the problems.

Coyle et.al. (2010) provide various different models of CLIL intended for different age groups and stages in education. Their B-models are designed with secondary education in mind, and especially their B4-model is relevant for the material package in this thesis. Their B4-model relies on using authentic content in learning, using communicative approach to teaching. This could mean, for example, using task-based lessons. The focus in B4-model is language based-projects, which means that the entities can be more projects than longitudinal teaching periods. This is important regarding my material, since in a way, reading a book and doing co-operative tasks around it can be seen as a sort of project as well, even though it does not end in a single outcome. The B4-model was tested by Bower (2019) in the UK, where she used the approach in 3 different learning projects regarding French language. She found that the model produced good results, but also enhanced learner engagement, motivation and self-confidence. The findings about growing self-confidence are similar to those of Kolb (2013).

CLIL definitely has perks regarding the material, since as mentioned, content is a wide description and thus literature also fits in the concept of CLIL. By using principles of CLIL the learners get authentic input that is relevant to them. Aspects of foreign language input have been studied widely by Krashen (1985, 2002), and his main theory, the input hypothesis is the next thing to be looked at in detail.

### **5.7 Comprehension hypothesis and input hypothesis**

According to Krashen's (1985) input hypothesis, the key to language acquisition is to receive comprehensible input, and learning happens on the zone of proximal development when the input is a little bit harder than our current skills, but at the same time extra-linguistic cues are available to make understanding possible. An example of this would be a beginner level EFL -classroom where new words are being backed with photos of the concepts. Krashen (1985) argues based on his hypothesis that text can be understood by a learner even if it includes unfamiliar grammar and goes even further to explain that actually from enough input, grammar is learned naturally and in natural order and does not need to be formally taught. However, he admits that formal grammar instruction might have its place sometimes as well, and at least in my opinion, grammar instruction is needed in some contexts and in some amount. Grammar was left out from English (as a mother tongue) lessons in the UK from the 1970's up until 2000, and apparently research shows that it might not have been a wise decision (Hudson & Walmsley 2005).

Krashen (1985) advocates the importance of motivation, since according to him motivation lowers the effective filter and thus the input more easily reaches the language acquisition device when a student is motivated. Actually, he claims (Krashen 1982, as quoted by Krashen 1985) that a learner achieves the best results while being so engaged that they forget they are reading or hearing a second language. This is backed by many different theories, since often research circles around motivation and how engaging in an activity brings better results. This is relatable to findings of Elley and Mangubhai (1983), which were discussed earlier. Krashen (1985) states that when there is exposure to language, and when that is comprehensible, it increases language proficiency. Krashen actually refers to the input hypothesis sometimes as comprehension hypothesis, for example in Krashen (2002). Importance of comprehensible input is highlighted by

Krashen (1985) in the story of Boydell, a man who had cerebral palsy and therefore was, for a long time, unable to communicate for a long time. He was always, however, able to comprehend, and his mother even taught him to read. When he got a machine with which to communicate, he was able to form sentences that made sense and were actually well composed. This, according to Krashen (1985) shows the power of comprehensible input.

Krashen (1985) also discusses whether formal language instruction is needed. Like mentioned earlier, he is sceptical regarding the need formal grammar teaching. He argues that formal language classes are unnecessary if the learners have access to comprehensible input by themselves. Based on this, language classes would, at least according to Krashen, be waste of time in the society like that of today. Even small children are exposed to foreign languages, especially English on a regular, some even on a daily basis. All students I have taught have a huge load of input in reading social media, playing video games and watching TV-series. However, that is not enough, since even though they are exposed, they often tend not to challenge themselves. Krashen (1985) claims that in order for acquisition to take place, the input needs to be “i+1”, which basically means that it cannot be too easy. Eventually, when young learners do their own exposure things, the content gets too easy can learning does not happen anymore. There teachers are needed, to provide opportunities to challenge themselves. According to Krashen (1985) what learners need, is a low-anxiety environment and a great deal of exposure to comprehensible input, in a setting where meaning is emphasized but form is not forgotten. Creating these kinds of settings for learning is possible with for example problem-based and task-based language learning. These have been discussed in detail above, and as it is visible here, they are perfectly in line with Krashen’s input hypothesis. Now that it has been established that there is need for this sort of material, and the pedagogical principles have been explained, the next chapter is devoted to discussion about the material and its aims.

## **6. Framework for the material**

This chapter aims to provide background to the material package at hand. Target group, the aims of the material and organization of the material are explained and the reasons for choosing the target group and deciding the aims are discussed. This chapter explains in more detail how the current material package links to the national core curriculum, and at the same time explains how and why it does not link to the national core curriculum. The last aspect to be found in the chapter is the assessment of the course which will be shortly discussed as well.

Not basing the material on to an existing course on NCC has its pros and cons. The ultimate hardship with it is that while there are no restrictions, there is no help from the curriculum either, about what to teach or how. My hands were free, so to say, which while nice, was also challenging, since as stated, there was no help regarding topics or subject areas to cover. Luckily the pedagogical framework had been thought out quite thoroughly, so that provided a great starting point.

According to Tomlinson (2012), the best language teaching material suits different types of learners. Following the basis of TBLT, a good material is material that allows the learner to do tasks in a language, instead of just translating words. As it was discussed above, authentic materials, in this material package literature, provide a great starting point for TBLT, and doing things with language, opposing to commonly used materials that mostly focus on informing the learners about the forms and features of a language and guides to practice these instead of “practising” the whole entity of a language in context. According to Tomlinson (2008:4), it would be beneficial to exposure the learner to authentic texts because the language experience needs to be contextualised. He also states that learner needs to be motivated and engaged, as do Collie & Slater (1987) while they are explaining why literature is meaningful for language teaching.

The following sections will provide more details on the aims, target group, organization and design, as well as assessment of the material package. The material itself can be found in the appendix 1 of this thesis.

## 6.1 Aims

The material package aims to promote cooperative learning and improve students group work, and social skills by providing them with frequent and ongoing opportunities to work together in cooperative learning groups. It also aims to help the students to become more confident readers in English, simply by giving them an opportunity practise extensive reading, and discuss what they have read. Hopefully reading a book together with the whole class will give them a feeling of self-efficacy. The studies quoted, like Bower (2013), have reported improved self-confidence as a result of using similar strategies as are used in this material, so it is justified to aim there with this as well. Additionally, in reading a longer text the students learn perseverance, and the ability to see that there are different levels of meaning texts, as this is possibly difficult to learn from text extracts. Continuity is learned through tasks that are part of every lesson.

Improving overall language skills is one of the aims, since after all, this is designed to be a language course, with some dual focus on literature as well. The aim is for the students to read, and thus gain a great deal of authentic input of language. In addition, some grammatical themes and themes regarding figurative language are discussed in class, which will hopefully play a role in language skill improvement as well. The grammatical features present in the material were chosen based on appearance, and from those visible in the novel the ones that had to do with figurative language and had ties to existing grammar material for upper secondary school were chosen. This means that the initial list was checked with help from the textbook *Grammar Rules!* (2013) , to make sure that the grammar would be more revising and adding to existing knowledge, as well as learning through seeing the forms used, and not so much learning ay grammar feature from scratch. It was also important in choosing and allocating the features to lessons that the feature revised in a lesson was well visible in the chapter most recently read.

As mentioned above, the material has been designed keeping in mind the communicative approach to language teaching. Many of the tasks in the material are group discussion tasks, or many least include discussions of some sort discussion as well. The communication through the tasks aims to improve the students' communication skills.

Still another aim is improving the students' problem -solving skills through teamwork. Like mentioned, the students work in cooperative groups for most of the course, and part

of a task is often to figure out their own solution to some problem posed. The problems rise from literary themes, and thus are such that there are several possible answers. This has to do with the dual focus of the course, which was briefly mentioned in regard to CLIL above, but which will be discussed in more detail below.

## **6.2 Target group**

The material has been designed to be used in Finnish Upper Secondary school context (16-19-year-olds). It is intended that the material be used as its own, separate voluntary course that the students can choose to take in their study plan if they wish. Based on the format of Finnish Upper Secondary schools, where the final exams usually are taken in the third year, it seems most likely that the students taking this course would be on their second year of Upper Secondary school, and thus completed a few courses of English at that level already. However, it is not intended to have a pre-knowledge of any courses, even a first-year student may choose to study the course if they want.

The language level regarding comprehension of the learners taking the course is assumed to be between B1.1 and C1 on the Common European Framework of Reference for Languages scales (CEFR). This assumption is based on the Finnish National Core Curriculum for Basic Education (NCC2014:351) where it is stated that basic education aims for the students to achieve B1.1 level in English, and on the Finnish National Core Curriculum for General Upper Secondary schools (NCC2015:115) where it is stated that the target level of Upper secondary school education is B2.1. Additionally, based on the dissertation of Tuokko (2007:250) it comes to light that more than 70% of students achieve at least level B1.1, and a more recent study by Härmälä, Huhtanen & Puukko (2014) shows that the average level of English amongst Basic Education finishers is on the rise. Due to the nature of the application process to Upper Secondary Schools in Finland, and the voluntariness of the course, it is justifiable to assume that no student below the level of B1.1 would be on the course, leaving the language level above B1.1.

Even though designed for upper secondary school students, the material can be used and adapted into other contexts as well. Like stated above, an assumption is that the students learning with the material would have a language level of B1.1, it is possible to adapt and

leave exercises out and therefore make parts of the material usable for younger learners as well. For example, the mere basic level comprehension of the storyline should be easy to learners of almost all levels, if accompanied by enough illustration, since many are already familiar with the story of *Alice*.

The novel that was the basis of this material, *Alice's Adventures in Wonderland* by Lewis Carroll, is a very good book in regards of the aims of the course and the language level of the target group. *Alice's Adventures in Wonderland* is a classic, and even though it is often thought to be a children's book, it still provides a great starting point to reading foreign language literature since while being quite simple regarding language, it is at the same time quite challenging and even demanding. The novel's original publisher, MacMillan, states on their website that *Alice* would be suitable to readers around the age of 9. It needs to be remembered, however, that the language level of native speakers and second-language learners is completely different, and after all *Alice* is interesting even for adult readers, being a classic piece of literature. The novel is very rich language-wise, which ensures that if the students do not enjoy reading and get nothing else out of the course, at least they learn vocabulary.

I also thought that some students might still be quite slow readers even at that level, so the starting point of reading a novel should be something that does not take ages to read at home. The chapters of the novel never exceed 20 pages in the MacMillan 2015 print, which in my opinion is a good maximum as homework for learners of that level and age.

I considered integrating the use of the novel into an existing course, but in the end decided against it, because I felt that devoting a whole course for reading and analysing a book, and discussing ideas and vocabulary that arises from it, would be a fresher take on language learning than merely having a regular course that sometimes uses the book. For that reason, I also did not want to try to fit the course into the existing compulsory courses' descriptions, because I felt that trying to tick all the requirements of a compulsory course would be too restricting.

None of the compulsory or additional courses in the national core curriculum quite match the idea that I had for using the book, which is why I decided to design an optional course. However, as mentioned above, the aims of the course are in line with some of the aims found in other courses in the National Curriculum; for example, in course description of ENA3 it is mentioned that the students learn to read and analyse different kinds of texts

(NCC2015:118). Obviously, however, reading a novel only provides one type of a text, but also reading a novel during a regular course might be too much, since for some slower readers merely the reading takes a substantial amount of time, and having to read a chapter of a book for each lesson, on top of the regular homework and assignments could very easily make a course too heavy and at least extinguish all excitement from learning and reading in English.

The target group was chosen because the nature of the course requires ability to read a whole book in English, and since the aim is to learn not only read the surface but to analyse the read material slightly further, and while these abilities might be present earlier on already, I felt that ensuring that all participants were able to read and comprehend, upper secondary school would be the right choice. It was also logical since almost all Finnish Upper Secondary schools deliver the curriculum in course form, it was fairly easy to design a new one. Whereas in Basic Education the whole school year and the aims for that year would have to be considered, and the fit with the NCC would have to be very carefully thought of. This may have caused more restrictions in the material since there is quite enough content to learn for basic education even without using around 30 lessons by reading and working around a novel. However, in a rare case where a basic education school were to provide optional, extra-English courses and the students' level of English was sufficient, the material could be used there as well. Upper secondary school was kind of a general idea though, due to the reasons mentioned above.

Another reason for choosing the target group was that existing materials for upper secondary school lacks this kind of text-driven approach, especially in dealing with longer texts. I wanted to provide material that can be used in schools easily, since on the job teachers might not have time to plan something like this even if they wanted to. As it has been stated earlier, extensive reading has all kinds of benefits, increased overall study motivation amongst them (Elley & Mangubhai 1983). Therefore, reading should have a larger role in upper secondary schools. And as far as I am concerned, reading recommendations in course text books are not enough to encourage teenagers to read in a foreign language. The benefits of reading for later life and studies are undeniable (Elley & Mangubhai 1983) and if the material I produced gives other teachers at least ideas on how to include literature in language classrooms, I have accomplished my personal goal for this material.



### 6.3 Organization & design of the material

The material was designed the target group and the aims in mind by using several pedagogical theories as a background. The theories and approaches were discussed in more detail above, but this section gives a short recap of the theories and explains how they relate to the material and how their principles are reflected in the task design of the material package.

As stated above, CLIL relates to the material through authentic materials and dual focused teaching. The material has been designed to teach literary analysis beside English language. This dual focused point of view stems from CLIL. CLIL, on the other hand, related to task-based language teaching and communicative approach of teaching. In the material it is visible that the tasks have been designed so that the language is learned through working on the tasks. This also relates to problem-based learning, since as stated above, in the material there are tasks of literary analysis which are necessarily tasks of right answers. In these tasks, the students have to use their own skill repertoire to decide how to solve the posed problem. Since the tasks are discussed and performed in groups, the material is cooperative. The students learn cooperative skills when they work together to find solutions and divide the tasks between them.

As *Alice* is authentic material, it provides great input of language. This relates to theories on benefits of reading in a foreign language and input hypothesis, which state that authentic input is crucial in language learning. Since *Alice* is used as a basis for all teaching, text-driven approach is visible in design. Each of the lessons in the material has been designed around one chapter in the novel. All of the chapters are read at home by the students since if the whole novel was read in class, there would be no time left for discussion. However, if there is extra time left in the lessons, it can always be used to start reading the next chapter of the novel. There is a prepared homework sheet to go with every chapter, since Collie & Slater (1987) suggested that it might be a good idea to give the students something to grasp while reading. Each lesson begins with a warm up which also acts as a recap of the chapter. Each lesson has two recurring tasks, which have been designed to teach continuity, and seeing the book as more than sum of its chapters. Otherwise, the tasks often have to do with figurative language and literary analysis.

While the curriculum (NCC2015: 117-118) provides the gap for the material, as such the planned course does not fit any course description of the national curriculum, nor has it been designed to match bearing any particular local or school- curriculum either, but rather as an option to be added into a local curriculum. Generally, one course in Finnish Upper Secondary school is about 30 lessons. Usually, lesson length is 45 minutes and often two lessons are held back-to-back that they form a 90 minute-lesson. In some upper secondary schools, lesson length is 75 minutes, and a course consists of 24 lessons. The timeframe for a course is usually around 6 weeks, the last of which is in many places “an exam week”, which means that all courses of a period have a test during that week, no regular teaching is provided. On a course like this, however, even the last lesson would be an actual lesson and not a test since a grade is not given, only a pass.

The material will therefore consist of 15 lesson plans, as a 90-minute-session take 2 lessons each, adding up to 30 lessons altogether. Lesson plans are adaptable for 75-minute-lessons as well, but that is up to the user. The 90-minute structure, in my opinion, serves the purpose better, which is why it is the form in the original design. For example, the few lessons that include watching a movie, would be more difficult to organise with 75-minute lessons. Moreover, since the novel consists of 12 chapters, it seemed sensible to have 15 sessions; one for each chapter and a few extra.

## **6.4 Assessment**

This being an optional course, it not required in NCC that a grade be given, since the NCC only sets the assessment demands regarding the compulsory courses (NCC2015:115-116). The material as such does not give any advice or structure on assessment, since it was designed as having pass/fail assessment, where passing would mean attending at least 80% of the course meetings and participating in the activities during classes. This could, however, be turned into graded course, by giving out assignments during the course and a final one at the end of the course, but the aims set for this material package see no need for grades.

One of the reasons that made me decide against grading of the course was that for one, for some students merely reading a chapter for each lesson is quite enough homework,

and for a very slow reader, even too much. Merely reading cannot as such be assessed, as some proof of understanding would be needed in form of tasks or essays.

Additionally, I feel that not all language skills and subskills are equally represented during the course, since emphasis is on reading and speaking, as the book is read and then discussed together in class. Writing and listening would therefore be in a very small role in assessment, and I feel it is not just to give a grade based on reading and speaking only. Naturally there is writing and listening on the course, but they play a smaller role, especially writing. Writing, on the other hand would be easiest to assess, since there is an actual product to evaluate while during a course based on home reading and classroom discussions, the material based on which to evaluate would have to come from the discussions, which I believe is not a good basis for fair and just summative assessment, even though it might be of great help in formative assessment, or as a part of summative assessment. Thus, to my aims and goals, pass/fail assessment is enough.

The students do, however, set their own goals to guide their learning throughout the course, and in the end of the course they are supposed to produce a self-evaluation of how well they achieved these goals they set for themselves.

## 7. Conclusion

The aim of this paper was to provide the pedagogical and curricular framework for the material package in the appendix. It was stated that while the NCC (NCC2015:117) creates a need to read longer texts in upper secondary school in Finland, there is a lack of material aimed for this purpose, as the text books often provide only extracts of texts while longer texts are part of suggested reading sections. This material as such is not aimed at being a material for an existing course in the national curriculum, but aims to be an optional one, since that allowed for more freedom in design for no restrictions or emphasis of neither national nor local curriculums had to be taken into account in design. In addition, the optionality of the course meant that there was no pressure to design assessment for the course, since the curriculum has requirements regarding assessment only for the compulsory courses (NCC2015:115-116). The assessment of the material is pass/fail -assessment, with self-evaluation included, since I felt that grading the students' reading would decrease their motivation.

Regarding the material it was explained above that the target group of the material is essentially upper secondary school students, which is due to making sure that all the students have the necessary language skills to cope with the content of the course. Additionally, many upper secondary schools use double lesson, which gives 90-minute units that are more sensible in this sort of course than the traditional 45-minute lessons. However, the material can be modified as well to suit the needs of younger learners, or even used as such if the needed language skills are present. The material can be used as a whole, or parts of it can be introduced in other courses, like ENA3 of the NCC (NCC2015:118). The aims of the material were introduced in more detail above, and it was stated that the material aims to teach cooperative group working skills through the communicative approach. Another aim is to provide the students the experience of reading a longer text, since it is required in the curriculum (NCC2015:117), but also a much-needed skill later in life. According to Elley and Mangubhai (1983) reading also improves students' feelings of self-efficacy, which is an important aim itself. Improvement of language skills overall was also mentioned as an aim, and according to input-hypothesis (Krashen 1985) quality input in enough quantity leads to improvement.

As stated above, after the curricular framework was established in this paper, the pedagogical framework was explained as well. It was stated that CLIL, TBLT,

cooperative learning, input hypothesis, PBL and text-driven approach form the pedagogical framework for the material package. Many of the principles overlap with each other, since the methods they entail are similar, as are the hoped outcomes. CLIL, for example, relates to the material through using authentic materials and having dual-focus of content and language in teaching (Coyle et.al.2010). In the material CLIL is visible through the used base literature, *Alice's Adventures in Wonderland*, and its analysis which is the actual content of the material. CLIL thus relates to text-driven approach, since text-driven approach uses a whole text as its lesson basis (Tomlinson 2003), which again relates to Krashen's (1985) input hypothesis which claims that providing enough authentic input is the key in language learning. TBLT is also a related topic, since it relies on communicative tasks in teaching (Hismanoglu & Hismanoglu 2011). This means that in TBLT, there are lifelike tasks to complete, but the actual goal is the language used while doing the task. PBL, on the other hand, is quite similar to TBLT, but instead of tasks, the students are given problems to solve (Savin-Baden & Major 2004), and in the material the problems are often literary analysis problems. All the of the above also relate to cooperative principles of teaching, since it is useful to all of these approaches that the tasks and problems are solved in cooperative groups, making sure that there is communication between the learners, since communication the other key in addition to input.

As the results of studies on authentic materials (Peacock 1997; Gilmore 2007), extensive reading in a foreign language (Elley & Mangubhai 1983), task-based learning (Hismanoglu & Hismanoglu 2011), CLIL (Coyle et.al. 2010; Bower 2019), cooperative learning (Johnson & Johnson 2002) and problem-based learning (Savin-Baden & Major 2004) have shown positive results on motivation and learning results, it is very possible that this material would have similar effects on the learners, as it is designed based on the mentioned theories. The material, however, has not been tested in action, but there are indications in existing research that a material like this is likely to receive positive reactions.

The strength of the material lies in the well designed, and connected background. All the theories that underlie the material are connected to each other, as it became evident above. Additionally, the background fits the style and the aims of the materials well. The weakness of the material package is the fact that it has not been tested, and for example the timings of the tasks are unsure for that reason. Additionally, all groups are different,

and as Tomlinson (2008) states, the material should suit the learners. With a hypothetical audience that is not possible, so it might prove in reality that the package and its tasks do not work for many groups. However, Tomlinson has also stated (Tomlinson 2012) that the best kind of material suits many different groups, and with that he means adaptivity and choosing of tasks as well, since no material can suit all. All in all, the next step regarding this thesis is testing it in the field, and further a study could be conducted on its outcomes. Before that, the material in its whole can be found in the appendix 1 of this thesis.

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## Appendix 1

### DOWN THE RABBITHOLE:

A material package for teaching English as a foreign language in  
Finnish upper secondary school through *Alice's Adventures in  
Wonderland*



Hello fellow teacher,

and welcome to Alice's wonderful world! This is a material package for using *Alice's Adventures in Wonderland* as a resource material for teaching CLIL -inspired, elective A-English course aimed at Finnish Upper Secondary school. CLIL means content and language integrated learning, and in this material package the content is the literary aspect of the material. The material leans on communicative language teaching approach, as it consists very much on student speaking and discussion tasks, that are based on read material. CLIL shows in the topics covered, since many literary analysis topics are covered during the course. These may be familiar to the students from their Finnish lessons, but they are now covered in English, in CLIL-spirit. Text-driven approach is also visible in the material, since it uses an authentic text as the base for everything.

The main aim of the course is to help the students to become more confident readers in English, simply by giving them an opportunity practise extensive reading, and discuss what they have read. Hopefully reading a book together with the whole class will give them a feeling of self-efficacy. The other aims are to revise some grammar features, especially to do with figurative language, expand vocabulary and finally create continuity through the recurring tasks, and thus teach perseverance needed in reading a longer text. The particular grammatical features in the material were chosen on instinct at first; while I was reading, I paid attention to these details and then later, I checked whether they were something that could be taught in upper secondary school. I consulted *Grammar Rules!* (2013) while checking what is or should be taught in upper secondary school, and eventually came up with the topics that now exist as a part of the material. My aim in the grammar features is that seeing the rules come to life in the book, it is easier to use them later as part of own texts.

The material is, like said above, designed for upper secondary school in Finnish context, but it can be adapted for other audiences as well. For example, younger, and not so advanced learners of English might just enjoy hearing the story and doing some of the basic comprehension exercises. That being said, the material can be used as a whole course as it has been designed, but it can be used as bits and pieces as well, to suit your own teaching plans. The lessons have been designed with assumed class size of 20 students, since that forms 5 groups of 4, which are often used in the tasks. It is left to the teacher, whether the groups of 4 are the same through-out the course, or whether they are

changed at some point. The time frames are suggestions, and since the material has not been tested in practise it cannot be stated with certainty if they will keep.

In the designing of the material, authenticity has been kept in mind. It comes through the authentic texts, but hopefully also the discussion topics in the tasks. The tasks as well have been designed so that they would be as authentic as possible. All in all, the material aims to smooth the students' way to higher education, and to life, since at some point, they will need to read longer texts in English. Giving them guided practise in this will hopefully help them when they encounter a longer text later in life.

Wishing you and your students fun and educational times with Alice in Wonderland

Vilma Pakkala

This material package consists of:

- 📖 15 lesson plans to make a whole course which is based on the 90-minute lesson structure which is used in many upper secondary schools.
- 📖 the material for the lessons (exercise sheets etc.)
- 📖 14 homework sheets and their answers (the answers can be found on pages 69-72)
- 📖 self-evaluation sheet (p. 66)
- 📖 wordlists for all the chapter to make reading easier (p.73-77)

The lesson plans are first in the package, and each lesson's assigned homework follows straight after. All the longer documents; the word lists, self-evaluation form, character development chart and answers to the homework can be found towards the end of the document. The page numbers for these are indicated in the lesson plans when they are mentioned. In cases where downwards differentiation is needed, for example due to reading problems, a simplified version of the novel exists as well. Since the course aims to practise reading especially, I would recommend using a simplified book instead of an audiobook.

In addition, copies of *Alice's Adventures in Wonderland* are needed for all the students (it should be noted that the page numbers in material are true to the 2015 edition of MacMillan Alice, and if another copy is used, page numbers might differ). Towards the end of the course also the following adaptions of *Alice* are needed:



- ✚ 2010 movie adaption of *Alice in Wonderland*, directed by Tim Burton
- ✚ A storybook version of Disney's *Alice in Wonderland*, for example a 1993 Ladybird books edition; as many copies as you have groups of four
- ✚ OR instead of using both the above, the 1951 Disney-movie *Alice in Wonderland* can be used, but then the last two (2) lessons need to be adapted accordingly

The following symbols are used in the material package to mark the type of task:



Group discussion/task: a task that is done together with a group



Independent study task: a task that is focused on independent work



Study and share: a task that involves independent study and sharing findings in a group

Most of the tasks start with the teacher explaining the basics of the topic, and after that, the student tasks and discussions are marked with **bold** print. However, feel free to modify these to your liking. If not otherwise stated, the tasks are meant to be oral tasks. Written tasks are marked with the following symbol.



✦ Symbol for writing tasks

The students should, however, be encouraged to write down their main ideas in their discussions since more often than not, they are asked to share the ideas that came up in their discussions, and then it helps to have notes.

## General plan of the course

	<b>TOPIC</b>
LESSON 1 Getting Started p.5	<ul style="list-style-type: none"> <li>• Course info; personal goal setting</li> <li>• Lewis Carroll</li> <li>• Poetry</li> </ul>
LESSON 2 Down the Rabbit-hole p.10	<ul style="list-style-type: none"> <li>• Literary analysis: Discussing the meaning of a book's title</li> </ul>
LESSON 3 The Pool of tears p.15	<ul style="list-style-type: none"> <li>• Literary analysis: Beginning</li> <li>• Learning about contracted verb forms</li> </ul>
LESSON 4 A Caucus-race and a long tale p.20	<ul style="list-style-type: none"> <li>• Literary analysis: Introducing a character</li> <li>• Learning about the functions of 'it'</li> </ul>
LESSON 5 The rabbit sends in a little Bill p.24	<ul style="list-style-type: none"> <li>• Literary analysis: Naming characters</li> <li>• Learning about homonymy and synonymy</li> </ul>
LESSON 6 Advice from a Caterpillar p.28	<ul style="list-style-type: none"> <li>• Literary analysis: Sense of place and time</li> <li>• Learning about prepositions</li> </ul>
LESSON 7 Pig and Pepper p.32	<ul style="list-style-type: none"> <li>• Literary analysis: Chapter</li> </ul>
LESSON 8 A Mad Tea-Party: p.36	<ul style="list-style-type: none"> <li>• Literary analysis: Surrealism &amp; literary nonsense</li> <li>• Learning about phrasal verbs &amp; idioms</li> </ul>

<p>LESSON 9</p> <p>The Queen's Croquet-Ground</p> <p>p.40</p>	<ul style="list-style-type: none"> <li>• Literary analysis: Symbolism</li> <li>• Learning about metaphors &amp; similes</li> </ul>
<p>LESSON 10</p> <p>The Mock Turtle's Story</p> <p>p.47</p>	<ul style="list-style-type: none"> <li>• Literary analysis: Symbolism continues</li> <li>• Learning about humour in writing</li> </ul>
<p>LESSON 11</p> <p>The Lobster-Quadrille</p> <p>p.52</p>	<ul style="list-style-type: none"> <li>• Literary analysis: Point of view</li> <li>• Literary analysis: Narrative structure</li> </ul>
<p>LESSON 12</p> <p>Who stole the Tarts?</p> <p>p.56</p>	<ul style="list-style-type: none"> <li>• Literary analysis: Narrator</li> </ul>
<p>LESSON 13</p> <p>Alice's Evidence</p> <p>p.60</p>	<ul style="list-style-type: none"> <li>• Literary analysis: Ending</li> </ul>
<p>LESSON 14</p> <p>Adaptations of Alice</p> <p>p.63</p>	<ul style="list-style-type: none"> <li>• Learning about adapting literary works for another audience</li> </ul>
<p>LESSON 15</p> <p>Wrapping up</p> <p>p.65</p>	<ul style="list-style-type: none"> <li>• Wrapping up</li> <li>• Self-evaluation</li> </ul>

## Lesson 1 – Getting Started

### Aims:

- ✚ To get to know the aims of the course, come up with personal goals for the course, plan how to achieve them;
- ✚ To learn the history of Alice in Wonderland
- ✚ To learn about Lewis Carroll
- ✚ To get acquainted with the poem to start the journey with Alice

### Welcome to the course! (25 minutes)



The lesson starts with an introduction and presenting of the course goals. Explaining all the basics, such as how many absences are allowed and what sort of achievements are needed to gain a pass from the course. Since the course has been designed as pass/fail, I would suggest that gaining a pass would take attending the sessions and participating actively in the tasks, and of course actually reading the novel.

Students discuss in groups what could be their personal goals for the course and how to achieve the goals. They are also encouraged to discuss their backgrounds in reading, and reasons for choosing the course. The goals and ways to achieve them are then gathered to the whiteboard, and everyone gets to choose, or come up with something more, to jot down as their personal goals. The goal-setting/self-evaluation sheet can be found on page 66 of this document.

### What do you know about Alice? (30 minutes)



This section starts with students doing an online quiz about Alice -

<https://create.kahoot.it/share/alice-s-adventures-in-wonderland/afd4eec0-83db-43cf-9650-dcf5a6c905d3>

The students are divided into groups of 4 (as the assumed class size is 20 students). The groups are given topics, of which they should find out information and produce a couple of slides for a shared slideshow. This can also be done in paper. The groups do their own work, and then everyone is invited to read each other's work, so that each student gets the same information. All the groups also produce 2-3 questions about their topic, and gives them to the teacher, who later acts as a quizmaster, and the groups do a quiz about what they learned.

**The topics are as follows:**

*Original adaption: Who, when, where and why?*

*Disney movie adaption of 1951*

*Movie adaption of 2010*

*Effect of Alice on literature*

*Language of Alice*

**Quiz on the topics:** The teacher acts as a quizmaster and reads the questions each of the groups has come up with. The groups answer and return their sheets to the teacher who then sees whether the students learned anything from the task.

**Lewis Carroll (10 minutes)**



In this exercise the students are using problem-solving skills while learning about the life of Lewis Carroll. The exercise is meant to mimic a situation in life, where a collaborative problem needs to be solved and communicated. The sheets can be found on pages 91-92 of this document.

**Reading gap exercise** – Students work in pairs, and each student has a list of sentences and a word list. Student A’s wordlist is for student B’s text, and vice versa. Students need to work together and fill the gaps of information about Lewis Carroll. and in the end combine all the sentences to make a coherent text. For example, student A reads his/her first sentence, and B suggests a word from his/her list to fill the gap in the sentence. They change turns. This goes on until each gap is filled. They then put the sentences in correct order and organise it so that it makes sense as a summary text about his life.

**Poem (25 minutes)**



As a warm up to the book, the poem “*All in the golden afternoon*” is read (it is on the first pages of MacMillan Alice, but as it is needed now as a separate entity, it can be found on page 80 of this material). **The students first task is to think as a group:**

- How does the poem relate to Alice in Wonderland, based on what they have just read about?

- What kind of connotations they have, and are there words that stand out?

After the students have thought about the questions for some minutes, the groups are asked to share their thoughts and encouraged to ask questions if there is something that is unclear.

Analysing a poem should be familiar to the students from mother tongue lessons, as well as from their English course 3. **They are asked to do a very basic analysis of the poem in groups, including things like:**

- speaker of the poem, rhyme, stanza, line, metaphors, symbolism etc.

Even though it is assumed that the students are familiar with this, the items should be first gone through together, to make sure that everyone understands the task.

The other thing of importance regarding the poem, is poetic language. Students' attention is drawn to the idea of language use and how words chosen can make a difference. If time is left over, the students are encouraged to think about the meaning of the following words:

leisurely, plied, oars, vain, pretence, imperious, edict, beast, quaint, pilgrim, wither, wreath of flowers

**Homework: Read chapter 1 and do the accompanying worksheet**

## Homework sheet for chapter 1

Valitse oikea vaihtoehto lukemasi mukaan

1. Kenen seurassa Alice on seikkailun alkaessa?
  - a. Dinahin
  - b. sisarensa
  - c. äitinsä
  - d. ystävänsä Mabelin
2. Missä Alice on, kun hän näkee valkoisen kaniinin ensimmäisen kerran?
  - a. koulussa
  - b. kotona
  - c. joen rannalla
  - d. Ihmemaassa
3. Mitä valkoisella kaniinilla on yllään, kun Alice näkee sen ensimmäisen kerran?
  - a. silinterihattu
  - b. liivi, jonka taskussa sillä on kello
  - c. kaulapanta
  - d. Ei mitään, ei jäniksillä ole vaatteita.
4. Miksi Alice seurasi kaniinia kaninkoloon?
  - a. Hän oli utelias.
  - b. Hän oli peloissaan.
  - c. Hänellä oli tylsää.
  - d. Hänellä ei ollut mitään muutakaan tekemistä.
5. Mitä Alice poimii matkaansa tippuessaan kaninkoloa alas?
  - a. kartan
  - b. tyhjän purkin
  - c. pullon
  - d. kirjan
6. Minne Alice ei usko kaninkolon kautta päätyvänsä?
  - a. Amerikkaan
  - b. maan keskipisteeseen
  - c. Uuteen-Seelantiin
  - d. Australiaan
7. Mitä tai ketä Alice ajattelee pudotessaan?

- a. ystäväänsä Adaa
  - b. ystäväänsä Mabelia
  - c. kissaansa Dinahia
  - d. siskoaan
8. Mitä on huoneessa mihin Alice laskeutuu?
- a. puutarha
  - b. hänen ystäviään
  - c. hiiri
  - d. avain
9. Alice ei mennyt avaamastaan ovesta käytävään koska ....
- a. hän ei mahtunut
  - b. siellä oli liian pimeää
  - c. hän ei uskaltanut
  - d. hän näki siellä vettä eikä hän osannut uida
10. Juotuaan juoman pöydältä, Alice sanoi hänestä tuntuvan ...
- a. väsyneeltä
  - b. sairaalta
  - c. sulkeutuvalta teleskoopilta
  - d. aukeavalta teleskoopilta

What are your initial thoughts after reading the first chapter of Alice's Adventures?

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## Lesson 2 – Down the Rabbit Hole

### Aims:


- ✚ Understanding of the first chapter; discussing the feelings and thoughts that might have risen from reading (as that is part of the “homework”)
- ✚ Getting comfortable with the specific vocabulary of the chapter
- ✚ Starting to develop an image of Alice, character development
- ✚ Literary analysis – Title

### Warm-up (10 minutes)

Going through the chapter in small groups, for example groups of 3 or 4. Students use the “homework” sheet as help as they discussed what happened in the chapter and how they felt before starting to read, and how they felt afterwards. What did they expect and what were the reactions they had to the chapter? What are the initial thoughts they have now? They are also asked to discuss and write down any questions they have about the content or the language in the chapter.


The answers are then written/shown on board, making sure that everyone gets it right and understands the main idea. The groups are then asked if they have something arising from their conversation that they want to share to the whole class, and they are also now free to ask the any questions they might have regarding the chapter.

### How would you feel? (adapted from Collie & Slater (1987, p. 94-95)) (15 minutes)


The students are asked to imagine themselves in Alice’s situation, and afterwards discuss with their group: 

How would they feel and react, what would they do, would they follow a rabbit down a rabbit-hole, would they eat a piece of cake that has a label eat me, etc. The students are also encouraged to think why they would do the things they say they would.

### Writing chapter 0 in groups: adapted from Collie & Slater (1987, p.34) (15 minutes)


Now that the situation after chapter 1 is in fresh memory, the students, in groups, get to write a preceding chapter, what happens in Alice’s life before the novel starts. 

Each group then presents their chapter to rest of the class.

**Character development chart introduction – recurring task (15 minutes)** 

One of the recurring tasks of the course is the character development chart. To help them track the development of Alice’s character, the students are given a chart (can be found on p.81-90) in which they fill their opinion of Alice’s character after reading each chapter. It is a linear chart in which they can tick their opinion, and afterwards there is room for additional comments. The task is dealt with during every lesson, but after it has been introduced, the students are encouraged to think about the character development at home while reading, stating that it will make their group discussions in class more meaningful and fruitful.

The idea is then that they get to discuss in groups, where they would place Alice’s character development after each chapter. Hopefully the discussion sparks them to think about reasons for their choices. Students’ attention is drawn to the fact that the main character is a little girl, and that little girls of the era were expected to behave in a sophisticated manner and not make a fuss about themselves etc. They are encouraged to think whether the character is ground-breaking in that sense, since she is not a typical Victorian girl.

**Exploration of a title – What does a title tell us (20 minutes)** 

- Introduction of the concept of a title in literal sense: What is the meaning of a title, what types of titles there are & trends along the time.

The students should be told at least that: The title creates atmosphere and catches the reader’s attention; oftentimes a title carries meaning and tells something about the work, like a theme. Some titles are metaphorical, some just try to be catchy, both of which are more of a recent trend, in the past the titles were usually plainer and to the point or set that atmosphere. Historical aspect should be addressed here as well, what was popular at the time of Alice, what is now and what was in between.

- **Exploration of famous titles – what information do we get from iconic titles: group discussion with a list of titles: what expectations they create?**
  - The Great Gatsby
  - Seven Brothers (Seitsemän Veljestä)

- Lord of the Rings
  - Harry Potter
  - The Count of Monte Cristo
  - Old Man and the Sea
  - Adventures of Sherlock Holmes
  - Pride and Prejudice
  - Animal Farm
  - Fahrenheit 451
  - 1984
- **Title of Alice – what does it tell us?**
    - Group discussion of what information the title of Alice’s adventures in Wonderland conveys, and what sort of expectations it creates.
    - Group task of coming up with optional titles for Alice.

**Movie scene – introducing the other whole course long task (10 minutes)**



As we all know, in order to make movies interesting for the audience, no book can be adapted word to word into a movie. Often, sole scenes of books are taken and then twisted and turned for the movie’s purposes. In this exercise, after reading each chapter, the group decides which features of the chapter they would take into their movie. During the last lesson before watching the movie, the “movies are compiled”, and after the movie we compare whether the groups chose similar or different things than the moviemakers.

## Homework sheet for Chapter 2

Täytä tiivistelmässä olevat aukot tarinan avulla

Jo edellisen luvun lopussa, Alice on syönyt keksin, jossa luki ”syö minut”. Uuden luvun alussa Alice kokee keksin vaikutuksen, ja kokee avautuvansa kuin maailman suurin teleskooppi. Hän hyvästelee jalkansa, ja miettii kuka niihin nyt laittaa kengät, hän kun on liian pitkä niitä solmimaan. Lyötyään pänsä kattoon Alice puhkeaa lohduttomaan itkuun, todeten samalla, että hänen pitäisi \_\_\_\_\_ (be ashamed of herself), onhan hän iso tyttö. Silti, hän \_\_\_\_\_ (shed) niin paljon kyyneleitä, että hänen ympärillään oli valtava lammikko. Samassa hän kuitenkin kuulee \_\_\_\_\_ (pattering) ja kuivaa \_\_\_\_\_ (hastily) kyyneleensä, ja näkee valkoisen kaniinin uudestaan, \_\_\_\_\_ (trotting along) tällä kertaa viuhka yhdessä kädessä, ja \_\_\_\_\_ (kid gloves) toisessa. Kaniini pohtii itsekseen, herttuattaren olevan \_\_\_\_\_ (savage), jos hän on joutunut odottamaan, ja \_\_\_\_\_ (skurried away). Pian Alice toteaa, että kaikesta on tullut vallan \_\_\_\_\_ (queer), ja pohtii, lieneekö hän itse muuttunut yön aikana joksikin muuksi. Tämä pohdinta eskaloituu lähes identiteettikriisiksi, kun Alice kysyy itseltään ”Kuka oikein olen”. Hän pohtii, josko hän olisi muuttunut yön aikana Mabeliksi tai Adaksi. Hän toteaa, ettei voi olla Ada, sillä Adan hiukset laskeutuvat \_\_\_\_\_ (in ringlets), ja hänen ei. Hän päättää testata onko hänestä tullut Mabel kokeilemalla lukea läksyjään ääneen ulkomuistista, mutta hänen äänensä kuulostaa vallan \_\_\_\_\_ (hoarse). Huomatessaan, että hän ei muista niitä oikein, hän tulee tulokseen, että hänen täytyy olla muuttunut Mabeliksi, ja joutuu siksi jatkossa asumaan tämän \_\_\_\_\_ (poky) pienessä talossa. Tämän todettuaan hän \_\_\_\_\_ (burst) jälleen kyyneliin, kunnes huomaa äkkiä olevansa pienemässä \_\_\_\_\_ (rapidly). Tämä ilahdutti häntä suuresti, sillä hän tuumi pääsevänsä nyt puutarhaan, jonka näki oven takana ensimmäisessä luvussa.

Mutta voi surkeutta, oven avain onkin pöydällä. Ja kappas, yhtäkkiä hän liukastuu ja on leukaansa myöten suolaveden peitossa. Kaikki ne kyyneleet, jotka hän itki, ovat muodostaneet valtavan lammikon, ja Alice meinasi vallan hukkaa \_\_\_\_\_ (in her own tears). Samassa hän kuulee polskintaa jostain läheltään, ja olettamus virtahevosta uimassa osoittautuu vääräksi Alicen huomattessa uivan eläimen olevan hiiri. Hän miettii, voisiko puhua hiirelle, ja ymmärtäisikö se häntä. Hän ajattelee hiiren olevan varmaankin ranskalainen, ja yrittää puhua sille ranskaa, mutta lopulta se \_\_\_\_\_ (understand) ihan englantia. Alice yrittää jutustella sille, vaikkakin huonolla menestyksellä, sillä hiirtä ei kiinnosta tarinat Alicen hiiriä syövästä kissasta ja naapurin hiiriä syövästä koirasta. Pian myös muita eläimiä liittyy uimaseuraan, ja he \_\_\_\_\_ (swim) yhdessä rantaan.

## Lesson 3 – Pool of Tears

### Aims:

- ✚ **Literary analysis - Beginning; understanding the importance of a good beginning, and how is the beginning marked**
- ✚ **Understanding the logic in shortening of verb forms**
- ✚ **Advancing the recurring tasks**

### Warm-up (20 minutes)



Playing bingo with the words from the homework: have the students draw a bingo box and write down the words from the homework in it. Then play bingo so that the game master shouts the words in Finnish.

Afterwards, the students check their homework in groups and at the same time discuss how they liked the chapter, and if there is something that was unclear.

Eventually the right answers are again given on board. Again, some time is reserved for questions that the students might have about the chapter.

Contracted verb forms are much visible in this chapter, and the rules for doing that are shortly addressed during the warm-up section. The students are given a list of words (the one below) and they are asked to make them into short forms together as a group. The list is then checked in the class, this pointing out how it is done. It is also notified that in history the rules have not always been the same, which is why in Alice for example won't is written as wo'n't, marking both the contraction of the verb and of the word not. The students should be explained that:

- 1) they are used in speech and informal writing
- 2) usually combine a pronoun or noun and a verb, or verb and 'not'; I'm, isn't
- 3) they are used with auxiliary verbs as well: must not -> mustn't
- 4) the missing letter is replaced with an apostrophe

List of verbs and phrases: shall not, will not, cannot, she is, he has, we have, I would, it was

### Character development chart (10 minutes)



Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

**Movie scene (10 minutes)**



Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

**Editorial suggestions - Adapted from Collie & Slater (p. 34) (15 minutes)**



After reading the first two chapters, the students get to make suggestions of the plot, characters and such, so basically the get to play the editor. The task is preceded by an explanation of what an editor does, to help them in making their comments. They do the task in groups.

**Literary analysis – Beginning (25 minutes)**




This section starts with giving the students two questions to consider in their groups:

- a. When does a novel begin? What marks a beginning – (The answer: the opening sentence obviously, even though the novel has been thought of before and actually started when it was first thought up)
- b. When does the beginning end? How long it is until we can say beginning of the novel? Is it always the same or does it vary? If we have 1000 pages long novel and a 100 pages long novel, is the beginning the same length or is the longer one given more time for the beginning?

The first question has an answer, while the set of others is more food for thought and something for them to consider. After this the students should be told when a novel begins, and that there is no definite answer on the length of a beginning, but usually when the plot starts to develop, it can be stated that the beginning has passed.

The second thing is features of a beginning, what kind of things mark a beginning and whether different types of texts have different types of beginnings; additionally, the students can discuss do they know any beginnings typical to some genre. Depending on what they know already, the whole class can be told for example that fairy-tales often begin with “once upon a time”, and crime mysteries usually start with the crime happening.

**The last thing considering beginning is to think in a group what are the features of a *good* beginning? Students discuss this in groups and come up with a list.**

**Acting out the words (10 minutes)** 

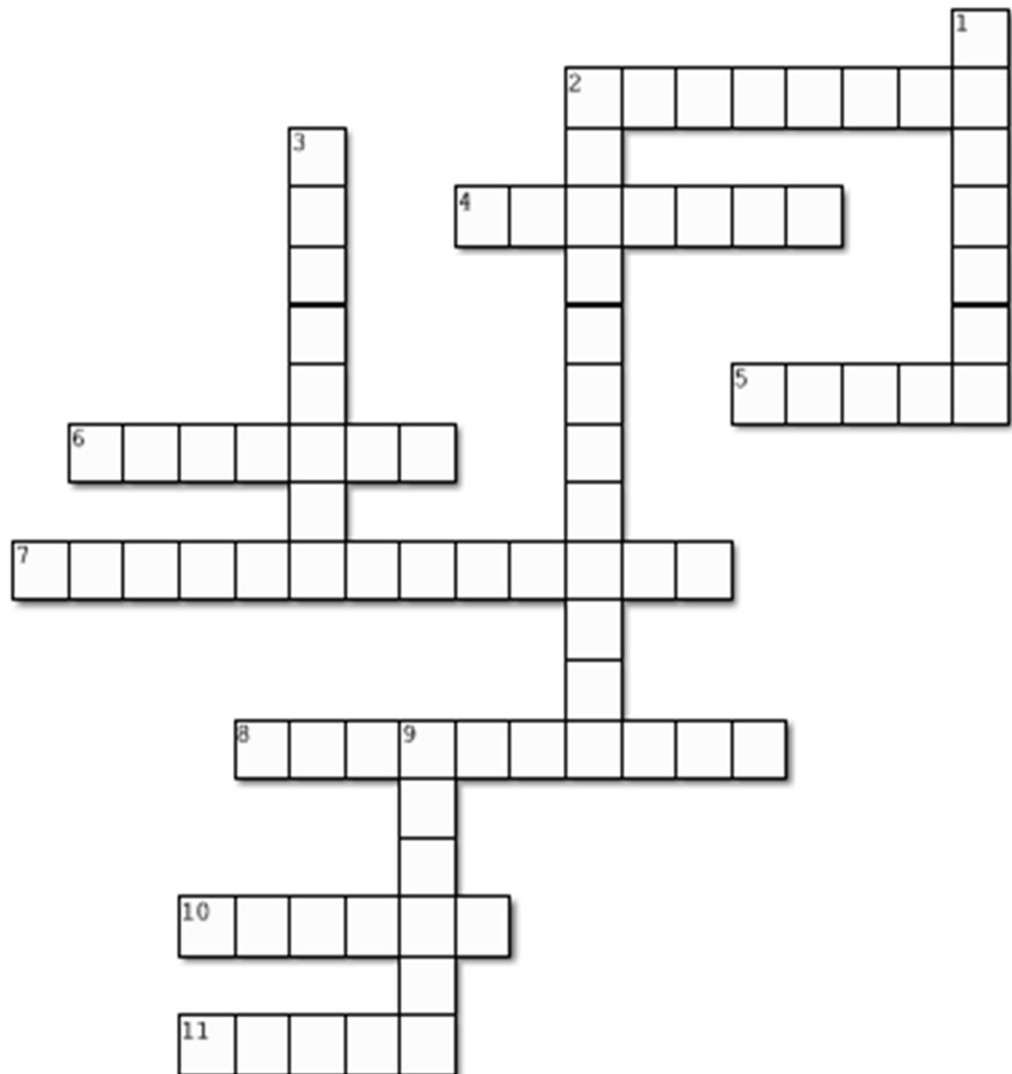
Taking the homework sheet they finished for today's class, the students are acting out the words they filled in the gap for their group, by taking the sentence it appears in, and acting that out. The others guess. For example, "be ashamed of herself" could be acting as if hitting one's head on the roof, then starting to cry and feeling embarrassed for it. If they finish all early, they can choose whichever words from the chapter and act them out to the group in a similar way.

**Homework: Reading chapter 3 and doing the accompanying homework sheet for chapter 3 (below)**



**Homework sheet for chapter 3 (adapted from Collie and Slater 1987 p. 135-136)**

1. Fill the crossword with words from Chapter 3.



**Across**

2. ryvettynyt  
 4. sormustin  
 5. kurtistaa kulmiaan  
 6. vakavasti  
 7. tottunut/sopeutunut johonkin  
 8. luvaton vallanotto  
 10. hytistä, täristä (v.); väristys (s.)  
 11. mököttävä

**Down**

1. siirtyä, lykkääntyä  
 2. läpimärkä  
 3. valloitus  
 9. apu, parannuskeino

**2. Now, use the answers from the crossword to fill the gaps appropriately. You might need to inflect some of the words.**

1. All the animals were \_\_\_\_\_.
2. Their feathers were \_\_\_\_\_.
3. Lory the owl was feeling \_\_\_\_\_.
4. The mouse was \_\_\_\_\_.
5. Even before William the Conquer, the English were \_\_\_\_\_  
\_\_\_\_\_ and \_\_\_\_\_.
6. The animals were \_\_\_\_\_ for they were struggling to get  
dry.
7. The animals thought the meeting should \_\_\_\_\_.
8. They decided to try \_\_\_\_\_ that were more energetic.
9. The dodo spoke very \_\_\_\_\_.
10. The animals presented Alice a \_\_\_\_\_ as a reward for the caucus-race.

## Lesson 4 – A Caucus-Race and a Long Tale

### Aims:

- ✚ Advancing the recurring tasks – continuity
- ✚ Literary analysis – Introducing a character
- ✚ Understanding the different functions of the word “it”

Note: In the beginning of the class an audiobook version of the chapter 3 should be played as a listening comprehension task. If one cannot be found, the teacher can read the text, or let the students read the text taking turns. Audiobook recording can be found on YouTube ([https://www.youtube.com/watch?v=vBulrs\\_OnUI](https://www.youtube.com/watch?v=vBulrs_OnUI)), Chapter 3 can be found between 23.19 – 32.44

### Warm up (25 minutes)

The lesson begins with listening of the chapter as a revision. Listening should take around 10-15 minutes depending on the output. After listening, a list of questions (below) is presented to the class, and they are asked to discuss the questions based on what they have read from the chapter and now listened. Groups then get to present their ideas from their discussions.

Before moving on, the groups get to check their homework together. After the students have compared their answers for a couple of minutes, the right ones should be presented on the board.

Afterwards time is reserved for students' questions.

### Character development chart (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Literary analysis - Introducing a character (30 minutes)

*It is explained that so far quite many characters have been seen in the story. This section explores how characters are introduced and how information about them is conveyed. The students are given the following tasks to discuss in their groups, so that after each task, there is a collection of ideas from the whole class.*

- 1. task:** The students, in groups, are supposed to name as many characters as possible that have so far been a part of the story.
- 2. task:** They should now try to remember what they know about the characters by this point in the story.
- 3. task:** They should now think how they have received that information, and do they think it was written in words or if they have made their own assumptions by reading between the lines.

*Here between the tasks it should be mentioned to the whole class, that information can be conveyed with words, between the words, and both in the story text and the words the characters say.*

- 4. task:** Alice as the main character of course gets most description. However, very little is actually said about her looks, however. Everyone in the group should doodle their vision of Alice and then compare them. Afterwards they can discuss, if they differ and possibly why.
- 5. task:** Since there are quite many characters already, it is probable that there will be more even later. The students are asked to discuss the following questions: How late on (in the story) can new characters be introduced in your opinion? When is it too late? How many characters are too much? Do these things cause confusion if there are too many characters or they are introduced too late? Do you think the reader should know something about each character that has a name?

### Function of “it” (15 minutes)

In this section the students find out about the different grammatical functions of the word it. They are presented with a citation from the chapter (below) and then asked to discuss in groups what does ‘it’ mean, after all.

“--- the patriotic archbishop of Canterbury, found it advisable—”

“Found *what?*” said the Duck.

“Found *it,*” the Mouse replied rather crossly: “of course you know what ‘it’ means.”

After the discussion the students are asked if they know what ‘it’ means. It is then elaborated that while ‘it’ often has the meaning of “se” in Finnish and plays the subject or object of the sentence (elaborate these to students if needed), it is not always so.

‘It’ can also be:

- placeholder subject – meaning ‘muodollinen subjekti’ in Finnish, which basically means that is an empty word in the sentence and it carries no meaning but for grammatical reasons it has to be there. It is used for example to express time, weather, distance, opinion and to highlight some part of the sentence. (example sentence 3 below)
- dummy pronoun, which means that it does not refer to anything, similarly as the placeholder subject. However, dummy pronoun can be an object too; like in the phrase ‘make it’ which means to be successful
- part of a question tag, for example: ‘isn’t it?’ which in Finnish means ‘eikö niin’ without depending on context



If there is extra time, the students can practice the placeholder subject in the following sentences by translating them into English.



1. Ulkona oli kylmä.
2. Kotiin ei ollut pitkä matka.
3. Minähän hänet kutsuin tänne.
4. On aika lähteä.
5. Oli vaikeaa juosta sateessa.
6. Helppohan sinun on sanoa.

**Homework: Reading chapter 4 and completing the accompanying worksheet**

## Homework sheet for chapter 4

Match the translated lines with the right character to have said it.

”Mary Ann, mitä sinä täällä teet?”

”Kotona oli paljon mukavampaa.”

”Nouda minun hansikkaani NYT  
HETI!”

”No mutta käsihän se on, teidän  
korkeutenne”.

”Hädin tuskin tiedän.”

”Mitähän ne seuraavaksi tekevät”.

”Pitäisi varmaan syödä tai juoda jotain,  
mutta mitä?”

Bill

Alice

The White Rabbit

Pat

## Lesson 5 – The Rabbit Sends in a Little Bill

### Aims:

- ✚ Continuing the recurring tasks
- ✚ Literary Analysis – Names; naming characters
- ✚ Learning the difference between synonymy and homonymy

### Warm up (20 minutes)

The lesson begins with checking the homework in groups. The students should see that they have the same answers, after which they should find the English expression from the text and write them underneath the translations. The answers are then given on the board.

Another warm-up task is to create a word-chain, as long as possible, from the words that appear in the chapter. The groups should use the word list provided for the chapter. The word-chain is done so that they start with any word and continue the chain so that each new word begins with the same letter in which the previous word ends. They are encouraged to work hard to make the longest possible, since the group with the longest chain wins. It is possible to chain at least 10 of the words.

Afterwards time is reserved for students' questions.

### Character development chart (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Literary analysis - Naming characters (35 minutes)

*The importance of naming the characters is discussed in this section. As Lodge (1992:37) points out, names are rarely chosen randomly but they carry meaning with them, and this idea should be communicated to the students. Names have often etymological or historical meaning, or they might be symbols for characters features.*

*However, it is not usually stated why a name is what it is, but it is left for the reader to think that out. The following are tasks and questions for the students to think about in their groups.*

**Task 1:** Using online help, try to figure out if there is a logic in the names of the characters in Alice. Why is Alice named Alice, and not Ada or Mabel? Is there a reason why the rabbit calls her Mary Ann? Why is the cat called Dinah, where do Pat and Bill, or Brandy come from, and do the names refer to something?

**Task 2:** Etymology behind the name “Alice”: it derives from ancient German, and there the name would mean “nobility of character”

- ❖ Do you think it speaks for her character (and how) or is it just because the writer knew someone named Alice?
- ❖ Look up, discuss and jot down what do you think about the names and the choosing of those particular names; do they carry meaning and what that might possibly be? Do you think that the name Alice speaks of her character, if the history and etymology of the name are considered?

**Task 3:** Famous names and reasons for them: Have you ever thought why a character in a novel is called by that name? Sometimes, the name changes at some point. For example, Frodo Baggins from Lord of the Rings was supposed to be Bingo Baggins at first. Would that give a different impression about the character in your opinion?

- ❖ Choose a character from a novel or short story you have read at some point. What impression of the character would just the name give? What is the logic behind the name? Did the author choose it after someone, or does the etymology tell something about the character? Share your ideas and findings in your groups, asking them as well what impression the name of the character you have chosen would give. If you have time, you can do more than one.

- For example, the name Winston in 1984 came from Winston Churchill



**Task 4:** Lost in Translation: is something lost when names are translated? When you hear the character name “Liisa” do you get the same impression as from “Alice”? Do you know any examples of translated names? (Here it can be mentioned that actually the etymology of the name Liisa is something else entirely, for it derives from Elisabeth, and a still from Hebrew and means “My God is an oath”.)

**Task 5:** What would **you** name the characters of Alice and why?

**Homonymy and synonymy (15 minutes)**



This chapter and the previous one (like the whole book actually) provide great examples of synonymy and homonymy. The students are first presented the two words and asked if they know what they mean. The explanation for them is then provided, for example on the board.

Synonymy: Different words with the same meaning.

Homonymy: Words with same spelling or pronunciation but different meaning.

**After this, the students are asked to find examples of homonymy from the two previous chapters and write them down.**

**Synonyms are probably more familiar to them, and those are practised with a given list of words, for which they have to find synonyms from the chapter text.**

**List of words to find synonyms for:** completely, directly, tidy, uncork, sorrowful, wander, frightened, immediately, tremble,

**Homework: reading chapter 5 and doing the accompanying homework sheet**

## Homework sheet for chapter 5

Write questions based on the chapter that match the given answers:

**Example: if the answer is “Because he had something important to say.”, a matching question would be “Why did the Caterpillar call after Alice?”.**

1. Q: \_\_\_\_\_

A: She said she wasn't feeling herself.

2. Q: \_\_\_\_\_

A: She couldn't remember things very well.

3. Q: \_\_\_\_\_

A: No, it came out all wrong.

4. Q: \_\_\_\_\_

A: Not any particular size.

5. Q: \_\_\_\_\_

A: The other side.

6.Q: \_\_\_\_\_

A: A serpent.

7. Q: \_\_\_\_\_

A: That she would steal her eggs.

8.Q: \_\_\_\_\_

A: Nine inches.

## Lesson 6 – Advice from a Caterpillar

### Aims

- ✚ **Literary analysis – Sense of place and time**
- ✚ **Continuity of the recurring tasks**
- ✚ **Revising prepositions**

### Warm up (25 minutes)

The homework to come up with questions with the answers given. To begin with, the students, one by one, read their question to their group in a random order, so that every answer gets used. As they do this, they are able to discuss, what other kind of questions they came up with for the same answer. This way they go through the whole content of the chapter. The example answers are then shown to the class, but it should be emphasized that they are not the only right answer, but that there are plenty.

Time is then allocated again for possible questions about the chapter.

The warm-up section also includes a vocabulary bit for this chapter. The words from the chapter's word list are printed out, as well as their Finnish translations and English explanations. The group divides them evenly between them, so that everyone has 5 of each. They should then read them out loud, taking turns so that the English word is read, and the rest need to figure out what is its translation and explanation, and then put them on the table next to each other. (The number of cards was assumed with class size of 20 and group size of 4). (the cards can be found from p.78-79)

### Character Development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Literary analysis - Sense of place and time (35 minutes)

*In this section it is explained that stories often have some sort of setting of place and time, the sense of which can be created in multiple of ways. Sometimes, it is left vague if nothing is stated that could help the reader to pinpoint the place or time. The students should now think in groups how are these created, and afterwards their thoughts are gathered in a class discussion*

**Task 1:** In what time is the story set? How is it evident in the chapter? Find examples of references to the time setting. (You can use other chapters as well).

- i. Victorian times, for example:
  1. Hatter, language in general, gender roles, etc.

**Task 2:** How are the place and the sense of place created? Is it left for imagination or is it explained? In what sort of place are the events taking place? Find examples. (you can use other chapters as well)

- b. E.g. “There was a large mushroom growing near her, about the same size as herself.”

The students are then explained that description of a setting means that we can picture basically any place we read about based on our knowledge of the world combined with the text we read. This leads to final tasks which is:

**Task 3:** Based on what they have been reading at home, each group member draws their own accord of the places in Wonderland. They should be given a maximum time of 10 minutes, depending of course how much time is left of the lesson. They should then share their drawings to their group and explain what they drew and why.

### Prepositions (10 minutes)

This chapter provides a great opportunity for some preposition revision, and discussing place and time also give reason for preposition training. The students should be reminded what prepositions are, **after which they have a simple task of locating all**

**the prepositions they can find from the chapter.** They should be encouraged to also look at words with which the prepositions occur, since the next topic will be phrasal verbs, and this would give them a hint in that direction already.

preposition: small words that are used to e.g. express place, time, means, instrument and attribute.

**Homework: read chapter 6 and do the accompanying worksheet**

## Homework sheet for chapter 6

**Complete the summative sentences based on what you have read (words should be in English and the whole sentence is supposed to make sense and be in accordance with chapter 6)**

The fish-footman arrived at the house to deliver 1) \_\_\_\_\_ for the Duchess from the Queen to play 2) \_\_\_\_\_.

The frog-footman made no sense in his speech, which made Alice just open the door and 3) \_\_\_\_\_.

The Duchess's cat grinned because 4) \_\_\_\_\_.

It became clear that Alice didn't 5) \_\_\_\_\_.

And all the time the baby 6) \_\_\_\_\_.

Alice felt it would be best if she 7) \_\_\_\_\_, since she feared they might kill it.

Unexpectedly, the baby turned into 8) \_\_\_\_\_, which then 9) \_\_\_\_\_ away.




Suddenly, the 10) \_\_\_\_\_ appeared, sitting and 11) \_\_\_\_\_ in a tree.

Alice stated she wanted to go somewhere and was given advise to go either to 12) \_\_\_\_\_'s or 13) \_\_\_\_\_'s place.

Alice decided on going to 14) \_\_\_\_\_, and off she went.

## Lesson 7 – Pig and Pepper

### Aims:

-  **Literary analysis - Chapter**
-  **Recurring tasks**
-  **Learning to combine knowledge from this and previous lesson to create a modern version of Alice**

### Warm up (20 minutes)

Each student is given a few lines from the chapter on small pieces of paper; they read them out loud and the others try to remember who said what. This way they can in a way remind each other what happened in the chapter.

After that exercise, they should check their homework in groups, and compare if they have same/similar answers. The suggested answers are then given to the students, but they are encouraged to tell the whole class if they have an answer that is different, but they believe would fit the context.

Again, some time is set aside for questions if the students have any.

### The list of lines for the warm-up task:

“From the Queen. An invitation for the Duchess to play croquet.”// “There might be some sense in your knocking.” // “It’s really dreadful, the way all the creatures argue.” // “What am I to do?” // “You don’t know much, and that’s a fact.” // “Talking of axes, chop of her head.” // “But I don’t want to go among mad people.” // Oh, you can’t help that, we’re all mad here.” // “Did you say ‘pig’ or ‘fig’?” // “Suppose it should be raving mad after all.”

### Character development (15 minutes)

The chart is filled in as usual, but they have some more detailed questions than usual, since they are now half-way through the novel. The questions include a “what if” - section that deals with gender, and Victorian gender roles, where the groups are asked to think whether the story so far would be the same is Alice had been Arthur instead, and whether they themselves would have the same ideas about the character.

### Literary analysis – Chapter (25 minutes)

Works of literature are often divided to chapters. In this section, the students are encouraged to think for themselves, since chapter is in a way a simple concept.

A few group discussion questions for the students think about for a start:

- 1) Have you ever read a book that had no chapters? Was it different to read? If you haven't, do you think it would be different, and how?

The students' ideas are then drawn from the groups to general class discussion.

The next question for the students to think about is:

- 2) Why there are chapters?

Again, the ideas are drawn to general discussion. To be followed by the next question:

- 3) Why do you think some don't have chapters? Fahrenheit 451 is an example of this sort of a book; and some novels by Paul Auster. Why have they made that choice?

Ideas from the groups.

- 4) How are chapters divided? In general? In Alice?

Ideas from the groups.

*If the students did not say this already, explain that sometimes chapters are named, sometimes they are just numbered, sometimes they have both.*

- 5) Why give a name to a chapter and not only a number?

Ideas from the groups.

Usually the ending of a chapter marks some sort of transition in the story; in Alice's case a single chapter often takes place in one setting, and at the end she moves to another location. **The students should then discuss the following questions:**

- 6) you think the chapters could be divided in some other way in Alice?
- 7) Do How would you summarize the chapters read so far? In your groups, summarize each of the chapters in 5 sentences, and discuss whether the chapters have been divided reasonably by the author
- 8) Discuss, whether you think each chapter is meaningful to the story.





**Movie scene (15 minutes)**

Since during this class more attention has been paid to the chapters and on how the students would summarize the chapters, in addition to making a new scene, the students get to go through the previous ones and see if their scenes and no fresh summaries are alike. They can also add something to their list of scenes at this point, if they feel that it would be a good idea.

**The modern Alice (15 minutes)**

Combining the things learned about time and place in the previous lesson, and things learned about chapters in this lesson, the groups make modifications to the story of Alice, making it fit for modern day. They can use the summaries they wrote of the chapters, and then use the thoughts they had last time about how sense of time and place were created, thus forming a 21<sup>st</sup> century version of the classic. Each group then represents to the class what they have thought of.

**Homework: read chapter 7 and do the accompanying worksheet**

## Homework sheet for chapter 7

**From the list of statements, choose the correct ones (10 are right, 2 are wrong) and put the right ones in the correct order according to the chapter (adapted from Collie and Slater (1987:139)).**

- a. Alice finally made her way into the beautiful garden.
- b. The March Hare offered Alice wine.
- c. The Hatter started asking riddles.
- d. It turned out that the Hatter's watch didn't tell the time, but the month of the year.
- e. The Dormouse started to doze off in the middle of his story.
- f. Alice left the party, feeling furious for it had been the worst tea party she had ever attended.
- g. Alice gladly took the wine that she had been offered.
- h. The Dormouse started to tell a story about three girls living in a well.
- i. The Hatter and the March Hare shushed Alice.
- j. The Hatter told Alice that he had quarrelled with Time some time ago, resulting in that it was always 6 o'clock and thus always tea time.
- k. Alice gave up on the riddle.
- l. The March Hare had tried to fix the Hatter's watch with some butter.

## Lesson 8 – A Mad Tea-Party

### Aims

- ✚ To learn the concepts of surrealism and literary nonsense
- ✚ To understand how *Alice* is a representation of surrealism and literary nonsense
- ✚ Revising phrasal verbs and idioms

### Warm up (20 minutes)

The previous lesson discussed the concept of chapter, and the students learned that when a chapter is named, it often tells something about the chapter. Their first task is to think how the existing title of the chapter represents the chapter, and what they understand by the title. A Mad Tea-Party could refer to the event of tea party being mad, or that to the people attending being mad, and the latter question is aimed at seeing how the students understood it.

The warm up task after this is to come up with replacing titles for the chapter in their group based on what they now know about the events in the chapter. The titles are then gathered from groups for general discussion.

Last part of warm up is checking the homework in their groups. They should check which ones were incorrect and reach an agreement about the order of events.

Additionally, they should correct the false statements and fit them in their right places as well. After this they should try to form the sentences into a summary that makes sense by adding connector words and such. The right answers are then given on board.

Afterwards time is reserved for student questions.

### Character Development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Literary analysis - Surrealism & literary nonsense (30 minutes)

The students are told that according to David Lodge (1992:175) Alice's Adventures in Wonderland is the first surrealist novel in the history of the English language. They are then given the following tasks/topics to discuss. The questions should be presented one or two at a time, followed by a summary as a whole class before moving to the next questions. That is to make sure that some groups don't just spurt through and start doze off.

1. What does surrealism mean? What is it? Is it a familiar word?
  - a. Like a magical dream world; sur-real -> not real
2. What features do surrealist works of art have? Do you know any works, others than this?
3. What makes Alice in Wonderland surrealist?
  - a. After the groups have thought about the surrealist features of Alice in their groups, the ideas are shared to the whole class.
  - b. What kind of novel would Alice be if it wasn't surrealistic? What would be different about it? And the other way around, what would make it even more surreal? Using the summaries the group has, come up with elements that would make Alice more/less surrealistic.
4. Literary nonsense is a genre of literature in which Alice's Adventures in Wonderland is often categorised. It means the kind of literature that balances between sense and nonsense and plays with language so much that it logical and illogical at the same time. The chapter provided great examples: The dialogue between Alice and the March Hare about wine, the Hatters question of "Why is a raven like a writing desk?"; in the previous chapter the discussion with the Cheshire-Cat about being mad.
5. There are many things that don't really make sense in the chapter. What can you as a group find? Write down the examples you find and discuss why they don't make sense to you.

**Phrasal verbs / idioms (20 minutes)**

As mentioned before, Alice is a very rich book language-wise. Earlier the students looked into prepositions, but now they look into phrases that often include prepositions. In this section the concept of phrasal verbs and idioms, and their difference is reminded to the students, as it should be familiar from beforehand. As a reminder:

**Phrasal verb: verb + adverb or verb + preposition; meaning can be literal, or it can be more than literal. Sometimes the meaning can be deduced from context, sometimes not.**

**idiom: a phrase that is usually beyond literal meaning, if read literally it would not make sense**

The following idioms and phrasal verbs are from the chapter read 7 chapters of the novel. All the groups should be given the list, and their job is to find out the meaning of the phrases. If finished, the students can use the extra time to find more phrasal verbs from the novel.

Phrasal verbs: cry out, look at, find out, get in, look over, give up, keep on, go on

Idioms: down the rabbit hole, head over heels, puff away, at any rate, help herself to some, take out, 'but I know I have to bet time when I learn music', 'he's murdering time', came into, (table was) set out

**Homework: read chapter 8 and do the accompanying worksheet**

**Homework sheet for chapter 8 (adapted from Collie & Slater  
1987:172)**

**The sentences in the chart have been adapted from the lines from chapter 8. Some sentences have similar or same (S) meaning as the lines in the chapter, while others have different (D) meaning. Based on this, marked the right column with x, and think how the lines with different meaning could be altered to make their meaning right as well.**

S	D	
		1. You shouldn't splash the paint!
		2. The Queen thinks you should be beheaded.
		3. We put in a wrong kind of tree.
		4. They are scary, even though they are only a pack of cards.
		5. The Duchess made the Queen angry and she will be beheaded.
		6. The Cheshire-Cat will keep me company.
		7. The croquet game is being played fairly, and there is no injustice in it.
		8. The Queen is most certainly not going to win the game.
		9. I shall have the Knave to fetch the executioner.
		10. The cat belongs to the Duchess, so she should answer for its doings.

## Lesson 9 – The Queens’s Croquet-Ground

### Aims:

- ✚ To continue the two recurring tasks
- ✚ To earn about symbolism in literature
- ✚ To learn about symbolism in this novel
- ✚ Learning about metaphors and similes

Chapter 8 can be listened from YouTube:

([https://www.youtube.com/watch?v=vBulrs\\_OnUI](https://www.youtube.com/watch?v=vBulrs_OnUI)) 1:27:48 – 1:40:57

### Warm up (25 minutes)

This chapter is to be listened in class, which acts as a warm-up and the students are reminded about the events in the chapter through the listening, but it also acts as listening practise. The students should have their homework out while listening, so they can personally mark again whether they have got their answers right. Listening can be listening of the teacher’s reading, or listening of a recording, or the students can read themselves, taking turns in their groups. If the students read themselves, it would be a good idea to pronounce the list of words from the homework sheet first together, to make sure everyone is comfortable with them.

After listening, the students should check their homework in their groups, taking turns in reading the sentences out loud and saying whether they have similar or different meaning. The ones with different meaning are corrected by the student who would have the next turn in reading a sentence.

Lastly, there is time for student questions and impressions about the chapter.

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Character development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

**Figurative language - Metaphors & Similes (20 minutes)**

The students are asked to, in their groups, to write down what is the difference between a metaphor and a simile. The students should then be asked if any group wants to explain the difference. (They both are figurative ways of comparison of two things, but simile makes this with ‘like’ or ‘as’ so that the comparison is straight, while metaphor is more subtle). It is then explained that they are ways to make language more figurative, and often used in writing stories for it enriches the language, making the novel/other work of literature more interesting to read.

**Exercise:** the following similes and metaphors are picked up from the story and your task is to find out whether they are S (simile) or M (metaphor) and what is their meaning

“glaring at her like a wild beast”

“Why is a raven like a writing desk”

“Shut-up like a telescope”

“shouted the Queen with a voice of thunder”

After completing this the students are told to explore the novel and find more for themselves. After a while the groups are asked if they found any, and they are presented to the whole class.

**Literary analysis - Symbolism (25 minutes)**

After practising metaphors and similes, the students are asked if the term symbolism is familiar to them.

Symbolism: If a metaphor and a simile put A & B together, a symbol suggests likeness between A & B, so that from B, multiple possible A’s are possible, which results in that there are many interpretations of symbols and symbolism. (David Lodge 1992:139).

Symbols might sometimes be left unnoticed, since there is not the same sort of underlining as with metaphors. While a metaphor or a simile might be a symbol itself; for example, Alice’s wish to shut up like a telescope could be interpreted as a wish to stay as a child and not grow up.



**Task:** From the top of their heads, without looking from the internet, the students should, in their group, try and think what kind of symbolism they think there is present in this novel. It should be made clear that there are no strict right or wrong answers to symbolism because it really depends on the reader what is seen and understood, and they should merely work based on their own knowledge and own understanding for now.

After they have given it some thought, they are asked if they had any ideas. The ideas they had are then listed on the board, they can do that themselves. Depending on what they found, if anything, those can be discussed further, by asking what evidence supports their ideas and so forth. If the students do not have that many ideas themselves, and even if they do, they can be told about a few basic symbols in the particular chapter:

- a. Red and white roses represent the two houses of old English royalty (even though the houses were extinct at the time already, it is generally thought that the roses refer to the rivalry between the two, War of the Roses). The House of Lancaster has a symbol of red rose, while House of York has a white rose.
- b. the Queen of hearts in the novel is quite a dominant, powerful character who wishes to chop her rivalries heads off, and some have understood her as a caricature of Queen Victoria, who was reigning at the time, however other have thought that she is representative of Queen Margaret from House of Lancaster during the War of the Roses.
- c. Playing cards; the court household and the different purposes of each; while also being as regular cards that lay flat etc.
- d. Alice growing up and down in size can be seen as her being unsure identity as she does ponder at times who she is after all.
- e. Pat – is said to be a symbol for the Irish; digging for apples->apple of the earth (in French) -> potato->Irish; it is also mentioned that he pronounces ‘arm’ as ‘Arrum’, which is thought to hint at him being Irish

**The students are then given the homework, and explained that they should read chapter 9, and that half of them receive questions A and the others receive**

**questions B. They prepare their own part at home while reading, and in class they go through the questions and their answers, after which they are supposed to put their question in the right order according to the answers' appearance in the chapter.**

**Homework sheet A for chapter 9**

1. Alice was happy to see the Duchess.
  - a. True
  - b. False
2. Alice thought that maybe it was \_\_\_\_\_ that made people ill-tempered.
  - a. vinegar
  - b. pepper
  - c. barley
  - d. parsley
3. According to the Duchess, everything in life always has \_\_\_\_\_?
  - a. an answer
  - b. a solution
  - c. a moral
  - d. an explanation
4. Alice felt that the game \_\_\_\_\_.
  - a. was stupid
  - b. was great
  - c. was going better
  - d. was going even worse
5. Alice told the Duchess \_\_\_\_\_.
  - a. that the Queen wanted to chop off her head
  - b. about her cat Dinah
  - c. about her sister
  - d. that her Flamingo might bite
6. The Duchess explained that there was \_\_\_\_\_ nearby.
  - a. a bird
  - b. a mustard mine
  - c. a vegetable garden
  - d. a castle
7. The Queen gave the Duchess a choice to leave or \_\_\_\_\_.
  - a. to be executed
  - b. to be banished forever
  - c. to take part in the game

- d. to attend her luncheon
8. The King told everyone that \_\_\_\_\_
- a. the lunch would be served in an hour
  - b. the tea was cancelled
  - c. they should go to the dungeons to wait their execution
  - d. everyone was pardoned
9. The Gryphon felt that Alice asked such \_\_\_\_\_ questions
- a. difficult
  - b. stupid
  - c. simple
  - d. wise
10. What was the Mock-Turtle NOT taught in school?
- a. writing
  - b. writhing
  - c. derision
  - d. distraction




**Homework sheet B for chapter 9**

1. The Duchess was happy to see Alice.
  - a. True
  - b. False
2. Why Alice did not want the Duchess close to her?
  - a. She smelled horrible.
  - b. She was so much taller than Alice that Alice felt insecure about her height.
  - c. She was so ugly.
  - d. Her pointy chin hurt Alice's shoulder.
3. The Duchess was very fond of \_\_\_\_\_.
  - a. Alice
  - b. finding morals in things
  - c. the Queen
  - d. her cat
4. The Duchess wanted \_\_\_\_\_
  - a. to participate in the game
  - b. to go home
  - c. to know what happened to her baby
  - d. to put her arm around Alice's waist
5. Alice thought that mustard wasn't a bird.
  - a. True
  - b. False
6. If it wasn't a bird, mustard was \_\_\_\_\_, according to Alice.
  - a. a mineral
  - b. a vegetable
  - c. a fruit
  - d. an animal
7. What is the Mock Turtle?
  - a. a bird
  - b. a vegetable
  - c. What Mock Turtle soup is made of.

- d. a fish
8. The Mock Turtle had once \_\_\_\_\_
- a. been a real turtle
  - b. visited the Queen in her rose garden
  - c. went to the Hatter's tea party
  - d. almost drowned in the sea
9. The Mock Turtle's teacher in school had been called Tortoise because \_\_\_\_\_.
- a. he was a tortoise instead of turtle
  - b. he was a teacher
  - c. he was not a mock turtle
  - d. he was old.
10. What was the Mock-Turtle NOT taught in school?
- a. Seaography
  - b. stretching
  - c. mystery
  - d. drawing

## Lesson 10 – The Mock-Turtle’s Story

### Aims:

-  **To continue to learn about symbolism**
-  **Learning about humour in literature**
-  **To continue the recurring tasks**

Link to the website about the Victorian Era:

<http://www.bbc.co.uk/history/british/victorians/>

### Warm up (15 minutes)

The lesson starts with the students working in pairs with their A/B-homework. They are given the instructions again, which are: Read the questions from your paper, and wait for your pair to answer. Compare their answer to your own and think together who is right. Go on like this until you have read all your questions, and then change turns so that the other questions are read as well. When you have answered all the questions and are confident that you have them correct, try to put the question in order based on the events of the chapter.

Afterwards, the correct answers and the correct order are shown, and time is reserved for questions.

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Character development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Literary analysis - Symbolism continues (25 minutes)

As re-warming for symbolism, the students are in their groups to discuss whether they spotted any symbolism from the chapter they most recently read.

They are then reminded about the talk about the Victorian era before, when sense of time and place were discussed. They are asked what they know about Victorian era.

They are then guided to a website (link below the aims) and encouraged to read for a while about a topic of interest to them. After reading, they should in their groups think what things in the novel so far could symbolise the Victorian Age. They should also think how it is portrayed in the symbols; whether the presentation is admiring or criticising.

They are then asked if they have any examples or opinions about the topic, and time is allocated for class conversation about this. **In the case there is a shortage of student ideas, for example the following things can be thrown in to be discussed:**

**Topic 1:** Presence of French language: it was seen important that especially women of higher class learn French because it was seen as ‘sophisticated’; Alice, however, seems not to care about her French that much as she admits that she does not remember much

**Topic 2:** The twisted poems and rhymes: the poems Alice wrongfully recites, are parodies of actual poems of the time; this could be seen as mockery of the fact the children were made to (and still are actually) learn poems by heart in school at the time

**Topic 3:** The Mock-Turtle, which obviously was not a real animal even though there actually was a food called Mock Turtle Soup, which was invented because there were not enough turtles to make turtle soup which was a very popular food at the time.

### **Humour in literature (30 minutes)**

First thing the students are asked whether they have found reading Alice funny, or have they laughed during reading. **If so, they are then asked to think in their groups, what has been funny, and why.** The students are then explained that the humour in *Alice* is verbal humour. Carroll plays with the language which creates humour. The students are told that there are five main linguistic humour categories in Carroll’s writing (Hahn 2009):

**Phonology:** playing with sounds; this was brushed before with homonymy, but this also includes minimal pairs. Like ‘pig’ vs. ‘fig’ in chapter 6.

**Morphology:** playing with words so that you mix and blend them till they become something new; adding suffixes or prefixes, new compounds. For example: uglification



**Syntax:** playing with word order in a sentence; since English is quite fixed in this way. Example from chapter 7: “‘I see what I eat’ is the same thing as ‘I eat what I see’! “

**Semantics:** playing with logic and meaning like lessons from Mock-Turtles story in chapter 9; “they are called lessons because they lessen every day”.

**Pragmatics:** playing with how context affects meaning, since it can be seen that the expectations from communication are quite different between Alice and the creatures of Wonderland, which sometimes leads to misunderstanding, and therefor humour like in chapter 3 where Alice understands the mouse’s word ‘tale’ as ‘tail’, because of her expectations based on her previous knowledge.

All in all, many of these are intertwined in the novel, and it often cannot really be said with certainty whether something is semantic humour or syntactic. Jokes that play with different meanings of words can be referred to as **puns**.

**Exercise: Language snowball (adapted from Collie & Slater 1987:170)**



Now that verbal humour as a concept has been introduced, the students get a chance in trying to understand it. There are five topics in verbal humour, so the students should form five groups. Each group is given a topic (from the list above) about verbal humour, and their task is to find as many examples of that as possible, from the chapters they have read so far. The groups are instructed to share the load, so that someone looks at certain chapters, and some others look at other chapters. Their examples should be listed on paper, or on an online platform, so that each group in the end gets to see what the others found.

**Homework: Read chapter 10 and do the accompanying worksheet**

## Homework sheet for chapter 10




**Find the following words from the word search. Next to each word on the list, write down the page in the novel it appears in; who says the word and in what context.**

1. recover – toipua, parantua: e.g.; p.132, part of narrative, about Mock-Turtle recovering his voice
2. quadrille – katrilli (tanssi)
3. retire – jäädä eläkkeelle
4. somersault – kuperkeikka, voltti
5. caper- loikka
6. tread – tallata
7. porpoise – pyöriäinen (delfiini)
8. shingle – pare, paanu (pienet rantakivet)
9. whiting – valkoturska (kala)
10. blacking – lankkaus
11. obliged – kiitollinen; velvollinen
12. impatient – kärsimätön
13. timid – arka, säikky, epävarma
14. tremulous, - tärisevä, vapiseva
15. tremble – täristä, vapista
16. disobey – kieltäytyä tottelemasta
17. choke – tukehtua, tikahtua
18. tureen – liemikulho
19. dainty - herkku; siro, valikoiva

X Q T N A T J G P F P B K C D B S E X J  
 F I R P E W N I F T C A D H V O U L C Q  
 C B Z B L I W E F U F T C Z M F O B C C  
 X B L E D D I M I T M F X E K R L M I Y  
 K Q U A X Z U W A T M Y R V F H U E P S  
 I W E K C D Y O X V A S D E T R M R T I  
 T R U Q L K K A J T A P U D V G E T S O  
 T Y E L A T I H R U X T M Y E N R S A S  
 T D K W E Y K N L A Q A E I B G T L H L  
 E U S W T J I T G A N B R U I P I I N A  
 I K R G N I T I H W O C E X U T N L S G  
 Q Y O E F Q X U Y S A D C S W G O D B A  
 B V S H E Q E B I P U D O M L T W A S O  
 Q C W Y C N W D E X Y K V E N G L I Q Z  
 P O G N Y R I R A N Y R E T I R E N Z C  
 J Q L H K N W Y V S E P R K J G N T L G  
 D S Q R A P L W S Y P H F S V G P Y Q V  
 D I P S J K P I W C U B A Y T Y G T D W  
 O E L L I R D A U Q Z M B R N E Y B M C  
 B R J U H D K P O R P O I S E O Q K G N

## Lesson 11 – The Lobster Quadrille

### Aims:

-  **To learn about point of view in literature**
-  **To learn about narrative structure**
-  **To continue the recurring tasks**

### Warm up (20 minutes)

The students had a homework of finding words in the chapter. They check their homework, taking turns so that each word is read aloud in context; meaning that the sentence is read from the book in which the word appears. They also check the word search. Answers are then given on board.

Now the students will have some time to look at the word search again, to see if they can find any other English words from it.

Afterwards time is reserved for students' questions.

### Movie scene (10 minutes)



Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Character Development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Literary analysis - Point of View (25 minutes)

This theme is kicked off with two questions to the groups:

-  What does point of view mean?
-  How does it affect the story?

*Point of view should then be explained to the students, for example with the following example: It means from whose point of view the events are accounted for. It has an effect on the story, but it depends how strong effect. For example, if you and your friend*

*have an argument and you both tell the story, it is likely that your stories are different, but how different we cannot know.*

**Task:** Each in your group, decide on another point of view for the chapter you read at home and try to think how it would change the story. Present to the rest of the group. Discuss the differences you found there might occur.

*Explain that sometimes a writer does the decision to write a novel again from someone else's point of view; this was the case with Twilight, which Stephenie Meyer rewrote from the other main characters point of view.*

**Exercise:** The students pondered at gender issues during lesson 7, when they were asked to discuss whether their thoughts on Alice's character would be different if the character was called Arthur instead, so if the main character was male. Now in their groups, they should think if it would affect the story, and if they feel the point of view would be significantly different if it was from a little boy's point of view instead of a little girl's.

### **Literary analysis - Narrative structure (25 minutes)**

**In this section the students are guided more into the world of narrative. They are told that:**

- 1) There is showing and there is telling, and they are different styles of narrative. Telling can quicken the narrative, as it acts as sort of a summary of the events whereas showing is more elaborate and really aims to show the nuances of a scene as a picture or a video would. Both usually tend to have their time and place, meaning that the narrative style changes back and forth in writing, making sure that the reader does not get bored, but is told, or shown, enough. Narrative structure is the result of this shifting back and forth.
  - a. For example, if an event in the story is not that important it is often merely told that it happened, while the most important events are often showed and described properly.

The type of language, and the type of words used, might change when the narrative style changes because telling is more straightforward, while showing is more detailed.

- 2) Another stylistic decision about narrative structure, is whether the narrative stays on the surface of events or goes into the heads of characters. Going into characters minds gives a more holistic perspective on events, since the readers gets to know what they think, but this might eat the authenticity or reliability of the narrator (more about reliability in the next lesson). Most of the time if a narrator is part of the narrative as character, the narration stays on the surface since it is usually not believable that the narrator would wee into other character's heads, but sometimes it is the case, if the thoughts are expressed for example in a letter form.

**Exercise: Divide the questions inside your group and try to think of answers to the following questions:**

1. Are there shifts from telling to showing and back in *Alice*? Where?
2. Does the narration stay on surface in *Alice*, or does it go into the heads of characters? Is it always the same?
3. How would the novel be different if everything was shown? How about if everything was told?
4. How would changing the depth of narrative change the story of Alice's Adventures?

**Homework: read chapter 11 and do the accompanying homework sheet**

## Homework sheet for chapter 11

**In this homework instead of answering questions, you are supposed to prepare questions, which your group members then answer in class. You should prepare at least 10 questions, and they can be open questions, multiple choice questions or true/false statements. If you wish, you can use an online platform like Kahoot or Quizizz. You can mix the question types and try not to make them too easy!**

1.

2.

3.

4.

5.

6.

7.




8.

9.

10.

## Lesson 12 – Who Stole the Tarts?

### Aims:

-  **Learning about narrators in literature**
-  **Learning about unreliable narrators**
-  **Maintaining the continuity of the course through the continuing tasks**

### Warm up (25 minutes)

The students had a homework of preparing questions about the chapter. Now, they each take turns acting as a quiz master and present their questions while the rest of the group answers them. This is repeated so that all the questions have been read and answered, and the correct answers to them revealed.

Afterwards time is reserved for students' questions.

### Movie scene (10 minutes)

Creating the scenes/script about the chapter. Detailed instructions concerning this exercise can be found in the 2<sup>nd</sup> lesson plan. (p.13 of this document).

### Character development (10 minutes)

Filling in the chart. Detailed instructions about the chart can be found in the 2<sup>nd</sup> lesson plan (p.12 of this document)

### Literary analysis – Narrator (45 minutes)

This section is supposed to teach the students more about narrators in novels. This kicks off with a question:

- Who is the narrator in *Alice's Adventures in Wonderland*?

*The students are given a couple of minutes to think and discuss this, after the groups are asked to share their ideas to the whole class. It is then stated (as they probably found out as well) that the narrator of Alice is a third-person narrator, and an outsider of the events. The other two main options would have first- and second person narrator, but since in both of these the narrator is part of the events, it cannot be either of these.*



*There are several voices of a third-person narrator, the students can be first asked if they know what they are before explaining the main voices.*

**Omniscient** – all-seeing, all-knowing narrator (kaikkietävä)


**Subjective** – knows the thoughts and feelings of characters; limited subjective when there is only one character whose thoughts are known

**Objective** – “story-teller”; tells a story without going into the thoughts and feelings of the characters

**Alternating** – changing between omniscient and limited third person narration

**Group task:** Which one of these best matches the narrator of Alice? Why?

The students discuss the question above, and they are expected to justify their views. Probably limited third person is the closest, since Alice’s thoughts are seen but not the other characters’.

**Group task:** The groups are then given the following topics, one per each group: first person narrator, second person narrator, third person omniscient narrator, third person subjective narrator and third person objective narrator. Their task is to list the good and bad sides of their narrator type, and then present their thoughts to the rest of the group. 

### **Reliability of the narrator**

Students are introduced to the concept of unreliable narrator: Some narrators feel reliable while others do not:

- What makes a narrator (feel) unreliable?
- Is the narrator in Alice reliable?
- Do you know any examples from literature of unreliable narrators?

The students are given time to think and discuss their ideas, after which once again they are asked to share them in a whole-class discussion.

**Unreliable narrator:** compromised credibility, their account of the events cannot be trusted. Children are often unreliable, since they are immature. Old people might forget, causing unreliability. Mental illnesses of different sort may cause unreliability. Signs to spot an unreliable narrator are for example: lying or gaps in memory and narrative not making sense to the reader based on the reader’s knowledge of the world (in non-fantasy novels). Unreliable narrators are usually first- or second person narrators.

The narrator in Alice is most-likely reliable based on above.

**Group discussion:** If Alice herself would be the narrator, would she be reliable? Why? /Why not?

The students should be reminded that in the end, it is important to remember what truth and falsehood mean in a novel, especially in a literary nonsense fantasy genre.

**Group task:** Modify the latest chapter we read according the narrative voice you worked with in the previous task. Think how the chapter would be transformed due to the change, would somethings need to be changed, left out or added? Be prepared to present your thoughts to the rest of the class.



**Homework:** read chapter 12 and do the accompanying work sheet

## Homework sheet for chapter 12

The following text is a summary of chapter 12. Fill in the gaps accordingly.

Hearing her name, Alice jumps up, \_\_\_\_\_ (unohtaan) how tall she's gotten. Thus, she \_\_\_\_\_ (vahingossa) tips over the jury box. The king exclaims the \_\_\_\_\_ (oikeudenkäynti) cannot proceed before everyone is back at their places, and thus, after a while the trial goes on. While being questioned, Alice \_\_\_\_\_ (väittää) to know nothing about 'this business'. The King then cites rule 42 of a book and decides that Alice must leave the court due to being more than a \_\_\_\_\_ (maili) high. Before Alice can leave, the White Rabbit \_\_\_\_\_ (huudahtaa) that there is more to be handled, there is a letter! It turns out to not be a letter after all, but a set of \_\_\_\_\_ (runosäkeitä). The jury disagrees whether it proves the Knave's \_\_\_\_\_ (viattomuus) or guilt, while Alice feels that the verses are utter nonsense. The cards attack Alice, and she is very distressed, but OH, \_\_\_\_\_ (yhtäkkiä) she hears her sister's voice calling her to wake up. Everything had been a \_\_\_\_\_ (omituinen) dream after all, but she would still remember the events to end of her days.

## Lesson 13 – Alice’s Evidence

### Aims:

- ✚ Literary Analysis - ending
- ✚ Completing the recurring tasks

### Warm-up (10 minutes)

The students take turns in groups, reading the summary they filled in as a homework out loud, sentence by sentence.

After, time is reserved for students’ possible questions.

### Literary Analysis - Ending (15 minutes)

First thing, students are asked:

**Group discussion:** What is the function of an ending?

They discuss this for a few minutes, after which their ideas are drawn for class discussion. They might have all kinds of ideas, but mainly the function is to provide closure to the story. They are then asked:

**Group discussion:** What is a good ending like? Does *Alice* have a good ending?

They discuss this for a couple of minutes, and again their ideas are called for class discussion. They could have any ideas about this, since there is no definite answer. If they share their thoughts about Alice’s ending, they should share their reasons as well.

Lastly, they are told that sometimes endings are happy, sometimes not so happy and often this goes in trends. For example, in the Victorian times when *Alice* was written, a happy ending was the trend. Their last question is:

**Group discussion:** Is *Alice’s* ending a happy ending?

Again, this has no definite answer, but the students are encouraged to discuss their opinions.

### Tasks regarding ending (25 minutes)


- Writing a back cover / cover illustration 10 minutes

The group divides these tasks between them. The others work on the back cover, and the others on illustration of the front cover. The back cover -writers provide a quick

summary of the novel for the back cover, and the illustrators think what an intriguing front cover would be like and produce a draft of it. They then present these inside the group

- Last page + one 15 minutes (adapted from Collie & Slater 1987:)

The students come up with an alternate ending / additional chapter for Alice's story. They don't have to write a coherent chapter but produce bullet points of what happens after the book officially ends. They should do this in pairs inside their groups, so that they can again share their products inside the group.

**Movie Scene wrap up (20 minutes)** 

During this task the students produce their last scenes to their script and have some extra time to polish it. If time allows, they can present their script to another group.

**Character Development wrap up (20 minutes)** 

The students fill in the character development chart for the last time. The last part is slightly more comprehensive than the ordinary, there is an extra question for this last time. After filling the chart, the students are encouraged to look at their charts and discuss, if there is development visible in Alice's character, and in which points of the novel. They can compare the start and end situations and see in which direction different features have developed. They can discuss the chart for the rest of the lesson, but if they cannot find anything else to say, they can start the homework early.

**Homework: Producing a flowchart of the whole novel**



## Lesson 14 – Adaptions of Alice

### Aims:

- ✚ Getting acquainted with different adaptions of *Alice*
- ✚ Comparing the different adaptions

### Warm up (10 minutes)

Each student has produced a flow chart of the novel at home. They present their flowcharts in their groups, taking turns and eventually compare if they produced similar outcomes.

### Adapting for another audience

Sometimes the story is there, but to make it interesting for a different audience, some changes need to be made. Two different adaptions will follow, and the students are later supposed to think what the audience is that the adaption is aimed at.

### Disney Adaption (25 minutes)

The students are told that one adaption of Alice is a 1951 Disney cartoon movie. This has been made into a story book with pictures, and each group should be given a copy to examine. **They should look at the book, and try think of the following questions, either so that they divide the questions between them, or as a whole group:**

- How does the Disney story differ from what you have read during the course?
- What changes have been made? What do you think of these changes?
- Alice's character: How is it portrayed in this Disney version? Has something changed in comparison to the original? Why do you think that is?
- What is the aimed audience of this adaption?

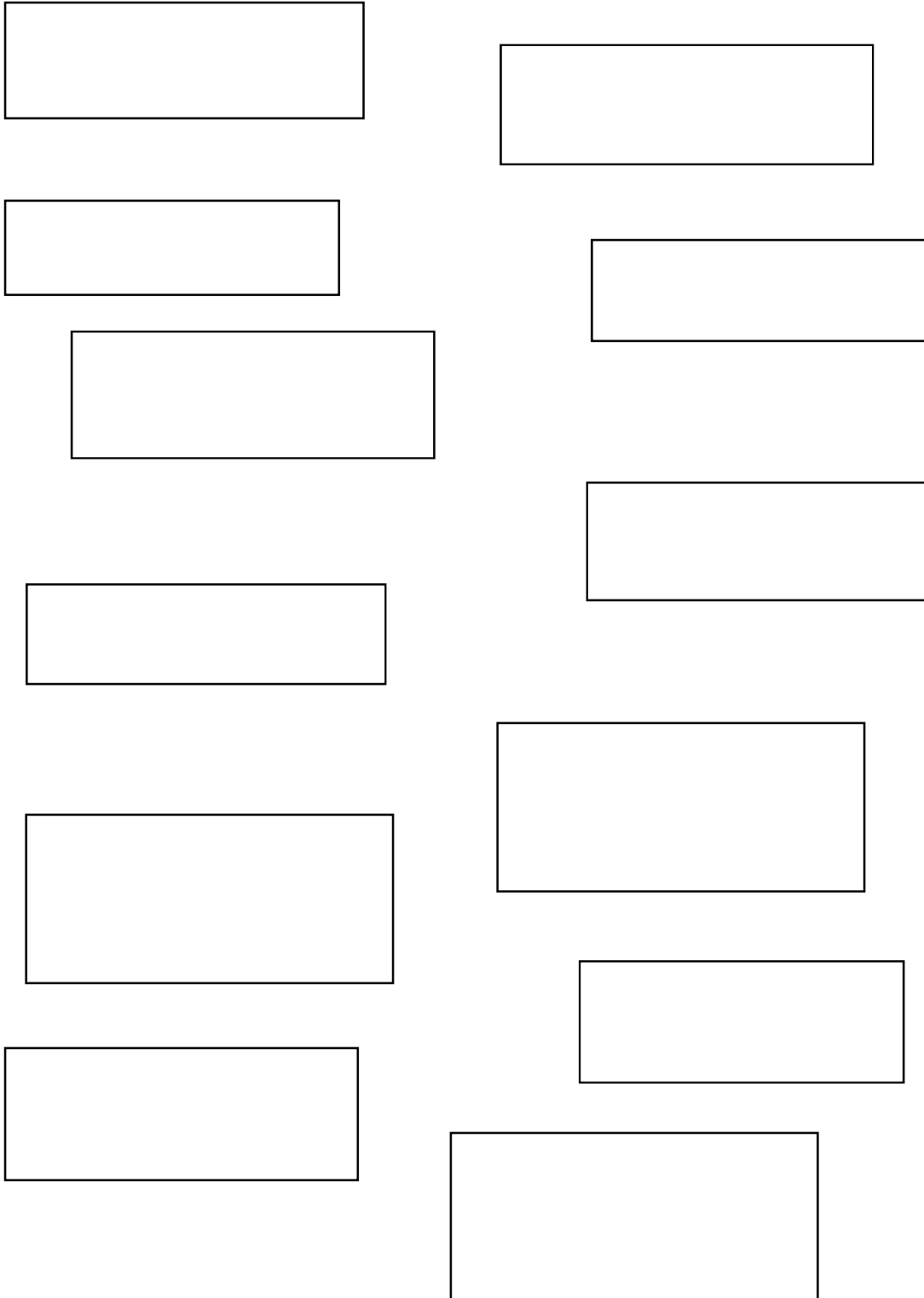
### Watching the 2010 adaption of *Alice* – *Alice in Wonderland* (55 minutes)

First half of the movie is watched in class. The students are especially told to look at the portrayal of Alice's character in the movie.

**Homework:** based on watching the first half of the film, start a flowchart of the movie

**Homework sheet 14: Flowchart of the movie (adapted from Collie & Slater 1987: 211)**

**Fill the flowchart with key events in the movie. Appoint connections with arrows that you draw.**





## Lesson 15 – Wrap up

### Aims:

- ✚ Learning more about adapting for different audiences
- ✚ Learning to comparing the adaptations
- ✚ Self-evaluation of the goals set in the first lesson

### Watching the rest of the movie (55 minutes)

The students are told, again, to especially focus on Alice’s character portrayal. The watching is followed by a short class discussion about the differences in the portrayal of Alice’s character.

### Finishing the flowchart of the movie in groups & comparing the book and movie; comparing your movie scene script to the actual movie (25 minutes)

After watching the rest of the movie, the students should prepare their flowchart of the movie, and compare that to the one they made about the book. This is followed by a short class discussion about the differences, and similarities of the two. If they want and have time, they can also compare the movie script they made to the movie they watched, to see if there are any differences or similarities between those two.

### They should also think in groups

- What is supposed audience of this movie?

### Personal goal completion (10 minutes)

The students go back to their personal goals that they set in the beginning of the course and see if they fulfilled them. They fill the self-evaluation and write down what they feel that they learned during the course. They then return their evaluations to the teacher, who reads them through to see if the students feel they learned anything, and if they have given any feedback. The students will eventually get their own evaluation sheets back.

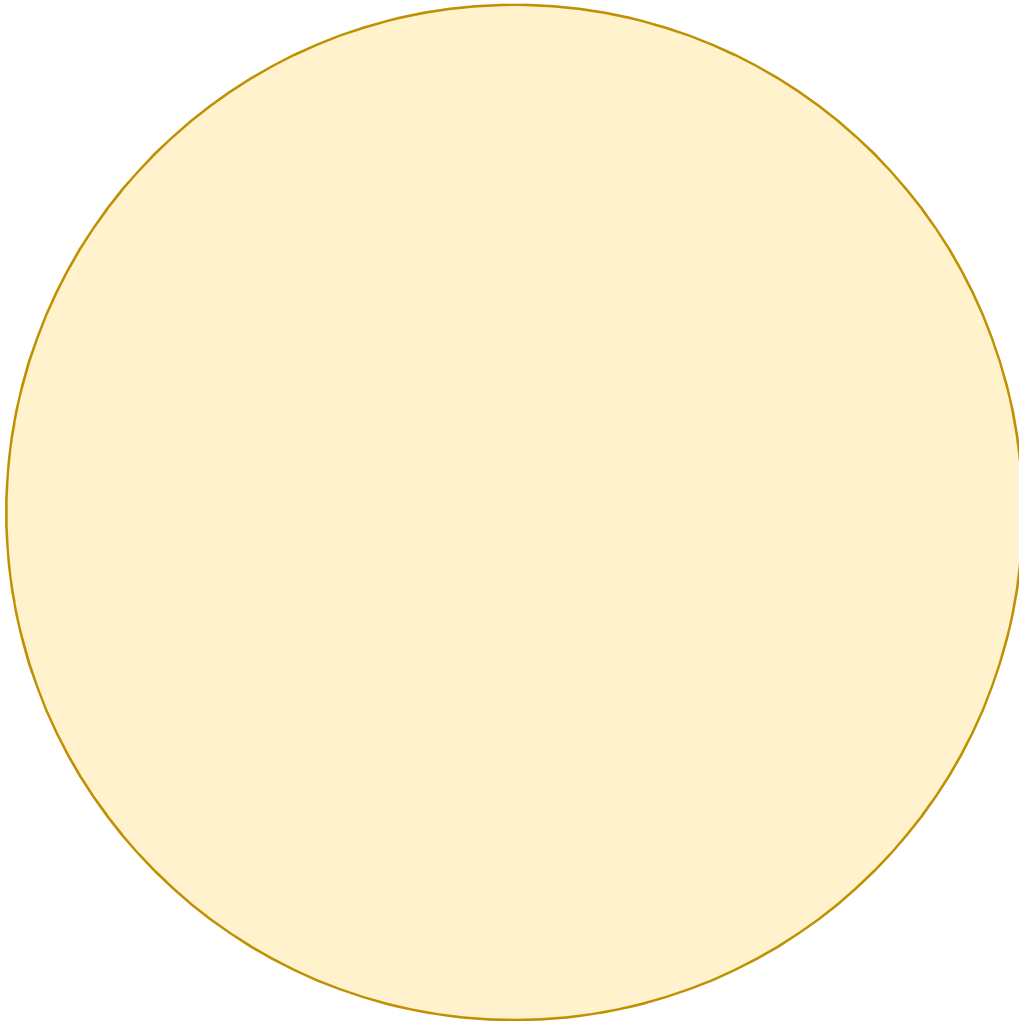
## Setting goals & self-evaluation

Name:

Divide the following circle diagram into sections based on what of the following general goals you will painottaa most in your own työskentely. Below, you have room to fill in your own, more detailed personal goals regarding the course, and what you plan to do to achieve those goals.

### General goals of the course:

- Gaining confidence in reading skills in a foreign language
- Improving communication skills through discussions
- Learn about uses of figurative language
- Revise grammatical concepts through reading authentic material



**Name at least four goals you have for this course (use the above as help, but make them more detailed)**

1.

2.

3.

4.

**How will you achieve these goals?**

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**Self-evaluation (at the end of course)**

**What did you learn during the course?**

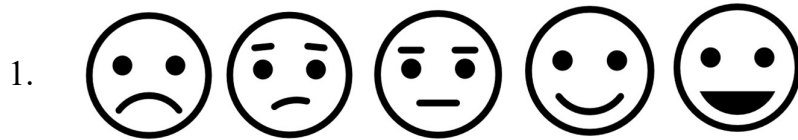
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Looking back on your goals, how well did you end up achieving them (colour in the right face)? Are you satisfied? Justify your opinion shortly.



Is there something you could have done more/better to better achieve your goals?

Comments regarding the course?

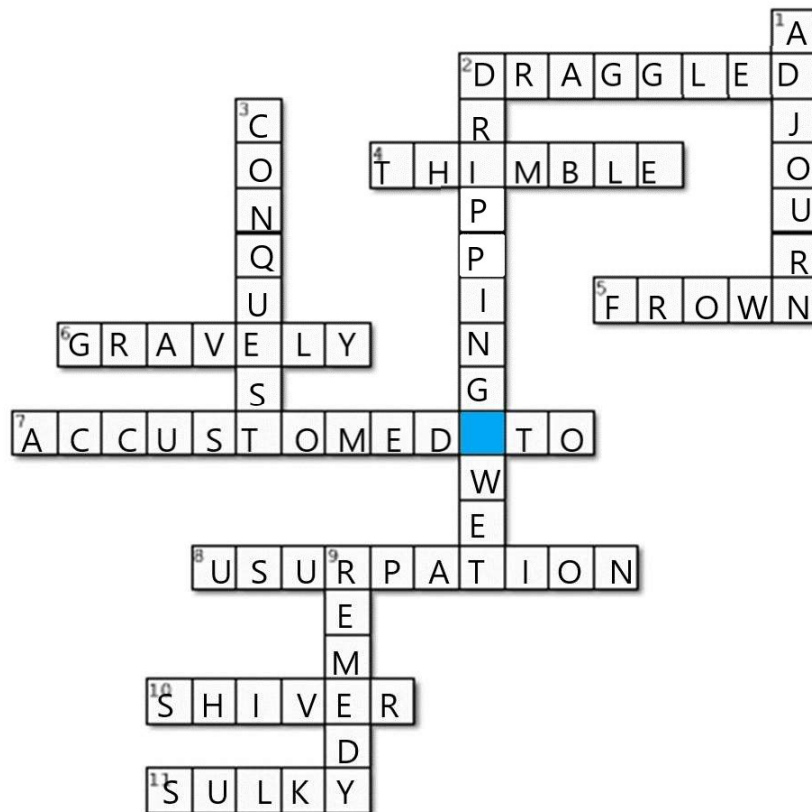
## Answers for homework sheets

HW sheet 1: 1a,2c,3b,4a,5b,6a,7c,8d,9a,10c

HW sheet 2: hävetä, vuodattaa, kipitystä, nopeasti, kävelemässä ripeästi eteenpäin, ohuet hansikkaat, raaka, vilistää pois, omituista, kiharoilla, käheältä, pienessä, puhkeaa, pikaisesti, omiin kyyneliinsä, ymmärtää, uivat

HW sheet 3:

1.

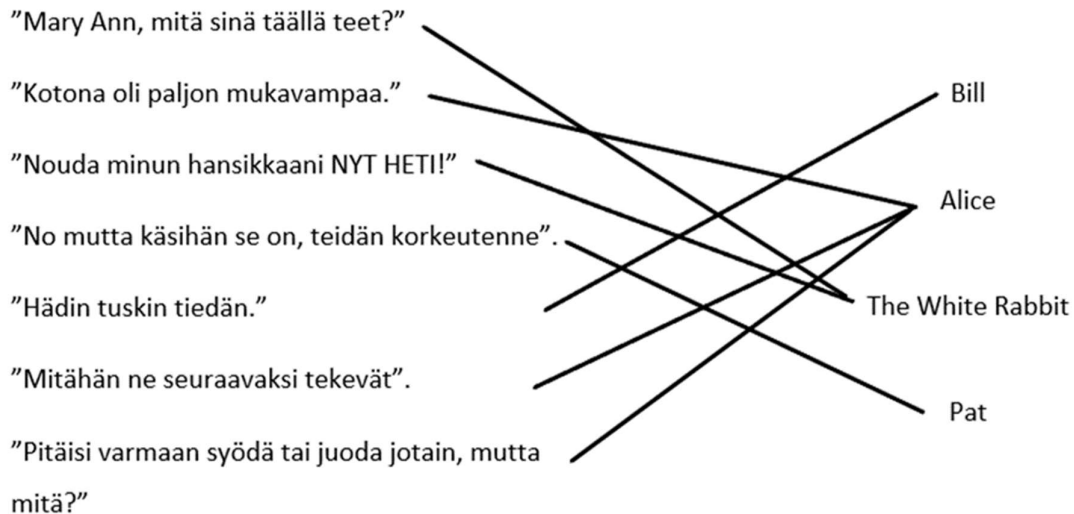


2.

1. All the animals were dripping wet.
2. Their feathers were draggled
3. Lory the owl was feeling sulky
4. The mouse was frowning
5. Even before William the Conquer, the English were accustomed to conquest and usurpation.
6. The animals were shivering for they were struggling to get dry.

7. The animals thought the meeting should adjourn.
8. They decided to try remedies that were more energetic.
9. The dodo spoke very gravely.
10. The animals presented Alice a thimble as a reward for the caucus-race.

HW sheet 4:



HW sheet 5: Example answers:

- 1: Why did Alice find it hard to answer the caterpillar's question of who she was?
- 2: Why wasn't she feeling herself?
- 3: Was Alice's recitation of the poem good?
- 4: What size did Alice claim wanting to be?
- 5: Which side of the mushroom would make her grow?
- 6: What did the bird mistake Alice as?
- 7: What was the pigeon afraid of?
- 8: How tall was Alice at the end of the chapter?

HW sheet 6: example answers

1)an invitation, 2) croquet, 3) go inside, 4) it was a Cheshire cat and they always grinned, 5) know much, 6) was howling/howled/cried, 7) took the baby with her, 8) a pig, 9) trotted/ran, 10) Cheshire-Cat, 11) grinning, 12) March Hare, 13) Hatter, 14) former/latter/March Hare's.

HW sheet 7: Answers: d & g are incorrect; while the correct order is b, c, l, k, j, h, i, e, f, a

HW sheet 8: Answers: 1S,2S,3S,4D,5S,6S,7D,8D,9D,10S

HW sheet 9:

A -ANSWERS:1a, 2b, 3c, 4c, 5d, 6b, 7a, 8d, 9b, 10a

B -ANSWERS: 1a, 2c/d, 3b, 4d, 5a, 6a/b, 7c, 8a, 9b, 10d

Right order: B1, A1, A2, A3, B2, A4, B3, B4. A5, B5, A6, B6, A7, B7, A8, B8, B9, A9, A10, B10

HW sheet 10: own questions, no prepared answers

HW sheet 11:

1. recover – toipua, parantua: e.g.; p.132, part of narrative, about Mock-Turtle recovering his voice
2. quadrille – katrilli (tanssi): p.132, Mock-Turtle, as he tells about the dance
3. retire – jäädä eläkkeelle; vetäytyä, poistua: p.133, the Gryphon about the dance
4. somersault – kuperkeikka, voltti: p. 133, the Mock-Turtle about the dance,
5. caper- loikka: p.133, part of narrative describing the Mock-Turtles movement
6. tread – tallata: p.134, part of narrative describing the dance
7. porpoise – pyöriäinen (delfiini); p.135, in the song that goes with the dance
8. shingle – pare, paanu (pienet rantakivet): p.135, in the song that goes with the dance
9. whiting – valkoturska (kala): p.135, in the song that goes with the dance
10. blacking – lankkaus: p.138; Alice about her shoes
11. obliged – kiitollinen; velvollinen: p.139, Mock-Turtle, about porpoises
12. impatient – kärsimätön: p.140, in the narrative describing the Gryphon's manner of speech
13. timid – arka, säikky, epävarma: p.142, Alice in a poem about the Lobster
14. tremulous, - tärisevä, vapiseva: p.142 Alice in a poem about the Lobster
15. tremble – täristä, vapista: p.143, part of narrative describing Alice
16. disobey – kieltäytyä tottelemasta: p.143, part of narrative describing Alice
17. choke – tukehtua, tikahtua: p.144 part of the narrative describing the Mock-Turtle
18. tureen – liemikulho; p. 144 in Mock-Turtles song
19. dainty - herkku; siro, valikoiva: p.144 in Mock-Turtles song

HW sheet 12: forgetting, accidentally, trial, claims, mile, exclaims, verses, innocence, suddenly, queer

X Q T N A T J G P F P B K C D B S E X J  
 F I R P E W N I F T C A D H V O U L C Q  
 C B Z B L I W E F U F T C Z M F O B C C  
 X B L E D D I M T T M F X E K R L M I Y  
 K Q U A X Z U W A T M Y R V F H U E P S  
 I W E K C D Y O X V A S D E T R M R T I  
 T R U Q L K K A J T A P U D V G E T S O  
 T Y E L A T I H R U X T M Y E N R S A S  
 T D K W E Y K N L A Q A E I B G T L H L  
 E U S W T J I T G A N B R U I P I I N A  
 I K R G N I T I H W O C E X U T M L S G  
 Q Y Q E F Q X U Y S A D C S W G O D B A  
 B V S H E Q E B I F U D O M L T W A S O  
 Q C W Y C N W D E X Y K V E N G L I Q Z  
 P O G N Y R I R A N Y R E T I R E N Z C  
 J Q L H K N W Y V S E P R K J G N T L G  
 D S Q R A P L W S Y P H F S V G P Y Q V  
 D I P S J K P I W C U B A Y T Y G T D W  
 O E L L I R D A U Q Z M B R N E Y B M C  
 B R J U H D K P O R P O I S E O Q K G N

HW11 word search answers



## Word lists for all chapters

### Poem

leisurely – kiireetön; kiireettömästi  
 plied-> ply - käyttää  
 oars - aivot  
 vain – turha, hyödytön; turhamainen  
 pretence - teeskentely  
 imperious – määräilevä  
 edict - julistus  
 beast – elain, peto; villieläin  
 quaint – omalaatuinen, erikoinen  
 pilgrim - pyhiinvaeltaja  
 wither - kuihtua  
 wreath of flowers - kukkaseppele

---

### Chapter 1

waistcoat - liivi  
 peg – koukku, vaatenaula  
 cupboard - kaappi  
 tumble – kaatua, romahtaa, mennä nurin  
 latitude - leveysaste  
 longitude - pituusaste  
 curtsey - niiaus  
 doze off – torkahtaa, nukahtaa  
 earnestly - vilpittömästi  
 passage – käytävä, kulkuväylä  
 shrink - kutistua  
 currant – viinimarja

### Chapter 2

be ashamed – hävetä  
 shedding (shed) – vuodattaa, valuttaa  
 pattering (patter) – kipitys (kipittää)  
 savage – raaka, alkukantainen  
 kid-gloves – ohuet hansikkaat  
 scurried away – kipittää/vilistää pois  
 trotting along – kävellä ripeään tahtiin eteenpäin  
 burst - puhjeta  
 ringlet - kihara  
 grin – virnuilla, virnistää  
 hoarse - käheä  
 poky – pieni, ahdas  
 rapidly – nopeasti, pikaisesti  
 hastily – nopeasti, kiireisesti, hätäisesti  
 narrow – täpärä, kiperä

---

### Chapter 3

draggled – ryvettynyt  
 dripping wet – läpimärkä  
 sulky - mököttävä  
 accustomed to – tottunut/sopetunut johonkin  
 usurpation -luvaton vallanotto  
 conquest - valloitus  
 shiver – hytistä, täristä  
 frown – kurtistaa kulmiaan

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adjourn – siirtyä, lykkääntyä  
 remedy – apu, parannuskeino  
 thimble - sormustin  
 gravely – vakavasti

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### Chapter 4

looking-glass – peili  
 label -etiketti  
 uncork - korkata  
 hastily – nopeasti, kiireesti  
 altogether – kokonaan, täysin, kaikenkaikkiaan  
 inwards - sisäänpäin  
 presently – parhaillaan, kohta, pian  
 tremble – vapista, väristä, täristä  
 snatch – siepata, napata  
 shriek – kirkaista; kirkaisu  
 rumble – jyristä; jyrinä  
 cart-wheel - käärypyörä  
 scramble – kavuta, kömpiä, kompuroida  
 squeak – vingahdus; vikistä  
 feeble – heikko, vaimea  
 hedge - pensasaita  
 flustered - hermostunut  
 barrowful - kottikärryllinen  
 pebble - pikkukivi  
 coaxing – taivutteleva, maanitteleva  
 yelp – ulvahdus  
 thistle - ohdake  
 dodge - väistää  
 hoarsely - käheästi

faint – heikko, vaimea  
 buttercup - leinikki  
 brass – messinki

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### Chapter 5

hookah – vesipiippu  
 languid – veltto, rauhallinen, laiska  
 chrysalis – kotelo  
 temper – maltti, itsehillintä  
 melancholy – alakuloisuus; alakuloinen  
 limbs – raajat  
 ointment – voide, salva  
 suet – tali  
 content – tyytyväinen  
 rearing (rear) – nostaa pystyyn (itsensä)  
 piteous – sääliittävä  
 nibble – näykkä  
 immense – suunnaton, ääretön  
 a stalk - varsi  
 graceful – sulava  
 a zigzag – siksakki  
 serpent – käärme : the animal that ruined the garden of Eden  
 subdued – alistettu, tukahdutettu  
 crouch – kyyristyä, kumartua  
 entangle – sotkeutua  
 wit – nokkeluus, äly  
 venture – uhkayritys, seikkailu

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### Chapter 6

footman – hovimestari  
 livery – livree (hovimestarin työasu)

creep – ryömiä, mönkiä, hiipiä  
 knuckles - rystyser  
 entangle - sotkeutua  
 timidly – ujosti, arasti  
 uncivil – epäkohtelias, töykeä  
 peep – kurkistaa, vilkaista  
 graze - hipaista  
 dreadful – kamala, hirveä  
 stir – sekoittaa, hämmentää  
 howl – ulina, ulvonta  
 precious – arvokas, kallisarvionen  
 axis - akseli  
 abide – sietää, kestää  
 lullaby - kehtolaulu  
 toss – heittää, viskata  
 trot – ravata  
 giddy – pyörryksissä, pyörällä päästään  
 fig - viikuna  
 thatched - olkikattoinen

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### Chapter 7

dormouse – unikeko (hiirilaji)  
 indignant - närkästynyt  
 tone - äänensävy  
 curiosity - uteliaisuus  
 remark - huomio  
 raven - korppi  
 gloomily - synkästi  
 dreadfully -tavattoman, kamalan  
 the slightest – vähäisintäkään,  
 pienintäkään

contemptuously – halveksivasti,  
 ylimielisesti  
 twinkling - silmänräpäys  
 grand – suuri, mahtava  
 quarrel – riita, kina  
 mournful - surullinen  
 bawled – karjui, huusi  
 treacle - siirappi  
 a well - kaivo  
 triumphantly - voitoinriemuisesti  
 sulkily - yrmeästi  
 humbly - nöyrästi  
 consented – suostui

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### Chapter 8

behead - mestata  
 bow - kumartaa  
 unjust - epäoikeudenmukainen  
 anxiously – huolestuneesti, levottomasti  
 club - maila  
 oblong – pitkulainen, suorakaiteen  
 muotoinen  
 courtier - hoviherra  
 ornamented – koristeltu  
 merrily - iloisesti  
 knave – pelikorttien jätkä  
 crimson - purppuranpunainen  
 cushion - tyyny  
 procession - kulkue  
 decidedly - päättäväisesti  
 humble - nöyrä

execution - teloitus  
 hush – hys, hiljaa  
 frightened - pelästynyt  
 hedgehog - siili  
 ridge - harjanne  
 furrow - kyntövako  
 mallets - krokettimaila  
 tuck away - piilottaa  
 crawl - ryömiä  
 dispute - kiista  
 furious - raivostunut  
 quarrel – riita, kina  
 dreadful – kamala, hirveä  
 executioner - teloittaja  
 fade away – vaimeta, himmetä

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### Chapter 9

sweet-tempered - herttainen  
 vinegar - etikka  
 barley-sugar - rintasokeri  
 flock – kerääntyä  
 delay - viivästyminen  
 custody – huosta, säilö  
 mock-turtle – made up animal  
 sorrow - suru  
 sob - nyyhkiä  
 relief - helpotus  
 arithmetic - laskenta  
 ambition - kunnianhimo  
 distraction – levottomuus

uglification – made up word derived from ugly; apparently opposite of beautify

derision – pilkka

simpleton - tomppeli

beautify - kaunistaa

flapper – räpylä (turtle's limb)

seaography – made up word, but basically oceanography eli meritiede

drawling - venyttäminen

conger-eel - meriankerias

fainting in coils – made up word (mockery of painting in oils)

stiff - jäykkä

grief – suru

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### Chapter 10

recover – toipua, parantua

quadrille – katrilli (tanssi)

retire – jäädä eläkkeelle

somersault – kuperkeikka, voltti

caper- loikka

tread – tallata

porpoise – pyöriäinen (delfiini)

shingle – pare, paanu (pienet rantakivet)

whiting – valkoturska (kala)

blacking – lankkaus

obliged – kiitollinen; velvollinen

impatient – kärsimätön

timid – arka, säikky, epävarma

tremulous, - tärisevä, vapiseva

tremble – täristä, vapista

disobey – kieltäytyä tottelemasta  
 choke – tukehtua, tikahtua  
 tureen – liemikulho  
 dainty - herkkä; siro, valikoiva'

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### Chapter 11

assemble - kokoontua  
 tart - torttu  
 parchment - pergementti  
 jurors/jurymen - valamiehet  
 spectacles - silmälasit  
 muddle – sotku, epäjärjestys  
 slate - kivitaulu  
 verdict - tuomio  
 memorandum – muistio,  
 muistiinmerkintä  
 fidgeted - vääntelehti  
 eagerly - innokkaasti  
 dunce – typerys, hölmö  
 suppressed (suppress) – vaientaa,  
 nujertaa, tukahduttaa  
 melancholy - alakuloisuus  
 cross-examine - ristikuulustella

frown – kurtistaa kulmiaan  
 collar (verb) – ottaa kiinni, vangita  
 shrill – läpitunkeva, kimakka

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### Chapter 12

flurry of the moment – hetken tohinassa  
 tip over -kaataa kumoon  
 dismay – kauhu, tyrmistys  
 signify – olla väliä, merkitä  
 diligently – ahkerasti, huolellisesti  
 gaze – tuijottaa  
 overcome – selvitä  
 unfold – avata, levittää  
 mischief - pahanteko  
 obstacle - este  
 sixpence – kuuden pennyn kolikko  
 (vanha raha)  
 spread - levitä  
 triumphantly - voitonriemuisesti  
 inkstand - mustepullo  
 rippling - väreily  
 lowing of the cattle – karjan ammunta  
 riper years – vanhempina vuosina

## Word cards for warm up in Lesson 6

<b>hookah</b>	<b>vesipiippu</b>	<b>a sort of pipe, used in smoking</b>
<b>languid</b>	<b>veltto, rauhallinen, laiska</b>	<b>similar meaning as ‘peaceful’, or ‘tranquil’</b>
<b>chrysalis</b>	<b>kotelo</b>	<b>the inbetween form of toukka and butterfly</b>
<b>temper</b>	<b>maltti, itsehillintä</b>	<b>similar to ‘patience’</b>
<b>melancholy</b>	<b>alakuloisuus</b>	<b>similar meaning as ‘sadness’</b>
<b>limbs</b>	<b>raajat</b>	<b>a part of human’s or animals body; legs and arms</b>
<b>ointment</b>	<b>voide, salva</b>	<b>similar meaning to ‘lotion’ or ‘cream’</b>
<b>suet</b>	<b>tali</b>	<b>the fat in skin</b>
<b>content</b>	<b>tyytyväinen</b>	<b>similar meaning to ‘satisfied’</b>
<b>rearing (rear)</b>	<b>nostaa (itsensä) pystyyn</b>	<b>to pick oneself up (not figuratively, put physically)</b>
<b>piteous</b>	<b>säälittävä</b>	<b>same as ‘pathetic’ or ‘pitiful’</b>
<b>nibble</b>	<b>näykkiä</b>	<b>to eat very little parts of something</b>
<b>immense</b>	<b>suunnaton, ääretön</b>	<b>similar to ‘infinite’</b>
<b>a stalk</b>	<b>varsi</b>	<b>the part of any plant that is above the ground</b>
<b>graceful</b>	<b>sulava</b>	<b>similar to ‘smooth’</b>
<b>a zigzag</b>	<b>siksakki</b>	<b>a line that is not straight but goes back and forth in two directions</b>
<b>serpent</b>	<b>käärme</b>	<b>the animal that ruined the garden of Eden</b>

<b>subdued</b>	<b>alistettu, tukahdutettu</b>	<b>have something under one's control (by force)</b>
<b>crouch</b>	<b>kyyristyä, kumartua</b>	<b>to be in a bent position</b>
<b>entangle</b>	<b>sotkeutua</b>	<b>similar as 'get mixed up in something'</b>
<b>wit</b>	<b>nokkeluus, äly</b>	<b>similar to 'cleverness'</b>
<b>venture</b>	<b>uhkayritys, seikkailu</b>	<b>an risky undertaking</b>

*All in the Golden Afternoon*

All in the golden afternoon  
 Full leisurely we glide;  
 For both our oars, with little skill,  
 By little arms are plied,  
 While little hands make vain pretence  
 Our wanderings to guide.

Ah, cruel Three! In such an hour,  
 Beneath such dreamy weather,  
 To beg a tale of breath too weak  
 To stir the tiniest feather!  
 Yet what can one poor voice avail  
 Against three tongues together?

Imperious Prima flashes forth  
 Her edict "to begin it"—  
 In gentler tones Secunda hopes  
 "There will be nonsense in it!"—  
 While Tertia interrupts the tale  
 Not more than once a minute.

Anon, to sudden silence won,  
 In fancy they pursue  
 The dream-child moving through a land  
 Of wonders wild and new,  
 In friendly chat with bird or beast—  
 And half believe it true.

And ever, as the story drained  
 The wells of fancy dry,  
 And faintly strove that weary one  
 To put the subject by,  
 "The rest next time—" "It is next time!"  
 The happy voices cry.

Thus grew the tale of Wonderland:  
 Thus slowly, one by one,  
 Its quaint events were hammered out—  
 And now the tale is done,  
 And home we steer, a merry crew,  
 Beneath the setting sun.

Alice! A childish story take,  
 And with a gentle hand,  
 Lay it where Childhood's dreams are  
 twined  
 In Memory's mystic band,  
 Like pilgrim's withered wreath of  
 flowers  
 Plucked in far-off land.



## Character Development Chart (modified from Collie & Slater 1987:99)

### Chapter 1

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x

	<b>HIGH</b>	<b>LOW</b>
friendliness	_____	
self-confidence	_____	
sensitivity	_____	
curiosity	_____	
intelligence	_____	
loneliness	_____	

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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## Chapter 2

Where on the chart would you place Alice’s following characteristics based on the chapter you read at home? Mark your opinion with a x.

	HIGH	LOW
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice’s character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

---

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### Chapter 3

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x.

	HIGH	LOW
friendliness	<input type="text"/>	
self-confidence	<input type="text"/>	
sensitivity	<input type="text"/>	
curiosity	<input type="text"/>	
intelligence	<input type="text"/>	
loneliness	<input type="text"/>	

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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**Chapter 4**

Where on the chart would you place Alice’s following characteristics based on the chapter you read at home? Mark your opinion with a x.

	<b>HIGH</b>	<b>LOW</b>						
friendliness	<table border="1"><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr></table>							
self-confidence								
sensitivity								
curiosity								
intelligence								
loneliness								

What do you base your evaluation of Alice’s character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

---

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**Chapter 5**

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x

	<b>HIGH</b>	<b>LOW</b>
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

---

---

---

**Chapter 6**

Where on the chart would you place Alice’s following characteristics based on the chapter you read at home? Mark your opinion with a x.

	<b>HIGH</b>	<b>LOW</b>
friendliness	-----	
self-confidence	-----	
sensitivity	-----	
curiosity	-----	
intelligence	-----	
loneliness	-----	

What do you base your evaluation of Alice’s character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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What if Alice had been Arthur instead? How would rate the character then? Would your opinions about the character be different?

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**Chapter 7**

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x.

	<b>HIGH</b>	<b>LOW</b>
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?


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**Chapter 8**

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x.

	<b>HIGH</b>	<b>LOW</b>
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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## Chapter 9

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x.

	HIGH	LOW
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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**Chapter 10**

Where on the chart would you place Alice’s following characteristics based on the chapter you read at home: Mark your opinion with and x

	<b>HIGH</b>	<b>LOW</b>
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice’s character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

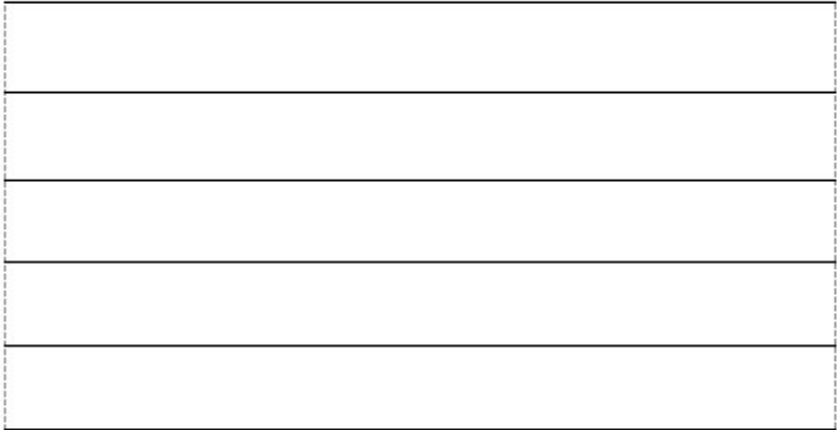
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**Chapter 11**

Where on the chart would you place Alice's following characteristics based on the chapter you read at home? Mark your opinion with a x.

	<b>HIGH</b>	<b>LOW</b>
friendliness		
self-confidence		
sensitivity		
curiosity		
intelligence		
loneliness		

What do you base your evaluation of Alice's character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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## Chapter 12

Where on the chart would you place Alice’s following characteristics based on the chapter you read at home: Mark your opinion with and x

	HIGH	LOW						
friendliness	<table border="1"><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr><tr><td> </td></tr></table>							
self-confidence								
sensitivity								
curiosity								
intelligence								
loneliness								

What do you base your evaluation of Alice’s character on? Why did you choose these particular answers? Where in the chapter do you base your opinions on?

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Now at the end, looking at your notes and opinions from before, how do you feel about Alice’s character development? Do you think she has grown?

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### Lewis Carroll – reading exercise

A) Read the following sentences out loud to your partner. They have the list of words missing, and they will choose the right one to fill the sentence. Your partner has their own sentences as well, and you have the list of words for those. Take turns in reading and filling the sentences.

1. Lewis Carroll's \_\_\_\_\_ name was Charles Lutwidge Dodgson.
2. In addition to being a writer, he was a \_\_\_\_\_ and photographer.
3. He lived, studied and taught in \_\_\_\_\_ for 26 years.
4. He knew a girl named Alice in Oxford, but he always denied her being an \_\_\_\_\_ for Alice's character in his books.
5. The story for *Alice's Adventures in Wonderland* got its' start on a \_\_\_\_\_ trip.
6. Dodgson's mathematical and \_\_\_\_\_ interests are visible in his writing, for example in *Alice*.
7. He also invented a form of brain \_\_\_\_\_ called 'word ladder'.
8. He is \_\_\_\_\_ in Guildford southwest of London.

Now that you have read them all, create a coherent summary text of Lewis Carroll from these sentences together with your partner.

### Words missing from B-list of sentences

old  
 memorial stone  
 Cheshire  
 fantasy  
 poetry  
 early  
 abroad  
 death

### Lewis Carrol Reading exercise

B) *Read the following sentences out loud to your partner. They have the list of words missing, and they will choose the right one to fill the sentence. Your partner has their own sentences as well, and you have the list of words for those. Take turns in reading and filling the sentences.*

1. Dodgson lived to be quite \_\_\_\_\_, in his time; he was 65-years-old when he died.
2. Dodgson was born in \_\_\_\_\_, in northern-west of England, before moving to Yorkshire with his family.
3. He was known for his word play, logic and \_\_\_\_\_ in his writing.
4. He wrote \_\_\_\_\_ from a young age.
5. He invented the \_\_\_\_\_ version of Scrabble, as well as a number of other games.
6. His only known travel \_\_\_\_\_ was to Russia in 1867.
7. At the time of his \_\_\_\_\_, Dodgson was staying with his sister in Guildford.
8. There is a \_\_\_\_\_ dedicated to him in the Poet's Corner of Westminster Abbey.

*Now that you have read them all, create a coherent summary text of Lewis Carroll from these sentences together with your partner.*

### Words missing from A-list of sentences

real	boating
mathematician	logical
Oxford	teaser
inspiration	buried

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