CUTTING EDGE

Using the media to enrich the teaching of oral skills

Master's thesis

Hanna Lillimägi and Laura Wetzell

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty	Laitos – Department
Humanistinen tiedekunta	Kielten laitos

Tekijä – Author	
Hanna Lillimägi ja Laura Wetzell	

Työn nimi – Title	
CUTTING EDGE Using the media to enrich the teaching of oral skills	

Oppiaine – Subject	Työn laji – Level
Englanti	Pro Gradu-tutkielma

Aika – Month and year	Sivumäärä – Number of pages
Toukokuu 2011	169 sivua

Tiivistelmä – Abstract

Vaikka suullisen kielitaidon opetus on saanut huomiota osakseen, jää se usein muiden kielitaidon osa-alueiden varjoon. Oppikirjoissa olevat suulliset harjoitukset eivät aina motivoi oppilaita luontevaan keskusteluun, josta syystä heille on tärkeää tarjota mahdollisuuksia käydä mielekkäitä, ajatuksia herättäviä keskusteluja. Teknologian käyttö luokkahuoneessa on myös pinnalla oleva puheenaihe, jonka hyödyntämiseen ei opettajille kuitenkaan ole tarjottu tarpeeksi käytännön välineitä.

Tämän oppimateriaalin pyrkimyksenä on kuroa kiinni kuilua, joka voidaan nähdä koulun ja oppilaiden jokapäiväisen elämän välillä. Tarkoituksena on nykyaikaistaa suullisen kielitaidon opettamista sekä luoda luokkahuoneeseen autenttisempaa oppimisympäristöä, tarjoamalla konkreettisia keinoja median monipuolisten mahdollisuuksien hyödyntämiseen.

Oppimateriaali on suunniteltu lukion kolmannen vuoden oppilaiden valinnaista kurssia varten, jota pystyy kuitenkin hyödyntämään muillakin englannin tunneilla. Oppimateriaali koostuu 15:sta eri aihepiiristä, jotka käsittelevät sekä viihdyttävämpiä että yhteiskunnallisesti tärkeitä aiheita. Jokainen tunti sisältää erilaisia keskustelutehtäviä, joiden lähtökohtana on herättää oppilaiden mielenkiintoa monipuolisten mediasisältöjen avulla.

Asiasanat – Keywords oral skills, the media, motivation, YouTube, teacher's role, supportive learning environment, fluency, authenticity, material package

Säilytyspaikka – Depository Kielten laitos

Muita tietoja – Additional information

TABLE OF CONTENTS

MATERIAL PACKAGE

1 INTRODUCTION

Since the globalizing world and changes in society set certain demands on Finnish education, schools are expected to meet the demands by adapting to today's societal surroundings. However, in some parts of education schools have yet failed to keep pace and consequently, this has resulted in a gap between the school and the everyday lives of young people. One of the core starting points of this study was to respond to the call of time and provide language teachers a material that aims to narrow the gap.

In Finnish society, the English language plays a very visible role. Leppänen et al. (2009: 15) note that besides the need for English in international settings, people in Finland tend to use English in such situations where one could just as easily use Finnish. In their (2009: 65) study, 97 % of the respondents stated that Finnish youngsters should be able to use English. Moreover, they (2009: 107) found that 71 % of the respondents between the ages 15–24 want to appear fluent in English. On account of this, the teaching of oral skills should be more highlighted.

Actually, the teaching of oral skills has gained more and more attention, especially in upper secondary schools where some improvements to promote oral skills have already been made. For example, the English voluntary oral skills course has been added to the curriculum and a voluntary oral skills proficiency exam has been incorporated into the Matriculation Examination that has previously only evaluated other linguistic skills. The problem could, however, lie in the fact that since the exam is voluntary, oral skills still remain the most neglected linguistic skill.

Addition to the previous, communicativeness in language classrooms is many times forgotten and the teaching and learning of oral skills tend to be unnatural and unpleasant. Without a doubt, teachers cannot offer a totally authentic environment for language learning but they can, however, make the learning environment more relaxed and practical. When practising oral skills, students should be able to use the language as naturally as possible, without timidity. It is generally known that even though Finnish

students have a lot of knowledge of English, they often experience speaking a bit frightening and are not confident enough to use it in language classrooms or in real-life.

In the next short extracts, upper secondary school students share their thoughts concerning the learning of oral skills and the use of the media in teaching. The extracts below demonstrate that the present way of teaching oral skills does not completely meet the needs of the students. Additionally, they show both the enthusiasm the students have for learning oral skills and that more focus should be given to the way oral skills are taught. Moreover, they illustrate that the utilization of the media could offer the now lacking relevance to language teaching. The extracts are translated from Finnish.

> "Modern society is so international that the ability to speak fluent English is necessary and therefore I would like to learn to speak more fluently and gain more self-confidence."
> "I feel that oral skills are more important than grammar because one does not have to know perfect English to get understood."
> "I would like to get over the threshold for speaking; many times when speaking in a foreign language I feel insecure, and mainly that is because of mistakes."
> "I don't feel that there is enough practising of oral skills, or when there is, the topics feel somewhat irrelevant."
> "I would like the conversation topics to be closer to my own life and that there would not only be presentations in front of the class. I would feel safer when talking in groups."
> "Using the media in teaching would be a good idea because different kinds of videos and humour in general make the learning easier and more fun. It would bring studying closer to 'real-life' and therefore increase motivation."

Taking the previous into consideration, the present material package is created to respond to the above mentioned deficiencies. The material is designed for the upper secondary school, and more precisely for third-year students. One of our objectives is to create a learning environment where students would feel relaxed and safe to speak in a foreign language. In addition, we aim to encourage students to use their already existing language resources without constantly concentrating on grammatical aspects. That is, we want to draw attention away from errors and highlight 'natural' discussion between the students. The most important thing, then, is communication. Moreover, the topics and tasks in the material are designed to be relevant and interesting, where the media is in a central role in creating motivating task content. In summary, "the emphasis is on

what students can do rather than on what they cannot, and the language that they use proceeds from their needs, wishes and interests as far as possible in the school situation" (Brumfit 1985: 22).

There can be previous research found concerning the teaching of oral skills. For example, Rovasalo (2008) created a teaching material where suggestopedy and cooperative learning were used as a base in practising oral skills. In addition, Huohvanainen (2001) designed a course with the aim to promote oral skills through process drama. However, such teaching materials where the media is systematically used in teaching English oral skills have not yet been created. Even though most schools have already purchased technology equipment, there is a clear shortcoming of materials that encourage the utilization of the media in classrooms.

In view of the previous, the aims of the current material package are the following:

1. To see the learner as a whole person.
2. To emphasize the teacher's role in the classroom.
3. To create a relaxed and safe learning environment.
4. To use the media as a link in building a bridge between the school and students' everyday lives, i.e. to offer relevance to language learners by means of the media.
5. To practise oral skills with the emphasis on genuine interaction.
6. To promote pair and group work.
7. To respond to the call of time by creating an up-to-date material that puts the technological possibilities in language classrooms into use.

The theoretical framework of this study consists of three chapters. First, chapter 2 presents the pedagogical frame of the material package. More specifically, the humanistic approach, the diversity of the teacher's role and some motivational factors in relation to teaching oral skills are discussed. Second, chapter 3 addresses the gap between the school and the everyday lives of young people, and in order to narrow this gap, it presents the media as a link. Furthermore, the utilization of authentic materials in the classroom, such as videos, pictures, music and specifically YouTube, are examined. Last, chapter 4 focuses on oral skills. The different approaches and methods are introduced and speaking is viewed as a diverse skill. Then, challenges in teaching oral

skills are taken into consideration. After the theoretical framework, chapter 5 discusses the aims of the material package. The chapter demonstrates the need for a new kind of a material, presents the target group and describes the content of the material.

2 PEDAGOGICAL FRAME FOR THE MATERIAL PACKAGE

In this chapter, the pedagogical aspects relevant to our material are illustrated. First, since one of our aims is to integrate the student perspective into the teaching of English and also to highlight the role of the teacher, we present the humanistic learning theory as a baseline for the material. Second, the diversity of the teacher's role is examined in more detail from different viewpoints. Third, the different aspects in creating motivation for students are discussed.

2.1 Humanistic learning theory

The term humanism is challenging to explain because it can refer to a number of things. In this thesis, however, the term humanism is regarded as a learning theory attached to language learning and teaching. According to Williams and Burden (1997: 30), the humanistic approach emphasizes the importance of the learner's inner world. Brumfit (1985: 79) explains that in the humanistic way of language teaching the teacher must see the learner as a whole person instead of focusing only, or mainly on intellectual aspects. Williams and Burden (1997: 30) expand the definition by adding that in general, the approach focuses on humane development by giving a central role to personal thoughts, feelings and emotions. They say that if one is interested in understanding the learning process as a whole, these are essential aspects that can be, however, many times ignored. Rogers (1969, as quoted by Williams and Burden 1997: 35) states that significant learning only takes place when the learner can attach something personal to the matter being taught and is also able to act as an active participant. Therefore, learning that includes both feelings and cognition is most likely to be permanent and holistic.

Williams and Burden (1997: 35–37) say that in the humanistic approach the role of the teacher is very important. The teacher should both see students as individuals with

personal needs and to be able to convey warmth and empathy in order to create a safe learning environment. Consequently, when striving for good learning results, the approach highlights the learning environment as a whole, and aims to support feelings of safety and to diminish the feelings of anxiety.

Brumfit (1985: 79, 84) notes that even though humanism has set a strong foothold in language teaching it has not escaped criticism. Firstly, the approach has been criticized for being too vague and general a theory when it comes to language learning and teaching. Secondly, in spite of the fact that many teachers underwrite the main ideas of the humanistic approach, some arguments have risen when the question is about the role of the teacher as well as about the most appropriate means for achieving humanistic goals in teaching. Thirdly, because in the humanistic approach the relationship between the teacher and the learner is crucial, it requires a great deal from the teacher to understand the learner as a whole. A good teacher defined from the humanistic point of view possesses internal motivation and sensitivity. Having said this, the humanistic approach entails limitations because it requires internal features from teachers. On account of this, Brumfit says that it would be unreasonable to think that all teachers have similar resources for success straight away. However, there can be improvement through experience if teachers see their personal growth as a process and give attention to reflection.

Despite the criticism, the humanistic approach contains many, especially two, relevant aspects regarding our teaching material. First, it is important to see students as whole persons, taking both their in and out-of-school experiences into account. Second, the significance of the role of the teacher as a facilitator and a creator of a safe learning environment is emphasized. In the next section, the importance and diversity of the teacher's role is discussed more specifically.

2.2 Diversity of the teacher's role

Nunan (1989: 79) defines a *role* as a concept that "refers to the part that learners and teachers are expected to play in carrying out learning tasks as well as the social and interpersonal relationships between the participants". Nunan (1989: 87) also adds that the roles of the teacher and students are complementary in many ways. The role of the students always affects the role of the teacher and vice versa. In addition, the findings of the study conducted by Huuskonen and Kähkönen (2006: 131) show that the teacher's attitude and personality play an important part in the classroom, since they do not only affect the content being taught but also the attitudes of the students.

According to Hedge (2000: 67), even though there is a slight shift in focus from a teacher-centred to a more learner-centred classroom, the teacher's role is still important. Mishan (2005: 243) also points out that learner autonomy does not mean that the role of the teacher is invisible but instead, the teacher is responsible for the control and guidance in the classroom even if s/he is more at the background. Dörnyei (2001: 78–80) furthermore highlights that it is the teacher's responsibility to present tasks in a motivating way because good task instructions raise students' expectations and appetite for learning.

Regardless of the fact that our material package emphasizes a learner-centred view, the teacher's role is very visible. The teacher should be the one who organizes different activities, clearly grounds the base for discussion and encourages students to use English as much as possible. The teacher is the authority figure in the classroom and should create a supportive atmosphere for learning. More emphasis is put on these factors than in a regular upper secondary school language class.

What is more, one of the most important components related to the teacher's role is that s/he is responsible for creating a cohesive learner group. Dörnyei (2001: 43) defines a cohesive learner group as "one which is 'together'; in which there is a strong 'we' feeling; and which students are happy to belong to". He (2001: 43) adds that "cohesiveness refers to the members' commitment to the group and to each other". In

addition, he notes that students' motivation usually increases in cohesive groups. In order to obtain the goals of our material, students should be able to feel as important members of the learner group.

Additionally, Dörnyei (2001: 32–34) says that the teacher's own enthusiasm plays an essential role in the classroom and it is important that the teacher is willing to show his or her passion instead of hiding it. Strong emotions seem to be contagious and, therefore, the teacher embodies the class spirit. He further brings out the fact that if the teacher is willing to show commitment towards the students, there is a good chance that the students will do the same. With this in mind, one could say "that almost everything a teacher does in the classroom has a motivational influence on students" (Dörnyei 2001: 32).

The importance of the teacher's role as a protector of learners' self-esteem and self-confidence has to be recognized as well. Dörnyei (2001: 86–87) points out that concepts such as self-confidence and self-esteem are very complex. Nevertheless, when it comes to creating a safe learning environment, he regards the teacher's role as crucial because it allows the learners to focus on the most essential part: learning. He continues by adding that 'self-' issues in general are particularly sensitive areas in primary/secondary schools because of the developmental phase of the students. Behind the 'cool' faces there can be a lot of insecurity.

Actually, according to Dörnyei (2001: 97–98), the main social arena in students' everyday lives is school and their most important reference group is their peers; therefore, failure in the classroom causes both personal disappointment as well as public embarrassment. Because of this, students try to build up and uphold a positive social image. In our opinion, Dörnyei makes an important acknowledgment by emphasizing not only the academic but also the social impact of the school environment. We want to point out that students can experience speaking as a public performance every time they open their mouths. As a result, these feelings and assumptions can stand in the way of the advancement of oral skills.

Dörnyei (2001: 40) states that language learning is one of the most face-threatening subjects in schools because students are 'forced' to use a language of which they have limited knowledge. Moreover, he brings up the fact that possessing a language that is not one's own mother tongue requires a set of skills such as pronunciation, intonation, grammar and content. In speaking, students are expected to pay attention to all of these skills at the same time. Consequently, this creates pressure and feelings of inadequacy especially for those who are already lacking strong personal identity. Furthermore, he points out that in the language classroom students need to take considerable risks when they want to produce something in the target language.

Moreover, Dörnyei (2001: 93) points out that the fear of making mistakes is one of the major factors causing language anxiety. He adds that sometimes teachers underestimate the power of this fear and do not realize that students are often determined to stay silent rather than take a risk of saying something incorrect. He continues to say that even if the teacher's intensions of correcting errors are good, this can result in a quiet classroom. Still, it is necessary for teachers to make corrections but it is important to pay attention to the way it is done (see section 4.1). Nikula (2008: 66) points out that instead of focusing on the correct forms and grammar in spoken language, teachers should be encouraging and supporting students primarily just to communicate.

Salo-Lee (1991: 14) brings up a concern of teachers developing certain *mistake sensitivity* over time, since the correction of mistakes is considered to be their duty. In contrast to mistake sensitivity, Dörnyei (2001: 41) encapsulates our idea by introducing a concept called *the norm of tolerance* that should be prevailing in a supportive classroom. Consequently, students should be encouraged to take risks and know that they will not be embarrassed or criticized in case they make an error. We realize that this may not be completely achievable with every student due to personality differences but it is something teachers should aim for.

With our material, we want to reduce the feelings of risk taking and make the atmosphere as relaxed as possible so that students could aim their energy towards communication and concentrate on getting the meaning through. We believe that after

the bridge of fear is crossed, the other components of language, such as pronunciation and fluency, can improve as a by-product. All in all, Dörnyei (2001: 40) presents a straightforward solution which is also a common agreement among motivation researches: "We need to create a pleasant and supportive classroom atmosphere". In the next section, motivational factors concerning language learning are examined in more detail.

2.3 Creating motivation for students

According to Gardner (1985: 6), language courses differ to some extent from other subjects like history, for example, because it involves aspects of the student's own culture. He continues to explain that when studying history, the issues and historical events presented are usually attached to one's own cultural perspective. In contrast, when studying languages, students face material from another culture. Language learning is not just about learning words, sounds and grammatical principles; instead, it should be noted that these aspects are parts of another culture. He emphasizes that in teaching, the cultural aspect should be taken into account because it functions as a motivation increaser and can, thus, have a significant share in the learning results.

According to Nyyssölä (2008: 40), the media has a central role in the construction of youth identity as well as in the general formation of the social and cultural worldview. He (2008: 93) adds that the global youth culture, tightly connected to the media, enables learning about different cultural phenomena and habits. Moreover, the power status of English does not solely rest on the media and popular culture but also on economy, politics and science (Held and McGrew 2002: 34). It is generally recognized that oral and communicational skills in the English language require knowledge and awareness of the culture itself. With the help of the media in the classroom it is much easier for the students to be authentically in touch with the culture. We believe that by bringing current topics and a piece of their everyday life into the classroom, the threshold for speaking in English will not be so high anymore because there is a cultural and social background to lean on to (see chapter 3).

Dörnyei (2001: 9, 23) points out that there has been a lot of discussion concerning student motivation in language learning. Motivation as such is a broad concept that frequently functions as an umbrella-term involving a wide range of different factors. He adds that the research done is mainly directed to researches rather than to those who actually teach. This results in a gap between theory and practice because often the research results are too vague and do not meet the expectations of the teachers in need for practical guidance. Dörnyei (2001: 25–26) says that instead of concentrating on vague motivational definitions, the best motivational intervention could be achieved with the improvement of the quality of teaching. Our teaching material concentrates on responding to this need. In order to improve the quality of teaching, one of the main requirements, in our opinion, is to meet the needs of the students. In our material, it can be seen from the choice of topics and the incorporation of the media.

Furthermore, Gardner (1985: 10) defines motivation as a combination of "effort plus desire to achieve the goal of learning the language plus favourable attitudes toward learning the language". He explains the definition by saying that motivation refers to the extent to which the student works or endeavours to learn the language and has a certain desire to do so. He remarks that effort alone does not represent motivation. For example, a student can try to do something in the classroom without actually striving for a goal. This it is not considered, according to Gardner, true motivation. He gives a good example of this: "Many of us may want to be millionaires, but if this desire is not associated with a concomitant effort to achieve the goal we are not really motivated to become millionaires" (Gardner 1985: 11).

The previous views can be paralleled to our material because in order to achieve fluency in a foreign language, a true motivation and strive from students are required. Fluency, similarly to the desire of becoming a millionaire, as presented by Gardner, is not obtainable if a person is not willing to make a genuine effort to achieve it. Simply put, fluency requires willingness to practise speaking and therefore, one is not able to become fluent unless one really wants to. Gardner (1985: 11) sums up vigorously what is needed to reach motivation in language learning: "When the desire to achieve the goal

and favourable attitudes toward the goal are linked with the effort or the drive, then we have a motivated organism".

In addition, Dörnyei (2001: 41) introduces a motivational tool that is frequently ignored in theoretical writings on motivation but is still a very important mood setter in the classroom: humour. He adds that the essence of having humour in the classroom is not about the teacher cracking hilarious jokes one after another. Instead, upholding a general relaxed attitude and especially having a positive, even a bit self-ironic stance on the fact how seriously we have a tendency to take ourselves. In our material, humour is essential and apparent. By attaching humour to the activities we want to lighten the mood and relax the atmosphere in general. The share of humour in our material can be seen, depending on the topic, in the YouTube clips we have chosen as well as in the implementation of the tasks. Humour is not only meant to be linked through the tasks though, instead, the teacher's own willingness to attach humour to the lessons is very important, as also Dörnyei pointed out.

All in all, with our material, we aim to attach and bring alive the words enjoyable and inspiring in practice. Dörnyei (2001: 72) says that learning does not have to be boring. He adds that many teachers have a common belief that when talking about hard work, learning itself has to be somehow serious. In contrast, when learning is enjoyable there is a doubt of its significance. Dörnyei (2001: 73) supplements the previous by saying that it is quite easy for teachers as well as for students to settle into familiar routines which can, then, simply turn into a monotonous 'daily grind'. In our opinion, this is a common phenomenon in schools that, however, should be avoided.

To sum up, chapter 2 has introduced the pedagogical frame for our teaching material. It presented the humanistic learning theory as a baseline and highlighted holistic views in education. Discussion of supportive learning environment and some motivational factors demonstrated the importance and diversity of the teacher's role in the classroom. Furthermore, the significance of seeing students as whole persons was emphasized.

3 UTILIZING THE MEDIA IN TEACHING

This chapter discusses the need to narrow the gap between the school and the everyday lives of young people, and presents the media as link between them. In addition, we will view the benefits of authentic materials and the utilization of the media, YouTube in particular.

3.1 The gap between the school and the everyday lives of young people

Kohonen (1998: 25) points out that educational teaching can never occur in a social vacuum and therefore, school faces the same changes as society. It is thus important for schools to meet the demands of the ever changing surroundings. Buckingham (2003: 32) states the following: "While the social and cultural experiences of children have been dramatically transformed over the past fifty years, schools have signally failed to keep pace with change". Hence, there is a widening gap between students' everyday lives and the educational emphases. Moreover, Luukka et al. (2008: 25) state that it is important not to separate informal and formal learning environments. This is a fact that we consider to be one of the starting points of our material package.

Brophy (1998, as quoted by Dörnyei 2001: 63) states that the curricular topics of most schools are primarily chosen on the basis of what society believes students need to learn, instead of actually trying to improve the materials through the student perspective. Dörnyei (2001: 63) clarifies that students will not be motivated to learn unless they see the material worth learning. In our opinion, this is especially essential when practising oral skills because people in general are not enthusiastic to talk about matters that do not interest them, not to mention doing this in a foreign language. A genuine and inspiring communicational situation only arises if the topic evokes emotions, opinions or ideas. Furthermore, activities should offer students opportunities to use personalized language, since it means more to them and is thus, easier to remember in future communicational situations (Hedge 2000: 274).

Starko (2010: 181) points out that the lessons teachers plan should somehow be in relation to students' lives. It is therefore important to offer students relevant topics in addition to the ones that already exist in textbooks. She (2010: 181) further mentions a need for "a balance between traditional academic content and aspects of contemporary culture". Taking this into consideration, we do not suggest that all the topics already incorporated in textbooks are too unattached to students' personal lives and that we should completely abandon them. Instead, the topics could be modified to be more intriguing, especially when considering speaking activities. Broadly speaking, this viewpoint seeks to benefit from students' already existing knowledge and interests. As a result, with our material we want to utilize the benefits of the media and build a bridge between the school and students' everyday lives.

Luukka et al. (2008: 22) further point out that as the presence of the media is growing and affecting people's ways to communicate, language teaching should take on new directions. Actually, Meskill (2002: 62) brings up the fact that even though language textbooks have enormously improved in the past two decades, the characters, topics and events do not reach the reader's emotional side like a popular song, for example. Meskill adds that in order to internalize the culture of the target language, students should be able to identify themselves with the presented topics and characters. Because of the possibilities offered by the media and technology, one can attach the emotional side to language learning that has too long been lacking in language textbooks. In our material, the tasks are designed so that before starting discussions, emotions are evoked by the incorporation of the media.

Overall, McCombs and Whisler (1997: 38, as quoted by Dörnyei 2001: 62–63) make an essential point on the matters mentioned above: "Educators think students do not care, while the students tell us they do care about learning but are not getting what they need." Indeed, according to Dörnyei (2001: 63), one can only try to imagine how demotivating it can be for students if they are 'forced' to learn something they cannot see the point of because the materials used do not have any relevance whatsoever to

their lives. However, he points out that such an experience is sadly much more typical than people are aware of.

In the next section, the media is presented as link when trying to narrow the above discussed gap. Additionally, the possibilities that the media offers to language teaching are viewed in more detail.

3.2 The media as a link

According to Von Feilitzen (2002: 14–16, as quoted by Muhonen 2008: 169), today's youth is living in a multifaceted media world where the media culture aimed at them is the fastest growing part of the media globalization in all. Because of this, Muhonen (2008: 169) says that the English language has set a footing in the Finnish youth's language repertoire. From our perspective, if the English language plays such a visible role in the youth media, it would be weird if teachers did not respond to the call of time. Buckingham (2003: 3) defines the term media as a wide concept that includes a whole range of communication media: "television, the cinema, video, radio, photography, advertising, newspapers and magazines, recorded music, computer games and the internet". Buckingham adds that these forms of the media are also called the 'mass' media because they reach large audiences. In our thesis, we define the term media similarly to Buckingham but in our material we concentrate more on visual and audio based media products.

Leppänen et al. (2009: 94) found in their study that in Finland 97% of the respondents between the ages 15-24 listened to English music every week. When all of the respondents were taken into consideration, the percentage was still as high as 85%. Moreover from their entire respondents, 88% stated that they watch English movies or TV-shows with Finnish subtitles on a weekly basis. Consequently, the English language has a major role when considering the products of the media in Finland.

In fact, Buckingham (2003: 4) argues that in the modern world, the media has become just as important a source of learning for the young generation as the more traditional

literacy of print. Additionally, he (2003: 49) notes that the use of the media in schools directly challenges a lot of the assumptions and conventions that characterize the traditional language teaching. He (2003: 14) states that the use of the media in education aims to develop a more reflexive style of teaching and learning, in which students can reflect on their own lives. Buckingham (2003: 35) continues to point out that the media "is fundamentally reshaping how we use language". Furthermore, Nyyssölä (2008: 56) emphasizes that the media offers a whole range of different kinds of learning environments and that the learning based on those environments is just as meaningful as any other. He also points out that the skills learnt through or with the help of the media are often very concrete and therefore, those skills can become an essential part of language learning. He (2008: 89) brings out the fact that besides truly authentic language learning situations such as travelling abroad or talking with a native speaker, the media is a central environment for language exposure.

Buckingham (2003: 5–6) mentions a general concern that even though the media is defining modern society and nobody can deny its significance in the contemporary lives of young people, there are questions whether or not it is rational and worthwhile to use the media in education. He adds that youngsters' relationship to the media is often regarded as a harmful and damaging phenomenon to which educators must seek solutions. In addition, some feel the media is lacking the so called cultural values and, for that reason, the media can be considered a poor way to educate children. However, Buckingham (2003: 12) stresses the fact that "children are a much more autonomous and critical audience than they are conventionally assumed to be".

Nyyssölä (2008: 104) states that the youth media is very commonly considered to be mainly entertaining, and the fact that entertainment and knowledge can be combined is forgotten. This explains why the use of the media in education might be regarded as negative. On the one hand, the above mentioned concerns are well-grounded because the media involves many things not suitable for educational purposes, but on the other hand, the media offers an enormous amount of 'good' knowledge and interesting new tools to teach with. Nyyssölä (2008: 107–108) still points out that the value of media based learning should not be exaggerated because many times the influence the media

has on learning is more beneficial in certain school subjects than others. He highlights that it can support 'normal' school learning and teaching but cannot replace it entirely. In our opinion, language classrooms are more than suitable for integrating media based learning in order to improve the effectiveness of the learning itself.

However, it should be noted that the tools of the media on their own do not offer better results for the learning process but instead, they create new possibilities for teachers and students, as Kalliala and Toikkanen mention (2009: 7). Luukka et al. (2008: 86) bring up the issue that some teachers might not feel comfortable using different media sources in the classroom because they feel that the students are better experts concerning technology. Nevertheless, in our opinion teachers should have the courage to use students' knowledge as a resource in teaching because they do not always need to know everything and be 'better' than the students. What is more, we recognize the fact that our material cannot be fully used in every classroom due to the possible lack of equipment. Even so, our purpose is to anticipate the emergence of an ever growing technology usage and, consequently, we strongly believe that schools are set out to purchase new technology in the near future.

3.2.1 Creating authenticity through the media

Hedge (2000: 67) points out that the use of authentic materials is becoming more central in language classroom because they are not specifically modified for learners of a foreign language. She says that it is important to expose students to such language they would meet in a real-life context. Consequently, if students are only exposed to the modified structures in textbooks, they would probably be discouraged when encountering real-life communicational situations.

Mishan (2004: 15) touches the complexity of the term authenticity. She points out that the material alone does not determine whether a text is authentic or not. It is the interaction between the user and the text that brings authenticity to the learning process. The responsibility for an authentic learning environment does not, then, fall on the

material itself but on the work of the teacher and students together (see also van Lier 1996). Mishan (2005: 44, 95) introduces three pedagogical reasons to use authentic material: culture, currency and challenge. The first one is to do with the cultural perspective and more specifically with the close connection between a culture and the speakers, i.e. linguistic products. The second one refers to their up-to-date aspect, to the relevance as well as to the interest they offer for learners. The third one simply indicates the challenging aspects of authentic materials in general, or the difficulties they may present for learners, since authentic materials are not modified in any way.

Meskill (2002: 63) points out that video and audio material stand for authentic material because they are designed for entertainment purposes. Media based material "represents opportunities for learners to experience genuine language in all of its authentic complexity" (Meskill 2002: 63). What is more, Little (1998: 55) says that due to the wide use of film and television, these two forms of the media offer not only cultural contexts of a language but also linguistic input with a large scale of thematic variety. Therefore, they are the most important sources of the mass media and a competitive alternative for print.

Harmer (2001: 282) brings out the following two positive features when using video material in class. First, there is the visual aspect of the video which offers the possibility to see gestures and expressions in addition to audio and thus, highlights the importance of non-verbal communication. Second, through video, it is possible to increase students' cultural awareness. Also, according to Meskill (2002: 94), the language in video materials is visually and communicatively contextualized, which supports understanding in general. She adds that video also dramatizes connections between language and action, which is seen essentially motivating. From our perspective, the previous supplements the old saying 'a picture is worth a thousand words'.

Harmer (2001: 283) states that it is better to use shorter video extracts (ca. from one to four minutes) than whole programs, since they provide enough stimuli. Harmer (2001: 285–286) points out that teachers can use video extracts to introduce a topic, to show examples of a language in operation or just for relaxation purposes, e.g. with the help of music videos. Bailey and Savage (1994: 128) say that music videos with societal topics

can offer students stimuli for conversation, which can be an easier way to introduce such issues compared to more traditional means of teaching. Teachers can also create suspense for learners by showing selected clips from television series and for example, give them an opportunity to predict the left out scene (Mishan 2005: 134). Some teachers might get frustrated if they do not find the 'perfect' video to supplement a lesson. That is why we want to emphasize that it is not just the media content itself that ensures successful use of it; instead the key is what one does with the content.

Since music is a significant part of youngsters' lives and their identity construction (Hasebrink, Berns and de Bot 2007: 112), music is essential in our material. In fact, Muhonen (2008: 191) states that when the topic of discussion is music the use of English is very apparent and common. From our point of view, this is because people adapt a great deal of words, phrases, sayings as well as ideas when listening to music. What is more, music is often related to different emotions. Dissanayake (2006: 50) describes music as a mood setter, means of entertainment and as a tool for bringing different memories to people.

Moreover, since the English language mostly dominates the music industry in Finland, it would be odd not to use songs in English classrooms. Mishan (2005: 206) summarizes the key principles for using songs in language learning and the ones that relate to our teaching material are the following:

- Exploit songs as cultural artefacts.
  …
- Exploit the power of the auditory over other senses.
- Exploit the emotive strength of songs.
  …
- Use songs not only as language input but as stimuli for language output.
  …

(Mishan 2005: 206)

Overall, our primary attention on authentic materials focuses on the input we offer to students, such as the use of different audio materials, e.g. clips from TV-shows, music videos, advertisements or clips from YouTube in general. Showing well selected clips

attached to the topic creates a more versatile lesson with a variety of stimuli. The usefulness we see in such authentic input is its accessibility in students' own free time. Moreover, because of the visual and audio effects that, for example, the Internet can offer, the learning experience can be made much stronger. In the next section, we will present one major source for authentic materials: YouTube.

3.2.2 YouTube as a valuable asset in teaching

YouTube is one of the most well-known and widely discussed online websites in the modern technology culture. According to Burgess and Green (2009: vii, 75), YouTube has become an essential part of the mainstream media and the contemporary popular culture; it is undoubtedly a commercial enterprise but it is also formed to give ordinary people a chance for cultural participation. Therefore, the 'culture' of YouTube consists of both commercial and public motivations, impacts and results. Even though it is not the only video-sharing source on the Internet, it is still the prevailing one because of its "rapid rise, diverse range of content, and public prominence in the Western, English-speaking world" (Burgess and Green 2009: vii).

Burgess and Green (2009: 1) note that the primary goal for creating YouTube was to abolish technical obstacles concerning the extensive share of videos on the Internet. They further point out that the website aimed to offer a very easy way of sharing videos that did not require a notable level of technical awareness from the users. However, YouTube is a site of participatory culture that is not just a space for amateurs to share videos. It is many times not realized what a diverse set of contributors YouTube actually has;

> …from large media producers and rights-owners such as television stations, sports companies, and major advertisers, to small-to-medium enterprises looking for cheap distribution or alternatives to mainstream broadcast systems, cultural institutions, artists, activists, media literate fans, non-professional and amateur media producers. (Burgess and Green 2009: vii)

As reported by Burgess and Green (2009: 7), YouTube offers approximately 85 million videos, and the number is ever growing. On account of this, they (2009: 87–88) call YouTube a cultural archive, since it offers possibilities to the point of exhaustion; dominant music labels that have channels in YouTube are constantly adding videos, major television channels upload all kinds of programs, documents and advertisements, not to mention all the videos added by ordinary people. From our point of view, the variety of video clips makes YouTube an indispensable recourse for teachers. Furthermore, the reason why YouTube is such a great addition especially to English language teaching relies on the fact stated by Burgess and Green (2009: 85): striking 85 percent of the videos in YouTube are in English. Therefore, we consider that for an English teacher, YouTube is without saying an incredible source of information to utilize, if and when there is a genuine urge and effort to do so. Video browsing can, of course, be very time-consuming. However, the great addition the videos can bring to teaching is probably rewarding enough and therefore worth the time consumed.

According to Balcikalni (2009: 92), YouTube offers language teachers an enormous amount of possibilities to create a more authentic environment in the classroom and, consequently, makes the learning itself more meaningful and fun. Namely, "one can listen to all kinds of spoken language (formal, neutral, informal) and genres (songs, parodies, debates, political speeches, talk shows, lectures) and learn a lot of vocabulary in context, which, without doubt, will help memorize more easily" (Balcikalni 2009: 92). To illustrate this, Balcikalni points out that YouTube can work as a great starter for different kinds of discussion tasks simply in order to raise interest. Moreover, he highlights the value of YouTube in responding to students' needs for a more authentic language so that they could feel they are learning the language as it is used outside the classroom. Additionally, it is important to react to what interests them in real-life and to bring those elements to language classrooms.

Balcikalni (2009: 91) says that language learning is way beyond what happens during lessons in schools. He points out that strongly attached to the power status of the media today, language learning also takes place in out-of-school situations. Relying on this fact, Mc Bride (2009, as quoted by Balcikalni 2009: 91–92) states that online learning

tools, like YouTube, play a very important role when teaching and learning the target language and its pragmatics, getting students involved in productive projects, preparing them for the future, teaching things about other cultures and encouraging them to become independent learners.

Burgess and Green (2009: 15, 17) say that YouTube is surfacing as a new site of media power and has gained a great amount of press attention, particularly concerning debates about the media and the Internet as a disruptive power on business and society, especially when it comes to young people. They add that in press, YouTube is many times associated with concerns about young people and their media use. Of course, we take notice of the fact that the Internet in general contains information not suitable for young people, but in regard to using YouTube as a supplement in teaching, it is the teacher who decides what is suitable for educational purposes. Burgess and Green (2009: 18) come up with a capturing phrase considering young people and their media use: "If you can't beat 'em, join 'em". This, in our opinion, encapsulates the idea why educators should see the use of the media in teaching as a valuable asset. Burgess and Green (2009: 37–38) illuminate the previous by saying that discussions about YouTube should be framed with an audio-centred perspective and with an understanding how people use the media in their everyday lives. They further mention that topics in the media are discussed in living rooms, in offices, in professional or everyday contexts, etc. YouTube stems notably from the lives and experiences of 'average Joes' and can be even called as "a site of cosmopolitan cultural citizenship" (Burgess & Green 2009: 79).

Even though there is much controversy about the nature of YouTube, Burgess and Green (2009: 35) point out the duality of YouTube as being at the same time both a business and a cultural resource created by its users. Balakrishnan (2009: 50) brings up the issues concerning the use of YouTube in class. She explains that one can show videos via YouTube if "the class is not conducted for profit; and the video is streamed directly from the website" (Balakrishnan 2009: 50).

Burgess and Green (2009: 49) explain that YouTube is full of short 'quotes' of content, in other words clips of material that people want to share with each other or draw other

people's attention to. By using such clips, people want to draw attention to the most interesting or important part of a certain program. They continue highlighting that the practice of quoting is quite distinct compared to uploading complete programs, for example. YouTube is not created to avoid restrictions of the mainstream media. On the contrary, it "functions as a central cleaning house service that people use as a way to catch up on public media events, as well as to break new stories and raise awareness" (Burgess & Green 2009: 49).

In summary, chapter 3 demonstrated the need to narrow the gap between the school and the everyday lives of young people. The chapter illustrated the media as an important resource when narrowing the gap and creating relevance as well as motivation for students. Moreover, the Internet, particularly YouTube, offers a great variety of authentic material for language teachers to utilize. Consequently, the technological possibilities in language classrooms should be put into use.

4 TEACHING OF ORAL SKILLS

In this chapter, various aspects of oral skills are discussed. Firstly, we will examine the differences between formal and functional approaches and also consider the duality of accuracy and fluency. We will take a glance at some of the aspects of communicative language teaching. Secondly, we will move on to view speaking as a diverse skill which involves different communication strategies, emphasis on interaction.   Finally, challenges in teaching oral skills are presented.

4.1 Approaches and methods

Laihiala-Kankainen (1993: 12) says that when regarding language teaching from a historical point of view, there has been certain duality that has resulted in two opposite approaches: formal and functional. Rivers (1981: 26) explains that the formal tradition aims at flawlessness and accuracy in language teaching in which the main emphasis is on written language as well as on grammar rules. In contrast, the functional approach sees the language as a tool for communication and the learner's own participation and activity in the learning process are crucial. She further states that the stand on mistakes is very permissive because the primary stress is on students' confidence in communicating meaning. What is more, the teacher should be able to provide learning opportunities where the focus is on communication. In fact, the functional approach highlights the similarity of the learning processes of a foreign language and first language acquisition, as Laihiala-Kankainen (1993: 14) notes.

Jaakkola (1997: 58) points out that in the Finnish foreign language teaching, the formal approach has been the more dominant one. Nowadays, however, the functional approach has set a more visible foothold, especially in English teaching. Laihiala-Kankainen (1993: 15) notes that even though these two approaches, formal and functional, are the opposite of each other as theoretical concepts, they are not totally separate in practice. Instead they can be seen as complementary.

According to Nyyssölä (2008: 89), the elements commonly attached to functional learning are very well and visibly presented in media based language learning. Both communicational and active dimensions of learning are characteristics of media based and functional learning. He adds that media based learning is rarely conscious but it can still be recognized that people learn different kinds of linguistic expressions through the media. He further points out that even though media based and functional learning are very similar, the former does not entirely fill in the communicational features typical for the latter. In addition, the level of communication related to media based learning is considered slightly poor and the verb attached to it is more likely 'receiving' than 'communicating'. Nevertheless, he stresses that by receiving media 'messages' one can support and strengthen language learning a great deal. In our material, we want to take advantage of the already existing knowledge that students have acquired from the media and add the communicational level to media based language learning that is not possible at home.

Considering communicative language teaching, Brumfit (1984, 1985) makes a methodological distinction between *accuracy* and *fluency*. The first term includes formal methods used in the classroom and focuses more on the correct forms and the usage of a language (Brumfit 1984: 52). The second term emphasizes the natural use of a language (Brumfit 1984: 56). In addition, Brumfit (1984: 131) points out that while accuracy relates to a teacher-dominated classroom and is form-based, fluency is to do with student-dominated classroom and is more meaning-based. Salo-Lee (1991: 6–7) notes that the word fluency is very much afloat when talking about the aims of language teaching. Nevertheless, as a concept, fluency is not that unambiguous. Fluency is traditionally defined as the speaker's ability to easily produce and convey the wanted message (Faerch, Haastrup and Phillipson 1984: 143). However, Salo-Lee (1991: 7) points out that nowadays fluency is seen more as a dyadic incident, where the role of a listener is emphasized. For example, even a lack of eye contact can make the speaker insecure and therefore cause hesitation (Erickson 1985, as quoted by Salo-Lee 1991: 7). Consequently, it has an effect on fluency.

In addition, when it comes to classroom activities, Harmer (2001: 104–106) discusses the distinction between accuracy and fluency and calls them *non-communicative* and *communicative*. He states that while non-communicative activities support the constant stress on correctness and the need for feedback, communicative activities concentrate on the production of speech without constant interruption from the teacher. He further points out that intensive correction steers the focus on correct forms of a language and hinders communication. He mentions that, both in accuracy and fluency work, teachers should carefully consider how and when to intervene in students' activities. Since the primary focus of our material is on fluency, we agree with Harmer's (2001: 107) feedback suggestions: "We need to respond to the content not just the language form, we need to be able to untangle problems which our students have encountered or are encountering, but these are things we may well do after the event, not during it".

Brumfit (1985: 12) says that pair and group work, communication games as well as simulation are all common fluency activities. He notes, however, that in order to make the best of such activities, students should use English as much as possible without worrying about mistakes. Additionally, Hedge (2000: 277) introduces three specific fluency-based activities: free discussion, role-play and gap activity. Actually, free discussion, is the most common task type in our material. According to Hedge (2000: 277), "over a period of time, free discussion activities will involve students in talking about a range of topics which engage their interest, opinion, histories, and experiences".

All in all, communicative language teaching focuses on the use and functions instead of the form of a language, as Harmer (2001: 84–85) states. The aim is to teach students to use language suitable for different contexts with the help of activities that resemble more or less real-life. Furthermore, the sharing and exchanging of information without constant intervening on the part of the teacher is important, and the focus is mainly on the content rather than on the form. All the main aspects of this approach are visibly present in our material.

Communicative language teaching sets certain demands on the material as well, since it should not 'direct' students to use only certain predetermined forms and structures

(Harmer 2001: 85). Communicative tasks can be described as "*a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form*" (Nunan 1989: 10). Hence, there is a need for tasks that promote free discussion, which is why the tasks in our material concentrate on this need.

Communicative language teaching has also received criticism; firstly, because of the challenges it sets for non-native teachers who are expected to provide solutions to all the problems students have with the language; and secondly, because of the possible deterioration in accuracy (Harmer 2001: 86). It is important to recognize that in order to use a foreign language communicatively, there is a need to use grammar as a resource (Nunan 1989: 13). However, Brumfit (1985: 10) mentions that when trying to communicate the content of a message naturally, it is impossible to focus completely on the correct form of a foreign language. Instead of introducing or revising grammar rules concurrently with communicational activities, the focus in our material is more on the already existing grammar resources. Moreover, Brumfit (1985: 12) argues that even though it is important to introduce new language to students, it is still essential to create possibilities for them to put the language they have already learnt into use.
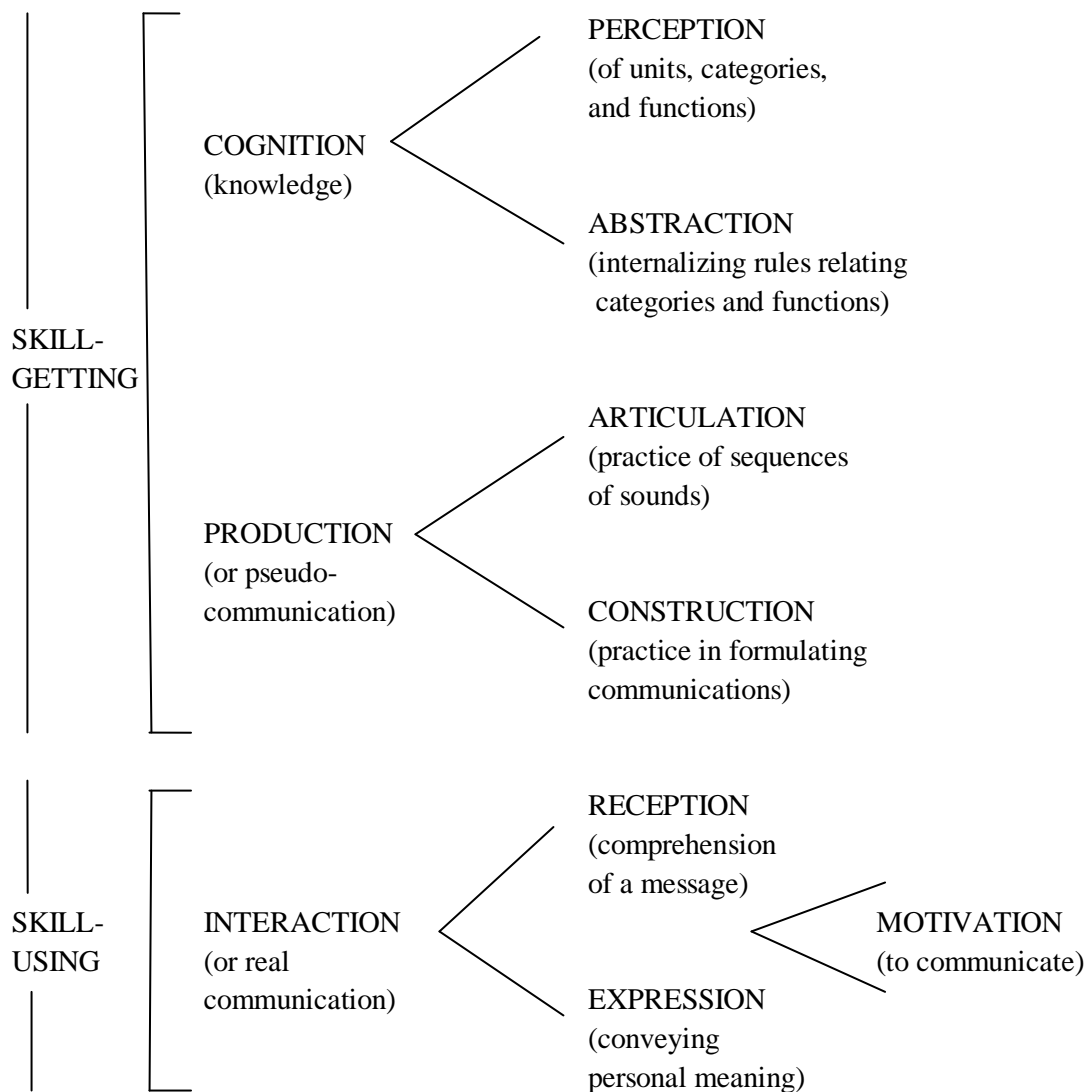
Nikula (2008: 66) states that the more 'free' way to teach spoken language does not replace the formal concept of language teaching; instead, it can function as a complementary form. Also, according to Hedge (2000: 61), it is important for teachers and learners not to err in thinking that in communicative activities it is excusable to ignore accuracy completely. It is thus noteworthy to consider linking the two approaches in a well-balanced way.

In the next section, we will define speaking as a diverse skill and illustrate various aspects to consider when teaching oral skills.

4.2 Speaking as a diverse skill

When speaking in a foreign language, Bygate (1987: 3) draws a difference between the *knowledge* about a language and the *skill* to use it. This particular difference assumes that even a student with a good vocabulary and grammar base may not be able to produce the language, i.e. has not got the *skill* to use it. There is a distinction "between knowing various grammatical rules and being able to use the rules effectively and appropriately when communicating" (Nunan 1989: 12). Consequently, practising oral skills in language classrooms is highly important, since the aim should be to prepare students for different communicational situations.

Rivers and Temperley (1978: 4) discuss the distinction between *skill-getting* and *skill-using*. They state, however, that these skills should not be seen as separate but as complementary. The former is to do with the knowledge about a language, whereas the latter encapsulates the skill to use it. Considering our material, we focus on the skill-using, since it entails the main aspects of the skills we want to promote. In contrast, skill-getting is more to do with other linguistic skills that are given more focus in compulsory courses of upper secondary school, which is why we will not view skill-getting more specifically. The following figure, as presented by Rivers and Temperley (1978: 4), demonstrates the previous.

```
                                              PERCEPTION
                                              (of units, categories,
                                              and functions)
                    COGNITION
                    (knowledge)
                                              ABSTRACTION
                                              (internalizing rules relating
                                               categories and functions)
SKILL-
GETTING
                                              ARTICULATION
                                              (practice of sequences
                                              of sounds)
                    PRODUCTION
                    (or pseudo-
                    communication)
                                              CONSTRUCTION
                                              (practice in formulating
                                              communications)


                                              RECEPTION
                                              (comprehension
                                              of a message)
SKILL-              INTERACTION                                    MOTIVATION
USING               (or real                                      (to communicate)
                    communication)
                                              EXPRESSION
                                              (conveying
                                              personal meaning)
```

(Rivers and Temperley 1978: 4)

In the figure one can see the following aspects that relate to skill-using; firstly, interaction is the main objective; secondly, comprehension of a message is necessary for interaction to succeed; thirdly, it is important to be able to personalize one's messages; and lastly, motivation to communicate should exist. Admittedly, time has passed since the ideas were presented by Rivers and Temperley. Nevertheless, they are still applicable, if they are paralleled with the conventions of language teaching today.

For a more precise description of oral skills, Bygate (1987: 5) divides them into *motor-perceptive* and *interaction skills*. The former skills are to do with "perceiving, recalling, and articulating in the correct order sounds and structures of the language" (Bygate 1987: 5). These are the more superficial parts of oral skills. The latter skills, instead, involve making decisions about "what to say, how to say it, and whether to develop it, in accordance with one's intentions, while maintaining the desired relations with others", i.e. interacting by using the first mentioned motor-perceptive skills (Bygate 1987: 6).

Bygate (1987: 7–8, 11–12) further divides the demands that affect interaction into *processing conditions* and *reciprocity conditions*. The first demand is concerned with the pressure of time, i.e. the instant nature of speech without time to plan the message beforehand. In addition, speaking often faces the need for repetition, for example due to a listener's missed message and the mistakes made during communication. The second demand relates to the fact that speaking has an interpersonal dimension where the relation between the speaker and the listener is crucial. Furthermore, in verbal interaction one has the opportunity to receive instant 'feedback' and adjust the message according to the reactions of the listener.

Tiittula (1992: 42) points out that communication is usually regarded to consist only of verbal elements. The fact that non-verbal communication can supplement, replace or even change the verbal message is many times not realized. Furthermore, it is important to notice that even silence is communication; words are not the only means to convey messages. Linell (1982: 6, as quoted by Tiittula 1992: 42) adds that in a face-to-face situation no expression is merely a speech act but a part of a complex communicative action that includes both the verbal and non-verbal side. However, we feel that these aspects are not always taken into consideration in language classrooms. Consequently, students might not realize the fact that non-verbal communication supplements the verbal message and makes the general understanding much easier, regardless of the number of grammatical errors, for example.

Additionally, according to Lehtonen and Sajavaara (1985), verbal and non-verbal communication is very closely attached to the speaker's own cultural background. Therefore, the norms of oral communication vary between different cultures. Finns are, for example, generally regarded as much more reserved and silent than people from the English speaking cultures and therefore, the expectations in communicational situations can differ to some extent. They (1985: 195–196) note that a difference can be seen when a Finn and an American or a Brit are compared as listeners. In English speaking cultures, the listener is expected to be an active participant and show one's presence with verbal signals (e.g. uh-mhm, yeah, right, I see, etc), gestures or facial expressions, to name a few. In contrast, a Finn can be a very quiet listener primarily using non-verbal cues such as head nods. In our opinion, it is important to make the students aware of these differences because it is easier to use a foreign language when one understands and accepts different cultural characteristics. For example, we feel that it is valuable to teach students the conventions of small talk since it varies from one culture to another and one is expected to know how to use its conventions in a culturally appropriate way.

In addition to the aspects mentioned above, Tiittula (1992: 133–134) points out that when a conversation is held in a language that is not the speaker's mother tongue, different kinds of comprehension strategies are essential. She mentions that Finns are commonly poor at asking complementary questions due to the fact that it could be interpreted as stupidity. Consequently, this can lead to situations where one says 'yes' even though the message was not understood. She emphasizes how important it is to teach students different comprehension strategies. For example, it is necessary to know how to ask for help or ask specifying questions in authentic situations. She also slightly criticizes the dialogues used in language textbooks because the message is usually understood right away and perfectly correctly, which, in her opinion, does not correspond to real-life. Especially, when it comes to the English language, it is important to ensure one's understanding by asking complementary questions and by giving feedback.

What is more, interaction involves negation between speakers. Bygate (1987: 27) discusses the value of negation skills and divides them into *negotiation of meaning* and

management of interaction. Firstly, he (1987: 29, 32) introduces two important factors involving negotiation of meaning: *the level of explicitness* and *the procedures of negotiation.* The level of explicitness means that the previous knowledge of the listener is to be taken into consideration and consequently, it is important to give only the information needed to achieve successful interaction. However, it is to be done without an overflow of information. The procedures of negotiation involve paraphrasing, speaking more slowly, sending the message more clearly, using metaphors and modified vocabulary when necessary (see also Hedge 2000: 13, 266). Hence, the main goal is to get the meaning through and communicate as comprehensibly as possible. Secondly, Bygate (1987: 36) brings out the two aspects of management of interaction: *agenda management* and *turn-taking.* Agenda management involves the speaker's "control over the content, that is, the choice of topic of an exchange, while turn-taking relates to the obvious aspect of who speaks when and for how long" (Bygate 1987: 36). Consequently, management of interaction is about speakers' freedom to make decisions about the run of a conversation.

When it comes to activities where the focus is on oral skills, there are, thus, various aspects to be taken into consideration. Both the verbal and non-verbal side of communication is important to acknowledge and the role of the listener in interaction should not be forgotten. In addition, students should be given opportunities to speak spontaneously, negotiate meanings, initiate conversations and take turns, among other things (Hedge 2000: 263). Consequently, students should be made aware of the communication strategies, which is why we have included such activities in our material.

All in all, Nunan (1989: 32) summarizes the key aspects that one needs for developing good oral skills, from which we chose the most relevant for our material. These aspects are:

> …
> - an acceptable degree of fluency;
> - transactional and interpersonal skills;
> - skills in taking short and long speaking turns;
> - skills in the management of interaction;
> - skills in negotiating meaning;

- conversational listening skills (successful conversations require good listeners as well as good speakers);

…

- using appropriate conversational formulae and fillers.

(Nunan 1989: 32)

Having now viewed the diversity of oral skills, the next section will conclude this chapter by discussing challenges in teaching oral skills.

4.3 Challenges in teaching oral skills

Language learning in schools is usually stigmatized as very systematic and grammar based. What is more, it can be difficult for teachers to step out of the comfort zone and look beyond the already existing materials in textbooks. Dörnyei (2001: 63) states that there is a high pressure among teachers to prepare students for language exams. He adds that teachers react to such pressure by narrowing the curriculum and focusing on tests. This is very common in Finnish upper secondary schools as well, where the Matriculation Examination mainly dictates what is important and what is secondary. Unfortunately, oral skills, especially communicative speaking is many times left at the background. Dörnyei (2001: 63) brings up a general reasoning behind these problems: "There is simply not enough time for most of us to personalise the curriculum, to elaborate on certain points and to supplement the material where necessary". Dörnyei (2001: 63) further points out that the vast majority of language exams fail to assess the aspect of communicative language content. For this reason, he adds that the teaching of oral skills from a communicative starting point is a neglected component in second language classrooms, in spite of the fact that the majority of the students learn a second language with the desire to communicate.

In a quite recent study, Huuskonen and Kähkönen (2006: 127−128) found that some upper secondary school teachers see speaking as a practical skill and, therefore, as inferior compared to the theoretical side of upper secondary school teaching. Consequently, many teachers favour written skills over oral skills. Huuskonen and

Kähkönen gave the following examples of this viewpoint: the lack of time, group size, the Matriculation Examination, lack of training and student-related reasons, such as shyness to speak, to name a few. Furthermore, if oral skills are not tested they are not valued as much. Nevertheless, many teachers saw the practising of oral skills just as important as written skills.

Additionally, Salo-Lee (1991: 14) says that language teaching in Finland is more focused on written forms and that language teachers have a tendency to evaluate oral skills based on the same norms as they evaluate written output. Consequently, so do the students. Juurakko and Airola (2002: 109) point out that there needs to be an awareness of the differences between speaking and writing. They highlight the interactive side of speaking and the meanings speakers co-create in different situations. Similarly according to Tiittula (1992: 133), it has to be recognized that writing and speaking are both communicative actions but for different purposes. Compared to one another, verbal interaction cannot exist without a situation, listener, time and place, whereas writing can. She further notes that situations change constantly, which means that speakers have to adapt to new situations and speaking partners.

Unfortunately, communicational situations in school surroundings can be too narrow. Moreover, many times in language classrooms students do not see the situation as communicational and only concentrate on producing accurate language. The conversation tasks in textbooks are often carried out so that students stare at their books and monotonously go through the exercises. Therefore, the share of real face-to-face communication can be almost nonexistent. Also Salo-Lee (1991: 18) says that communication in language classrooms consists mainly of monologues and question-answer activities where the answers are very often too short. Consequently, this does not stand for the requirements of a conversation and can result in a difficulty to keep up a conversation in out-of-school situations.

In addition, Nunan (1989: 27) draws attention to the difference between *monologue* and *dialogue*. He points out that giving presentations, for example, is a completely different area of oral skills than interacting with people. He further states that even native

speakers with strong communication skills might not be good at giving oral presentations. This is a problematic area in the Finnish educational system where oral skills can be evaluated in terms of presentation skills.

Consequently, in order to improve the teaching of oral skills, the social and interactional dimensions should be adduced more, as Nikula (2008: 66) states. Therefore, one starting point of our material is the same statement that she highlights: participation is not learnt without participation. In our thesis, the definition of good oral skills is the ability to participate in social interaction and our emphasis is particularly to highlight the communication between the students themselves. Because oral communication is regarded as a challenge for many upper secondary school students, we aim to lower the threshold for participation.

Takala (1998: 89) sets out a challenge for the Finnish language education and hopes that more attention would be paid especially to spoken language. In addition, Harjanne (2008: 111) points out that because the demands of today's international connections require Finns to acquire communicative skills, the significance of oral skills in foreign language education is now more crucial than ever. We agree that it is justified to expect language teaching to meet these challenges. From our point of view, there is a concern that the importance of oral skills will remain a topic of discussion but nothing concrete will actually be done. With our material, we want to take the discussion to the level of action and create new possibilities for students.

To summarize, chapter 4 illustrated the need to highlight the importance of oral skills in schools. Oral skills should be viewed as a broad concept with many relevant elements to consider since successful communication requires cultural awareness and knowledge of different communication strategies among others. Therefore, more attention should be given to genuine interaction where the functions of a foreign language are seen prior to the grammatical aspects.

5 AIMS OF THE MATERIAL PACKAGE

As we have presented the aims of our material alongside the theoretical framework, let us now take a look at them more specifically. This chapter outlines the cornerstones of our material package. The material is in form of a voluntary course aimed at upper secondary school students. We start by reasoning the need for our material and then present our target group more specifically. After this, we describe the content of the material by demonstrating the most common task types and the course structure in general.

5.1 A need for a new kind of material

Even though language teaching in Finland today is mostly on a good level, there is always room for improvement. Despite the fact that oral skills in general have gained more attention in language education, it can be argued that the focus is still mostly on passive understanding and the communicative side of oral skills is not emphasized enough. The reason for creating this material stems from a need to offer modernization and enrichment to the teaching of oral skills and English in general.

When the rest of society is keeping pace with the rapidly developing technology, the educational environment drags behind. Even though schools today are purchasing technology equipment and are, in that sense, more and more up-to-date, there is a lack of concrete media use among teachers. This is also seen in the Finnish media, where there is constant discussion, for example in the 'Teacher' –magazine, about the ignorance of the technological possibilities in schools. As discussed in chapter 3, this results in a gap between the school and students' everyday lives, which can, consequently, create demotivation among students. Therefore, our material offers up-to-date and well chosen topics in which the media functions as a link as well as a motivator. The incorporation of the media is, in other words, the core of our material package alongside with the emphasis on oral skills.

In general, students are not given enough possibilities for free discussion. If they have a chance to produce only a few sentences per lesson, the threshold for speaking is high and the mistakes are highlighted more easily. Consequently, students can appear to be unable to convey their thoughts in English. Moreover, it is a well-grounded concern whether they are able to initiate interaction or keep up a conversation. Therefore, when students are given more opportunities to speak, it is likely that the threshold would get lower. Furthermore, in contrast to 'normal' language classrooms in upper secondary schools, our material highlights interaction between the students themselves and the fact that speaking is not spoken writing. With this emphasis, we want to reduce feelings of language anxiety and self criticism and make the students aware that speaking is first and foremost communicating, not performing.

In addition, a factor that cannot be bypassed when focusing on oral skills is the awareness of social skills. These two skills walk hand in hand when interacting with people. Behind this idea is the common assumption that language and culture are inseparable and one cannot examine those two in isolation. Nyyssölä (2008: 66) states that, through the media, one is able to learn social skills as well as behavioural schemas that strengthen general communality. He also points out that media contents provide knowledge about accepted behaviour in everyday life situations. In our opinion, the media offers an unquestionable strength to language learning and teaching of oral skills. Because of the fact that our material focuses on the social and interactional dimensions of speaking, the significance of social skills is inevitable.

Actually, a course and a course book focusing on oral skills already exist for upper secondary school students but it can be argued that the book has its deficiencies. As mentioned in the introduction of the book, the aim of the course is to prepare students for Matriculation Examination, which has probably influenced the activities in the book. Noteworthy is that the content of the book is just as extensive as all the other course books and therefore it does not fully focus on communication. To illustrate this, it contains a lot of text, written exercises and a broad vocabulary section. Despite the deficiencies, it of course entails a lot of useful content, e.g. a wide scale of topics and

the practising of pronunciation. Still, too little attention is given to free discussion and genuine interaction. Consequently, the need for a course and a course material that specifically focuses on these aspects is evident. What is more, our material is created for teachers since the focus is on promoting students' oral skills. We considered this the most suitable solution because in our opinion, a 'thick' course book is not necessary in order for students to practise oral skills. Instead of relying on a course book, in our material the media functions as a supporter of the activities and stimulates the students to participate.

All in all, the aims of the current material package are the ones already presented in chapter 1, however, now with concrete descriptions of how they are implemented in the material. It is noteworthy that some of the aims overlap with each other.

1. To see the learner as a whole person.
   - *Students are given many possibilities to share their opinions and interests. Also, students' emotional side is taken into consideration, for example by dealing with anxiety in relation to speaking in a concrete way.*
2. To emphasize the teacher's role in the classroom.
   - *Since the instructions of the material are designed for the teacher, s/he is responsible for the organization and implementation of the activities. Most importantly, the teacher embodies the class spirit so s/he should be fully committed to the course/class.*
3. To create a relaxed and safe learning environment.
   - *This is aimed to achieve with a pleasant atmosphere where the media, specifically videos and music, is in a central role. Furthermore, since the focus is not on accuracy and students are not evaluated in any way, they can concentrate on purely communicating without worrying about making mistakes.*
4. To use the media as a link in building a bridge between the school and students' everyday lives, i.e. to offer relevance to language learners by means of the media.
   - *The material contains diverse media content with current, intriguing and funny topics, mainly from the Internet. For example, familiar TV formats and music videos that students also meet in out-of-school situations are utilized.*

5. To practise oral skills with the emphasis on genuine interaction.
   - *The activities are based on discussions and sharing of ideas between the students themselves. Since no concrete course material is offered for the students, they can freely focus on speaking.*
6. To promote pair and group work.
   - *Since the focus is on oral skills, all the activities involve pair and especially group work. A variety of group work skills are practised through different activities.*
7. To respond to the call of time by creating an up-to-date material that puts the technological possibilities in language classrooms into use.
   - *Taking all the previous into consideration, the material offers concrete ways for English teachers to benefit from the media, specifically the Internet. For example, various Internet sources are included in the material.*

5.2 Target group

The material package is aimed at upper secondary school and the target group, in particular, is third-year students. We have considered that these tasks would be used in a voluntary English course but we encourage teachers to use the tasks in other courses as well. The reason why we think this material is most suitable for third year students is the fact that the ability to speak in a foreign language needs a solid base of other linguistic skills as well, such as the knowledge of grammar, reading and listening comprehension skills, and a good base of vocabulary. These skills are learned fairly early on in the Finnish school system; still, most students lack the confidence to speak freely. It is, of course, the teacher's responsibility to modify the tasks to suit the needs of different courses and with some alterations, the tasks could be used in lower levels as well.

The goal for upper secondary school students is to reach the level B2.1 in speaking. The following excerpt gives a description of this particular level and the objectives for upper secondary school students.

Can give clear, accurate descriptions of a variety of topics within his/her sphere of experience, talk about impressions and highlight the personal significance of events and experiences. Can play an active role in the majority of practical and social situations and in fairly formal discussions. Can interact regularly with native speakers without unintentionally amusing or irritating them. Linguistic expression is not always completely elegant. (National Core Curriculum for Upper Secondary Schools 2003: 246.)

The description highlights the goals that our material strives to achieve. Students' personal interest as well as practical situations should to be taken into consideration, instead of focusing merely on formal aspects of speaking. The National Core Curriculum for Upper Secondary Schools (2003: 103) furthermore supports our idea that language courses "may also deal with other themes in accordance with students' interests, on the one hand, and so as to take account of the requirements of current interests, on the other".

5.3 The content of the material

We aimed to design the material from a student perspective. In order to increase motivation, we have taken the target group into account by choosing themes that are attached to students' personal interests. Even though our material contains many delightful themes, with the purpose of increasing critical thinking and common awareness, there are societal and global topics as well.

The majority of the themes in our material are the outcome of our brainstorming. We chose such themes that we considered to be relevant and interesting for the target group and from which there was intriguing media content available. Some tasks were also created during our teacher trainee year. In addition, during the process of making the material we glanced through some upper secondary school book series, for example Key, In Touch, Culture Café and Open Road and picked out few, the most frequent, themes. The thought behind this was to enable the use of parts of the material as complementary to other upper secondary school courses as well.

Dörnyei (2001: 76–77) introduces several motivating features of task content. Regarding the tasks in our material, the most relevant features that he mentions are: *challenge, interesting content, the fantasy element, the personal element, competition and humour.* These six features are presented below:

- *Challenge* is an important feature because humans simply like to be challenged. It is good to present such tasks that give students possibilities to solve problems, discover something or overcome obstacles, for example.

- *Interesting content* is self-evident but still a very important aspect. Students' interest can be raised when the topic is in relation to things that they already value or find interesting.

- *The fantasy element* is meant to be something fascinating. In practice, it means the use of imagination, for example role-play with fictional characters.

- *The personal element* attaches personalized aspects to tasks by making the taught content more relevant to students' everyday lives. For example, a teacher can use a popular TV program in teaching.

- By using *competitions* as a motivating feature the teacher can add excitement to the classroom. One still has to make sure that the situation does not get too competitive and also ensure that 'losers' do not hurt their feelings.

- Last but not least is the share of *humour* in the classroom. We feel that usually people of all ages and cultures respond to humour and it is meant to lighten up the atmosphere, provoke laughter and provide amusement.

The thread running through our material is based on the above described features. Some lessons contain several of these features and some focus on one feature in more detail.

Hedge (2000: 273) mentions the value of meaningful input and the importance of giving students possibilities to practise and produce output in various tasks. Input data can be either verbal, which can be presented by using a reading passage or audio material, or it can be non-verbal, for example, in the form of a picture (Nunan 1989: 10). Since our focus is on communicational activities, we want to offer suitable input for the students. This way they get inspiration for discussions and a better idea of what is expected from them. What is more, Hedge (2000: 13) says that when interaction is taking place in pairs or groups, students do not only produce output but also receive input. This gives preferences for pair and group work in general.

All the activities in our material involve pair or group work, which is quite inevitable when the focus is on interaction. However, we recognize the risks involved with group work, such as some individuals being more dominant or some shyer than others. It is, thus, important to vary the formation of the groups. Moreover, Rivers and Temperley (1978: 47) emphasize the importance of providing clear motivation for students when it comes to communicating with each other in groups. They draw on the fact that instead of expecting students to interact just because they are involved in group work, there should be activities that have an intrinsic interest for them.

As mentioned earlier, free discussion is the most common activity type used in our material. According to Hedge (2000: 277), free discussion supports the conventions needed in real-life conversations. Free discussion can, however, create some challenges in the classroom. Students may experience anxiety if they have to share their ideas and opinions about topics which are unfamiliar. Additionally, free discussion activities do not ensure participation from all group members. In view of the previous, Hedge (2000: 276–277) notes that free discussion should preferably have support from some extra material, e.g. from pictures, questions or quotations. These forms of 'support' are also strongly present in our material.

In addition, there are some role-play activities in our material. Hedge (2000: 279–280) points out that the challenges students may face when they are expected to express their own opinions, e.g. with free discussion, can be reduced with role-play. This way,

students can hide behind a role and not worry about their persona being exposed to other students. What is more, role-play gives a chance for the students to 'act' in different contexts and thus, they learn more about the different functions of a language. She further reminds teachers to be careful with the cast of the roles, in order to give everyone approximately the same chance to speak. In fact, role-play has more advantages when it is done in pairs or groups instead of having every group 'acting' in front of the classroom. However, a role-play activity can be challenging when the roles given are too distant or unfamiliar to students. It is therefore important to ensure students' understanding of the roles they are given before the actual activity.

Hedge (2000: 293) states that there should be clear 'phases' in the classroom for the teacher to handle various speaking activities. She introduces an example of different elements of a lesson that deals with role-play. Firstly, the lesson can start with input materials, whether spoken or written. Secondly, the information concerning the activity, as well as the possible vocabulary demands are presented. Lastly, there can be pair or group work which can result in interaction between the entire class. The idea is that the teacher starts with simple activities before introducing the more complex ones. The phasing of these elements, i.e. their organization and instruction, is an important aspect for the teacher to acknowledge. This particular example is valuable for us in view of the run of the lessons in our material and the role-play tasks in it.

Another activity that Hedge (2000: 281) talks about and which is present in our material is called *gap activity* or more particularly *information gap* activity. It involves activities where students interact in pairs or in groups and each student has information that the others lack. It also entails fluency work and the negotiation of meaning (see section 4.1 and 4.3). We see this kind of an activity as a way to motivate students to use their communicative abilities in order to get the information needed for completing the task.

All in all, the present material consists of 15 themes. Most themes take two 45-minute lessons but there is some variation. For example, few themes that are broader may take more time. In addition, there are concrete aims provided for each theme. The activities are designed for a class of 20 students because it was easier and more practical for us to

plan the different actives. Also, 20 students is a reasonable approximate number for an average class size. Of course, depending on the number of the students, teachers need to be prepared to adjust the activities to suit their classes. Each lesson contains diverse media content integrated with a variety of discussion tasks. The media content, whether a picture, music video or a short video clip, is often the basis for discussion. Almost all the pictures used in the material are from the Internet which is why we have provided the source for each picture. Due to the possible changes on the Internet, some of the selected YouTube clips as well as other sources used in our material can disappear in time. Therefore, teachers need to be active and check the videos every now and then in order to utilize the best video content at hand. The outline of the course is designed in way where 'heavier' themes are situated in between the 'lighter' ones. Careful consideration has been given for the construction of the course and the material.

Overall, chapter 5 presented the aims for the material package. It demonstrated the need for teaching materials that focus foremost on oral skills and on genuine interaction. Since the utilization of the media is a current topic in schools, we wanted to take the discussion to the level of action and create a material that responds to the call of time.

6 CONCLUSION

When highlighting the communicational viewpoint in classrooms, Salo-Lee (1991: 2) notes that designers of teaching materials and language teachers especially are in key positions, since they should know the conventions of the spoken language. However, she points out that it takes time for the information and new ideas from research to influence teaching materials. As one can see from the theoretical framework, the teaching of oral skills and the utilization of the media in teaching have been widely discussed for a long period of time. For that reason, the present material package responds to the need to update teaching materials and the teaching of English in general, to some extent. Specifically, the material provides humanistic tools for English teachers to create relevance for students by narrowing the gap between the school and students' everyday lives. This is done by using diverse media content and emphasizing genuine interaction in the classroom.

Considering the content of the material, the theoretical framework of this thesis has been made from a practical point of view, since the aim was to avoid a gap between theory and practice (see section 2.3). The theoretical framework has been a solid baseline for the material throughout the process and therefore, it promotes the present material package clearly and consistently. What is more, our own views concerning the content of the material have systematically been presented alongside the theoretical framework, which demonstrates the compatibility of these two.

Even though we have a great confidence in our material, teachers still need to be aware that there is no such rock-solid golden activity that works perfectly regardless of place and time, as Dörnyei (2001: 30) points out. He further notes that groups themselves differ a lot and therefore an activity might work better for one group than another or simply work better tomorrow than today. Overall, when it comes to methodologies, it is important to keep in mind that they work differently in diverse classrooms and situations, and the main goal would be to concentrate more on the processes than on products (Brumfit 1985: 25).

Additionally, the use of the material requires a certain 'touch' and attitude from the teacher, which creates some limitations for our material. As mentioned in chapter 2, the teacher's personality is in a central role when motivating students. Taking this into consideration, this material may not work for everybody. Furthermore, students might at first be reluctant to participate because the themes and activities in the material are mostly out of the ordinary. Therefore, the significance of the teacher's own attitude is even more crucial. In order for students to get excited, it is essential for the teacher to show his or her own enthusiasm and create an encouraging atmosphere.

Activities in the material have been partially tested and they have received a very warm welcome. The students have been enthusiastic about the incorporation of the media in the language classroom and it clearly motivated them to participate in different activities. Actually, the feedback collected from the students gave us innovative ideas to further improve the already tested activities. It would be, however, important to systematically use the material as a whole, in order to prove its functionality.

To conclude, production of new teaching materials is needed on the account of rapidly changing society. Especially, the media should be applied in the creation of teaching materials. In our material, the media is used as a motivator when practising oral skills. Nevertheless, the wide range of possibilities the media offers can be utilized in other parts of language teaching as well. Moreover, students themselves are experts on modern technology and are in contact with the media constantly. Therefore, they should be given more opportunities to make good use of the technologies in schools, such as the Internet. We hope that this material package partly responds to the above mentioned shortcomings and will be a source of inspiration for language teachers.

7 BIBLIOGRAPHY

Bailey, K. M. and L. Savage (eds.) 1994. *New ways in teaching speaking.* Alexandria (VA): TESOL.

Balakrishnan, S. 2009. Copyright in the classroom: Teacher and student use of online audio-visual resources. *Screen Education* [online], 54, 48–52. (20 Feb 2011) http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=49eb128b-eae0-453d-9564-6ad951a14971%40sessionmgr15&vid=4&hid=19

Balcikanli, C. 2009. Long live, YouTube: L2 stories about YouTube in language learning. *E-proceedings of the International Online Language Conference (IOLC)* [online], 91–96. (20 Feb 2011) http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=49eb128b-eae0-453d-9564-6ad951a14971%40sessionmgr15&vid=6&hid=19

Brumfit, C. 1984. *Communicative methodology in language teaching. The roles of fluency and accuracy.* Cambridge: Cambridge University Press.

Brumfit, C. 1985. *Language and literature teaching. From practice to principle.* Oxford: Pergamon.

Buckingham, D. 2003. *Media education. Literacy, learning and contemporary culture.* Cambridge: Polity.

Burgess, J. and J. Green 2009. *YouTube. Online video and participatory culture.* Cambridge: Polity.

Bygate, M. 1987. *Speaking.* Oxford: Oxford University Press.

Dissanaykae, E. 2006. Ritual and ritualization. Musical means of conveying and shaping emotion in humans and other animals. In S. Brown and U. Volgsten (eds.), *Music and manipulation. On the social uses and social control of music.* New York: Berghahn Books, 31–56.

Dörnyei, Z. 2001. *Motivational strategies in the language classroom.* Cambridge: Cambridge University Press.

Faerch, C., K. Haastrup and R. Phillipson 1984. In collab. with E. Glahn and K. B. Kristiansen. *Learner language and language learning.* Clevedon: Multilingual Matters.

Gardner, R. C. 1985. *Social psychology and second language learning. The role of attitudes and motivation.* London: Arnold.

Harjanne, P. 2008. Communicative oral practice in the foreign language classroom – methodological challenges. In J. Loima (ed.), *Facing the future. Developing teacher education*. Helsinki: Palmenia Helsinki University Press, 111–129.

Harmer, J. 2001. *The practice of English language teaching*. 3rd ed. Essex: Longman.

Hasebrink, U., M. Berns and K. de Bot 2007. In the presence of English: a resume after step one of an international study. In M. Berns, K. de Bot and U. Hasebrink (eds.), *In the presence of English. Media and European youth.* New York: Springer, 111–119.

Hedge, T. 2000. *Teaching and learning in the language classroom.* Oxford: Oxford University Press.

Held, D. and A. McGrew 2002. Globalization / Anti-Globalization. Oxford: Blackwell Publishing.

Huohvanainen, T. 2001. *Process drama as a way of teaching oral skills: a material package.* Unpublished Pro Gradu Thesis. University of Jyväskylä, Department of Languages.

Huuskonen, M-L. and M. Kähkönen 2006. *Practising, testing and assessing oral skills in Finnish upper secondary schools: teachers' opinions*. Unpublished Pro Gradu Thesis. University of Jyväskylä, Department of Languages.

Jaakkola, H. 1997. *Kielitieto kielitaitoon pyrittäessä. Vieraiden kielten opettajien käsityksiä kieliopin oppimisesta ja opettamisesta.* Jyväskylä Studies in Education, Psychology and Social Research 128. University of Jyväskylä.

Juurakko, T. and A. Airola 2002. *Tehokkaampaan kielenoppimiseen.* Hämeenlinna: Hämeen ammattikorkeakoulu.

Kalliala, E. and T. Toikkanen 2009. *Sosiaalinen media opetuksessa.* Helsinki: Finn Lectura.

Kohonen, V. 1998. Kielenopetus kielikasvatuksena. Kielenopetus murrosvaiheessa. In P. Kaikkonen and V. Kohonen (eds.), *Kokemuksellisen kielenopetuksen jäljillä*. Tampere: University of Tampere, 25–48.

Laihiala-Kankainen, S. 1993. *Formaalinen ja funktionaalinen traditio kieltenopetuksessa. Kieltenopetuksen oppihistoriallinen tausta antiikista valistukseen.* Jyväskylä Studies in Education, Psychology and Social Research 99. University of Jyväskylä.

Lehtonen, J. and K. Sajavaara 1985. The silent Finn. In D. Tannen and M. Saville‑Troike (eds.), *Perspectives on silence*. Norwood, N. J.: Ablex, 193–201.

Leppänen, S., A. Pitkänen-Huhta, T. Nikula, S. Kytölä, T. Törmäkangas, K. Nissinen, L. Kääntä, T. Virkkula, M. Laitinen, P. Pahta, H. Koskela, S. Lähdesmäki and H. Jousmäki 2009. *Kansallinen kyselytutkimus englannin kielestä Suomessa. Käyttö, merkitys ja asenteet.* Jyväskylä Studies in Humanities 132. University of Jyväskylä.

Little, D. 1998. *Technologies, media and foreign language learning.* Dublin: Authentik.

Luukka, M-R., S. Pöyhönen, A. Huhta, P. Taalas, M. Tarnanen and A. Keränen 2008. *Maailma muuttuu – mitä tekee koulu? Äidinkielen ja vieraiden kielten tekstikäytänteet koulussa ja vapaa-ajalla.* Jyväskylä: University of Jyväskylä, Centre for Applied Language Studies.

Meskill, C. 2002. *Teaching and learning in real time. Media, technologies and language acquisition.* Houston: Athelstan.

Mishan, F. 2005. *Designing authenticity into language learning materials* [online]. Bristol: Intellect Books. (15 Jan 2011) http://site.ebrary.com/lib/jyvaskyla/docDetail.action?docID=10073901

Muhonen, A. 2008. Sheikataan like a polaroid picture: englannin tehtävistä nuorisoradiojuonnoissa. In S. Leppänen, T. Nikula and L. Kääntä (eds.), *Kolmas kotimainen. Lähikuvia englannin käytöstä Suomessa.* Helsinki: Suomalaisen Kirjallisuuden Seura, 169–202.

National Core Curriculum for Upper Secondary Schools 2003. Finnish National Board of Education [online]. (14 Feb 2011) http://www.oph.fi/download/47678_core_curricula_upper_secondary_education.pdf

Nikula, T. 2008. Oppilaiden osallistuminen luokkahuonevuorovaikutukseen englanninkielisessä aineenopetuksessa. In S. Leppänen, T. Nikula and L. Kääntä (eds.), *Kolmas kotimainen. Lähikuvia englannin käytöstä Suomessa.* Helsinki: Suomalaisen Kirjallisuuden Seura, 42–72.

Nunan, D. 1989. *Designing tasks for the communicative classroom.* Cambridge: Cambridge University Press.

Nyyssölä, K. 2008. *Mediakulttuuri oppimisympäristönä*. Helsinki: Opetushallitus.

Rivers, W. M. 1981. *Teaching foreign-language skills. 2nd ed*. Chicago: The University of Chicago Press.

Rivers, W. M. and M. S. Temperley 1978. *A practical guide to the teaching of English as a second or foreign language*. New York: Oxford University Press.

Rovasalo, S. 2008. *A cookbook for hungry teachers. Suggestopedy and cooperative learning in practising oral skills. A material package.* Unpublished Pro Gradu Thesis. University of Jyväskylä, Department of Languages.

Salo-Lee, L. 1991. Vieraiden kielten puheviestintä. In K. Yli-Renko and L. Salo-Lee (eds.), *Vieraiden kielten puheviestintä ja sen oppiminen lukiossa.* Turku: Turun yliopiston opettajankoulutuslaitos, 1–24.

Starko, A. J. 2010. *Creativity in the classroom. Schools of curious delight. 4th ed.* London: Routledge.

Takala, S. 1998. Englannin kielen taidon taso Suomessa – hyvää kehitystä. In S. Takala and K. Sajavaara (eds.), *Kielikoulutus Suomessa.* Jyväskylä: University of Jyväskylä, Centre for Applied Language Studies, 73–90.

Tiittula, L. 1992. *Puhuva kieli. Suullisen viestinnän erityispiirteitä*. Helsinki: Finn Lectura.

Van Lier, L. 1996. *Interaction in the language curriculum. Awareness, autonomy and authenticity.* London: Longman.

Williams, M. and R. L. Burden 1997. *Psychology for language teachers. A social constructivist approach.* Cambridge: Cambridge University Press.

Hanna Lillimägi
Laura Wetzell

CUTTING EDGE

Using the media to
enrich the teaching of
oral skills

Table of Contents

Dear teacher

This material is created for you to motivate your students to speak English with the help of many intriguing and up-to-date topics as well as catching activities. The material is designed in such a way that you first find instructions for the lessons followed by different appendices. You can also consider presenting some of the material in the appendices in form of a power point.

The activities are designed for a class of 20 students; therefore, depending on the number of students, you need to be prepared to adjust the activities to suit your class. Group work is an essential part of the activities. With this in mind, in order to get variation, we recommend that you pay attention to the formation of groups. In the beginning, it might be good if you let students work in groups of their own choice, but when they get more familiar with each other, make sure that there is more diversity. Even though the activities highlight free discussion between the students themselves, you need to take an active role. Mingle around the class, participate in discussions and show your general interest towards your students. The topics and the implementation of the activities require your full presence. Be sure to also highlight that students should try to use English constantly throughout the course.

Because the material is based on the utilization of the media and YouTube is the core medium, you need an Internet access for each lesson. There will be several music suggestions supplementing the lessons, which should be presented preferably with music videos. Due to the possible changes on the Internet, make sure you check the video material before each lesson. What is more, the material includes topics that are current today, so; you should try to stay 'up-to-date' yourself. You can follow current media topics and events, and modify the activities when needed.

We hope you get inspired and enjoy the material!

Hanna Lillimägi   Laura Wetzell

ON YOUR MARKS, GET SET, GO!

http://thelostjacket.com/community/running-start

LESSONS 1 AND 2

Aims: Introducing the course; getting to know each other; enhancing group spirit; lowering the threshold for speaking; starting to advance group work skills.

Music 🎵

Song suggestions: Bob Marley – Sunshine Reggae; En Vogue – Free Your Mind

The selected song is played at the background while students come to the classroom.

Introduction of the course

1. Tell the students about the conventions used in the course (see Dear Teacher).

2. Show the students the covers of each lesson, so that they will know the content of the course. Elaborate briefly the upcoming topics.

Anxiety in relation to speaking

1. Show pictures and questions related to the topic. See appendix 1. Discuss the ideas that the pictures and questions evoke together.

3. Share your own experiences, for example situations where you have experienced such anxiety.

Speed dating

1. Show the following video clip about speed dating.

http://www.youtube.com/watch?v=iTbBHoerMbk

2. Organize the desks in a circle so that half of the group is facing in and the other half is facing out. Every student will be facing a partner.

3. Give each student a different question from the handout. See appendix 2. Each student is supposed to pose the given question to the partner facing them. Show the following topics for them to discuss before the questions. It is good to *start* with easier topics to get the conversation going.

- Hobbies;

- Favourite school subject, why?

4. Give each partner 3 minutes for discussion (in case there is an odd number of students, one student will have a 3 minute break). If possible use a timer with a bell to signal the switch.

5. When the timer rings, ask the students in the outer circle to move on their left in order to start a discussion with a new partner.

'I call your bluff'

1. Share 3 statements about yourself. One of them is true and two of them are false. E.g. 'I have a black belt in judo' types of statements.

2. In groups of 3-4, give students about 5 minutes to discuss and come up with explanations for the true and false statements. Each group will have a chance to present their opinion to the whole class. Reveal the true statement in the end.

3. In the same groups, each student should now similarly come up with 3 statements of their own. Give them about 5 minutes.

4. In turns, students will present their statements. After one student's statements, the rest of the group members have an opportunity to ask 2 specifying questions of any of the statements they want to know more about. They will do it in rounds presenting 1 question at a time. The group members should then guess the correct statement.

5. In the end, students will reveal their true statements.

APPENDIX 1

http://www.socialanxietyselfhelp.com/blog/2010/04/cures-for-blu

Clip art

http://www.buzzle.com/articles/public-speaking-anxiety.html

1. What comes to your mind when looking at these pictures?

2. Why do you think people are nervous when talking in a foreign language?

Would you like to share your experiences?

3. In relation to speaking, how could the feelings of anxiety be diminished?

APPENDIX 2

WHAT IS YOUR OPINION…?

What do you think about people who are constantly sharing their lives in tabloids?

What do you think about people who 'improve' their looks with the help of plastic surgery?

Should students be allowed to grade their teachers?

Are famous actors and professional athletes paid too much?

Do you prefer Finnish or Hollywood movies?

What do think about the singing contest *Idols*?

What do you think about people who take part in *Big Brother*?

What do you think about people with many tattoos?

Are royal weddings too much of a media event?

What do you think about beauty pageants today?

What do you think about the claim that young people today are generally more selfish than older generations?

What do you think about the saying 'youth is a state of mind'?

Would it be ok if you had to wear school uniforms?

Do people nowadays watch too much TV?

Are people addicted to Facebook?

Do you believe in love at first sight?

Do you have an interest in politics?

What do you think about Finnish celebrities who run for the parliament?

How many days could you go without a computer and the Internet?

If you had a chance to travel anywhere in the world, what would be your dream resort?

A PICTURE IS WORTH A THOUSAND WORDS

LESSONS 3 AND 4

Aims: *Illustrating the importance of visual and non-verbal aspects of communication; practising self-expression; learning about non-verbal communication; recognizing one's strengths and weaknesses as a communicator.*

Preparation for this lesson:

1. Ask the students to find 2 pictures. One of the pictures should reflect how they see themselves as speakers of their mother tongue; the other one should reflect how they see themselves as speakers of English. Pictures can be real photos of themselves or they can also find such pictures in magazines etc. They should be prepared to present their thoughts in small groups.

Note: It is recommendable to take some extra pictures along in case some students do not find any.

Music 🎵

Song suggestions: Enigma – Return To Innocence; Rob Dougan – Clubbed To Death

Visual

1. One of the suggested music videos is first played without a sound. The purpose of this is to highlight the importance of visual and some non-verbal aspects of the video.

2. In groups of 3-4 give students about 5 minutes to discuss the content of the video with the help of questions. See appendix 1.

3. Play the video with the sound.

Speaker images

1. In the same groups, students should take out their pictures reflecting their speaker images.

2. In turns, give students about 25 minutes to share their ideas. They should compare their speaker images in accordance with their mother tongue and English, using the pictures as the basis.

Silent Film

1. Show a silent film video clip with Charlie Chaplin.

http://www.youtube.com/watch?v=79i84xYelZl&feature=related

2. In the same groups, give students about 10 minutes to discuss the aspects of silent films with the help of the questions. See appendix 1.

3. Gather some general thoughts that came up in the group discussions.

Mime

1. Show a video clip where the story of the song *Torn* is mimed.

 http://www.youtube.com/watch?v=osnUB9bUm-E&feature=related

2. In groups of 3, give students 15-20 minutes to practice miming.

3. Show them a description of a situation where they can only use body language and non-verbal cues. See appendix 2.

4. Each student in the group gets two situations that s/he should mime to other group members. See appendix 2. The others should try to interpret what the one miming is trying to convey.

http://interactioninstitute.org/blog/category/structural-transformation/

APPENDIX 1

Music video

Can you briefly tell what the idea behind the video is?

What is the atmosphere/mood in the video?

What type of music do you think should go with the video?

Silent film

How important do you consider the music to be in silent films?

Do you think that the film would have been better with speech?

What makes the story of the film understandable?

APPENDIX 2

You are abroad and meet your friend's friends who do not speak any of the languages you do. Explain the following situations to them by using only your body language or non-verbal cues very specifically.

✂ --

1. You are a high school student from the north and you are here for a vacation.
----

2. You and your friend met when you were backpacking in the mountains last year.
----

3. You are thirsty but before you can order a drink you have to visit the toilet.
----

4. You have a boy-/girlfriend waiting for you back home but you feel that it is good to spend some time apart.
----

5. You are a fan of the band *Three Doors Down* and you like to listen to them in your iPod.
----

6. You should go to bed but you are not that sleepy because you took a nap earlier.

'SAVOIR-FAIRE'

'KNOW-HOW'

LESSONS 5 AND 6

> **Aims:** *Illustrating cultural differences and conventions; practising listening skills; practising small talk.*

English vs. Finnish – Introduction to the topic

1. In pairs, give students 5 minutes to briefly discuss the general cultural differences between English and Finnish speakers.

2. Gather some general ideas.

'I'm all ears'

1. Give students about 5 minutes to make notes about their characteristics as communicators. Give them some questions to get the exercise started. See appendix 1.

2. Divide one handout per pair with different complementary questions and conversational gambits. See appendix 2. Give students a few minutes to go through the handout and elaborate when necessary. In this exercise the role of the listener should be emphasized.

3. Give students about 5 minutes each to tell their pair about their characteristics as communicators.

4. The one listening should take an active role by making use of the examples in the handout. The listener should use at least 5 complementary questions or conversational gambits.

Small talk

1. Write *small talk* on the blackboard.

2. Show the students questions about small talk. See appendix 3.

3. In groups of 4, give students 5–10 minutes for discussion.

4. Go through the questions with the whole class. Each group should present some ideas they have discussed. Supplement the answers when needed and give examples of some typical small talk situations.

5. Show the following humoristic video clip about the 'origins' of small talk. While watching the video, you can point out the characteristics of small talk discussed earlier. To make it more fun, ask the students can they, as Finns, relate to the video.

http://www.youtube.com/watch?v=hb0ef6NhY74

6. In the same groups, give students 10 minutes to discuss the norms of small talk with the help of the handout. See appendix 4. The idea is to come up with reasons or opinions why some of the given topics are appropriate when making small talk and why some of them are not. Go through the topics together.

7. Give examples of different small talk situations. See appendix 5. In pairs, give students 10-15 minutes to make small talk. The main idea is to keep the conversation going and to avoid awkward silence.

Note: This exercise is meant to be very humoristic. Try to elaborate the topic with funny examples which the students can relate to.

APPENDIX 1

You can consider the following:

Are you more of a talker or a listener? Do you like to talk more about yourself or do you prefer listening about other people?

When you talk, do you blab everything quickly out or do you like to first carefully consider what to say?

Do you get nervous or excited when talking with new people?

APPENDIX 2

- Uh-huh

- Huh?

- Oh.

- Sorry?

- Pardon?

- Really.

- I see.

- Now I get it.

- You're kidding.

- Isn't it?

- Yeah.

- Right.

APPENDIX 3

What is small talk?

Why people make small talk?

Are there cultural differences when it comes to small talk?

APPENDIX 4

Small talk - what is appropriate? Discuss.

1. How much you make

2. Your home town

3. The weather

4. Your health problems

5. Your family

6. Politics

7. Comments on clothing

8. The death penalty

9. Religion

10. The local hockey team

APPENDIX 5

Small talk - practice makes perfect!

1. At the bus stop

2. In the elevator

3. At a party

4. At the beginning of a business meeting

5. In the teachers' room

6. At your friend's housewarming party

7. On a crowded train

8. During a lunch break

WE DIDN'T ALL COME OVER ON THE SAME SHIP,

BUT WE'RE ALL IN THE SAME BOAT

http://flairtv.blogspot.com/

LESSONS 7 AND 8

Aims: *Discussing different forms and impacts of bullying and discrimination; raising awareness and discussion with strong visual aids; practising critical thinking.*

Music 🎵

Song suggestions: Greenday – Boulevard Of Broken Dreams; Eminem – Not Afraid; Sugababes – Ugly; Christina Aguilera – Beautiful

Introduction to the topic

1. Play Greenday's Boulevard of broken dreams. Tell the students to keep their eyes closed while they listen to the song.

2. In groups of 3-4, give students a few minutes to discuss what bullying is.

3. Show pictures and questions concerning bullying. See appendix 1.

4. Give students about 20 minutes to discuss the emotions that the picture and the questions evoke.

Ryan's story

1. Tell briefly the story of Ryan.

2. Go through the wordlist concerning the video clip together. See appendix 2.

3. Show the following video clip.

http://www.youtube.com/watch?v=E1LG9NymhTE

4. Start a whole class discussion with help of the questions. See appendix 3.

Discrimination

1. In groups of 4, give students about 25-30 minutes to discuss the statements about discrimination. See appendix 4.

2. Use hats or bowls from which the students can draw out the different statements.

3. Each student draws out 1 statement at a time, reads it out loud and shares one's opinion about it. After that, the rest of the group shares their thoughts as well.

4. Ask each group to present 1-2 statements that raised the most discussion to the whole class.

5. End the task with a whole class discussion about the selected statements.

Wrapping up the topic

1. Play one of the suggested songs.

RUMORS

teasing

leaving somebody out

GOSSIPING

threats

hitting

BULLYING

mean words

name-calling

kicking

stealing

pushing

damaging property

http://champagnewisdom.blogspot.com/

Why somebody bullies?

How should one intervene in bullying?

What is hurtful?

What are the consequences of bullying?

Do words hurt more than punches?

Kiusaaminen on yleistä internetissä

NETIN KÄYTÖSTAVAT: Nimettömyys voi houkutella nuoria toimimaan typerämmin kuin oikeasti uskaltaisi.

http://www.interviewmastermind.com/bullying-in-the-workplace/bullying-in-the-workplace-are-you-a-victim/

Where can bullying take place?

How do the forms of bullying differ depending on where it takes place?

To what 'extreme' consequences bullying can lead to? Why?

Pictures without sources: Itä-Savon poliisilaitos/ National preventative material

APPENDIX 2

Relentlessly = säälimättä

Convinced = olla täysin varma

Encounter = kohdata

Humiliation = nöyryytys

Bystanders = "sivusta seuraajat"

A good laugh at his expense = hyvät naurut hänen kustannuksellaan

Make a commitment = sitoutua

In the long run = ajan mittaan

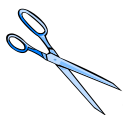Fragility of adolescence = nuoruusiän hauraus

APPENDIX 3

What kind of feelings does Ryan's story evoke?

What is the most important lesson that you learn from the story?

What is said about bystanders?

APPENDIX 4

✂ --

Finns are prejudiced against the Romanians.

The Swedish speaking minority pretends to be above the rest of us.

It is annoying when people speak Finnish with a foreign accent.

Finnish dialects can be annoying.

Interracial marriages and relationships have more problems.

Skin colour is the main cause of discrimination.

Ordinary people should be invited to the celebration of the Independence Day.

Democracy between men and women causes more troubles than benefits.

Finns are more hard working and reliable than Southern Europeans.

It is perfectly ok not to get along with everybody.

Schools' Christmas party should be altered to suit all religions.

It was ok for the fitness centre in Espoo to forbid praying moments of Muslims.

Men are generally more valued in working life than women.

Brunettes are considered to be more intelligent than blondes.

Boys are better in maths and girls are better in languages.

MEN ARE FROM MARS, WOMEN ARE FROM VENUS

http://advice.lovedetour.com/tkellis/men-are-from-mars-women-are-from-venus-by-john-gray-book-review.html

LESSONS 9 AND 10

Aims: *Thinking about the differences, stereotypes and generalizations of men and women; raising discussion with the help humour and irony.*

Extra material: *The series Sex And The City, season 6, episode 7: The Post-it Always Sticks Twice.*

Music

Song suggestions: Bananarama – Venus; Busta Rhymes – I Love My Chick; Baha men – Who Let The Dogs Out

Differences between men and women

1. Show the following stand-up video clip by Russel Peters.

http://www.youtube.com/watch?v=4dOAjXSZJ1o&feature=related

2. In groups of 3–4, give students about 5 minutes to discuss the differences between men and women in general.

3. Show different statements about men and women. See appendix 1.

4. In the same groups, give students about 25 minutes to go through the statements and share their own opinions.

5. Each group should choose one statement that suits the description of men and women the best.

Game: The battle of the sexes

(Adapted from the Finnish board game *Isäntä vs. Emäntä*)

1. Form groups of 4–6 depending on the distribution of boys and girls in the class.

2. The group should have two teams: the boys and the girls. In case there are fewer boys or girls in the class, girls can pretend to be boys and vice versa.

3. Divide the question cards, so that each team will have 21 cards. The 'girls' get the pink cards which contain questions from the 'women's world' and the 'boys' get the blue cards which contain questions from the 'men's world'. See appendix 2.

4. Tell the teams that they can freely discuss the possible options before 'locking down their answer'.

5. Give students about 20 minutes to play the game. You can play the suggested songs at the background to make it more entertaining.

6. In order to find out the winners, tell the students to count the correct answers of the opposite team during the game.

Sex and the city

1. Show a 15 minute clip of an episode of the series *Sex and the city*. Start the episode 7,

The Post-it Always Sticks Twice, from the beginning and stop after 15 minutes.

2. Wrap up the lesson with a whole class discussion about the portrayed images of men

and women with the help of the questions. See appendix 3.

http://dchetty.co.za/2008/04/white-tv/

APPENDIX 1

Men's statements:

Women understand colour. They seem to know what to wear all the time. Men just think red is nice, pink is nice, so why not have them together?

Men speak in sentences. Women speak in paragraphs.

Men can watch an entire film without having to ask who is that, what does he do?

Men can drive without having to look at themselves in the mirror.

Men look at going down the gym as a physical activity, to women it is a social event.

Women recall every outfit they have worn for the past two decades. Men cannot remember what they were wearing yesterday without looking on the floor next to the bed.

Women's statements:

Women have a built in calendar gene - we remember birthdays, anniversaries and appointments effortlessly.

Women are missing the parking a car in between two straight white lines in an empty car park gene.

Men will do something and not think about the risks involved, then be sorry after. Women will think about the risks involved beforehand.

Women have the 'take things personally' gene.

Men cannot watch sports and talk to their wives at the same time.

Women have an ability to make men think they are in charge.

Source: http://news.bbc.co.uk/2/hi/uk_news/3002946.stm

APPENDIX 2

What does the abbreviation TKO mean in boxing? *Technical Knock-Out*	**What is The Super Bowl?** *The championship game of American football*	**In the movie Rambo, who was the leading actor?** *Sylvester Stallone*
Who are Johnny Knoxville and Steve O? *Jackass stars*	**What animal is the symbol of Ferrari?** *Black stallion*	**What is a beer glass of half a litre called?** *Pint*
Ozzy Osbourne got famous in a band called…? *Black Sabbath*	**What brand uses the slogan "The Best A Man Can Get"?** *Gillette*	**What does the abbreviation FBI mean?** *Federal Bureau of Investigation*
What is the date that one must change winter tires at the latest? *December 1st*	**Where are ice hockey pucks kept before a game so that they would slide better?** *In the freezer*	**What brand uses the slogan "Let's make things better"?** *Phillips*

How does the linesman show in the rink that there is no offside i.e. the game continues? *The linesman spreads his arms wide, horizontally.*	**In a football game, what does the referee show on a small white scoreboard when the teams perform a player switch?** *The numbers of the player coming to the playing field and the player leaving the playing field*	**Place the following 'poker hands' to ranking order starting from the poorest: four of a kind, full house, straight** *Straight, full house, four of a kind*
How long does time out last in basketball? *One minute*	**From what country is the car brand Honda from?** *Japan*	**What are Ninja and Haybusa?** *Names of motorcycles*
Who gets to wear golden helmet in Finnish ice hockey? *The player of the team with best scores*	**Mention two leading actors in Pulp Fiction** *John Travolta, Samuel L. Jackson, Bruce Willis, Harvey Keitel, Uma Thurman*	**What does it mean when a player gets a ring in NHL?** *The player has won The Stanley Cup which is the club trophy in NHL*
Who is/was the most legendary star of oriental Kung fu movies? *Bruce Lee*		

What happens to a silk tie if you light it on fire? *Nothing. Silk is natural fibre and it does not burn.*	**Why some women lick the side of their drinking glass before drinking?** *So that they would not leave lipstick marks on the glass.*	**What is the famous advertising slogan by L'Oreal?** *"…Because you're worth it."*
Name at least three main characters in The Desperate Housewives *Gabrielle, Bree, Lynette, Susan, Edie*	**What is the difference between an eyeliner brush and a lipstick brush?** *Eyeliner brush is much thinner*	**What is the special feature in Jean Paul Gaultier's perfume bottles?** *The bottles are a shape of human's middle body*
Do Britney Spears and Kevin Federline have a baby girl or a boy? *A boy*	**Describe French manicure** *The outer boarder of the nail is white and the rest of the nail is coloured either in pink or peach*	**What can you do if you get a hole in your stockings?** *You can use nail polish or hair spray to cover the hole*
Manolo Blahnik is famous for… *Shoes*	**What magazine can be called as 'the bible' for women?** *Cosmopolitan*	**When is the international women's day?** *March 8th*

What cosmetic brand uses the slogan "Maybe she's born with it"? *Maybelline*	**Associated with the fashion world, what does the abbreviation YSL stand for?** *Yves Saint Laurent*	**What does the abbreviation PMS mean?** *Premenstrual syndrome*
From what is meringue made of? *Sugar and egg white*	**What is a pedicure in Finnish?** *Jalkahoito*	**What is the woman's clothing size S in number size?** *34-36*
If you spill some red wine on your clothes, what can you use to get it off? *Salt*	**What is the difference between a regular face powder and a shimmer powder?** *Shimmer is usually darker coloured and it many times contains glitter*	**Who is the famous heiress whose name means both a capital city and a hotel chain?** *Paris Hilton*
Who was Gianni Versace? *A fashion designer*		

APPENDIX 3

What kind of thoughts do the portrayed images of men and women evoke?

Are men and women really that different?

Do you think that these images/features apply to all men and women?

Did you recognize some of the features in yourself?

SWEET DREAMS

LESSONS 11 AND 12

Aims: *Creating common awareness of dreams; raising discussion with intriguing insight into dreams.*

Music

Song suggestion: Drift & Dream – Music for relaxation and sleep

Your dreams

1. In groups of 4, give students about 10 minutes for discussion with the help of the questions. See appendix 1. Play the suggested song at the background.

What are dreams?

1. Go through the wordlist together concerning the first video clip. See appendix 2.

2. Show the first video clip.

http://www.youtube.com/watch?v=kqQrbF2RFQc&feature=related

3. In the same groups, give students about 10 minutes for discussion with the help of the questions. See appendix 3.

4. Go through the wordlist together concerning the second video clip. See appendix 2.

5. Show the second video clip starting from 2, 38.

http://www.youtube.com/watch?v=-A68JNSZjzE&feature=related

6. In the same groups, give students about 10 minutes for discussion with the help of the questions. See appendix 3.

7. Go through the wordlist together concerning the third video clip. See appendix 2.

8. Show the third video clip. Stop at 5, 15.

http://www.youtube.com/watch?v=hlNfi-EgnOY&feature=related

9. In the same groups, give students about 10 minutes for discussion with the help of the questions. See appendix 3.

Note: If needed, you can go through some of the questions together.

Dream analysis

1. In the same groups, give students about 5 minutes to analyze the following dream symbols (see below). They should come up with an interpretation of their own what it could mean when a person dreams about these things.

2. Ask groups to briefly share their ideas with the rest of the class.

3. After each symbol and students' own interpretation, show them the following video clips where a man named Craig Hamilton Parker tells his views about the meaning of the symbols. With a touch of humour, compare the analysis of the students with his explanations. Stop each video clip after the analysis is given.

Video clip 1: <u>Teeth falling out</u> http://www.youtube.com/watch?v=mTWJjlZ9Zqw

Video clip 2: <u>Flying</u> http://www.youtube.com/watch?v=jVmS3rPQlOo&feature=related

Video clip 3: <u>Exams</u> http://www.youtube.com/watch?v=3VhDappuLTg&feature=related

Video clip 4: <u>Climbing</u> http://www.youtube.com/watch?v=rICPseRwnY&feature=related

Video clip 5: <u>Falling</u> http://www.youtube.com/watch?v=IY8InzzULVk&feature=related

APPENDIX 1

Do you know why people see dreams?

How much do you usually need sleep?

What is the best/most memorable dream you have ever had? What about your worst nightmare?

Can you remember what you dreamed about last night?

APPENDIX 2

Wordlist for video clip 1

By-product = sivutuote

Unconscious = tiedostamaton

Paralyze = halvata, halvaannuttaa

Impact = vaikutus

Urge = halu, vietti

Breakthrough = läpimurto

Irregular = epäsäännöllinen

Disable = estää, lamauttaa

Wordlist for video clip 2

Speculation = pohdinta

Ludicrous = älytön, naurettava

Insight = käsitys, ymmärrys

Leap = hyppy, loikka

Remote associate = kaukainen yhteys

Wordlist for video clip 3

Ancestors = esi-isät

Identical = identtinen

Fatal danger = kuolemanvaara

Bequeath = luovuttaa

Indispensable rehearsal = välttämätön harjoitus

Encounter = kohdata

Adjust = mukautua, sopeutua

APPENDIX 3

<u>Video clip 1</u>

What was said about Sigmund Freud and his dream theory?

What is seen as the breakthrough of dream research?

What had the researchers believed before?

What is REM sleep?

How was REM sleep associated with paralyzing?

What kinds of tests were done with animals?

<u>Video clip 2</u>

What is the difference between REM and NON-REM sleep?

What else was said about REM sleep?

What is the activation level during REM sleep?

<u>Video clip 3</u>

Why are nightmares important?

What was said about our ancestors?

What were the differences between children's and adults' nightmares?

ARE YOU AFRAID?

http://www.ferdyonfilms.com/?m=200810

LESSONS 13 AND 14

Aims: Creating awareness of fears and societal threats; expressing one's personal thoughts.

Music 🎵

Song suggestions: Halloween theme song; Artists for Haiti – We Are The World

Play the Halloween theme song while students come to the classroom.

What are you afraid of?

1. In groups of 3, give students about 20 minutes for discussion with the help of the questions. See appendix 1.

2. Gather some general thoughts from each group.

Phobias

1. In the same groups, give students about 20 minutes to link different phobias with correct explanations and to discuss which phobia suits which celebrity and why. See appendix 2.

2. Ask groups to share their ideas.

3. Show the correct answers. See appendix 3.

Natural disaster quiz

1. Show the following video clip about natural disasters.

http://www.youtube.com/watch?v=qlrGc_U55gg&feature=related

2. Form teams of 3.

3. You are the 'quiz-host' who will be asking the questions. See appendix 4.

4. After each question, give the teams a few minutes to come up with an answer and to write it down.

5. Go through questions 1–6 together and then show the rest of the answers. Tell the teams to count their correct answers. They get one point from each correct answer and half a point when they get parts of the answers right.

6. Ask the teams how they did.

Music video

1. Show the music video *We are the world* to illustrate the consequences of natural disasters.

APPENDIX 1

What are you afraid of the most?

Why is it sometimes good to be afraid?

Why do some like to watch horror movies or to take wild rides in amusement parks?

What do you think are the most common fears?

How do you think the news affect our perception of things to be afraid of?

Why are we sometimes afraid of such situations which are quite unusual (such as plane crashes) but not so much worried about car crashes which are very common?

Do you think culture affects our fears?

APPENDIX 2

A) Ailurophobia

B) Arachnophobia

C) Aerophobia (Aviophobia)

D) Agoraphobia

E) Brontophobia

F) Eisoptrophobia

G) Entomophobia

H) Verminophobia

places

1. Fear of spiders

2. Fear of mirrors

3. Fear of clowns

4. Fear of cats

5. Fear of germs

6. Fear of thunder

7. Fear of flying

8. Fear of going public

I Michael Jackson   II Johnny Depp   III Madonna

IV Boxing Champion Muhammad Ali   V Tennis star Andre Agassi   VI Pamela Anderson

VII Actress Kim Basinger   VIII Roman Emperor Julius Caesar

APPENDIX 3

Ailurophobia
Fear of cats. Roman Emperor Julius Caesar

Arachnophobia
Fear of spiders. Tennis star Andre Agassi

Aerophobia (Aviophobia)
Fear of flying. Boxing Champion Muhammad Ali

Agoraphobia
Fear of going public places. Actress Kim Basinger

Brontophobia
Fear of thunder. Madonna

Eisoptrophobia
Fear of mirrors. Pamela Anderson

Entomophobia
Fear of clowns. Johnny Depp

Verminophobia
Fear of germs. Michael Jackson

APPENDIX 4

1. Name some of the consequences of natural disasters?
E.g. hunger, poverty, diseases, deaths

2. What is the most common cause for a tsunami?
Earthquakes

3. What else earthquakes cause? Name a few.
E.g. landslides, avalanches, floods, fires

4. Can there be an earthquake here in Finland?
There can, but very small ones

5. Where should you go if a lightning strikes?
Go inside or into a car

6. Where and when did the most recent major tsunamis occur? Which one affected the Finns the most?
Japan 2011. The 2004 Indian Ocean earthquake (In Thailand)

7. Can a hurricane develop in any oceanic regions?
No, only in tropical oceanic regions

8. What is special about the eye of the hurricane?
It's the calmest place of the hurricane

9. What is the most major consequence for hurricanes?
Floods

10. What is the difference between a hurricane, a typhoon and a tropical cyclone?
There is no difference. In different parts of the world they are called by different names

11. Where do most earthquakes occur?
Along the boundaries of the Earth's crustal plates

12. When volcanoes erupt, which substances do they let out? Name a few.
E.g. lava and gases, ash

CRIME SCENE INVESTIGATION

LESSONS 15 AND 16

Aims: Ease the threshold for speaking with the help of a role-play activity; practising spontaneous speech; practising team work.

Music 🎵

Song suggestions: CSI Miami full theme song; Leila K – Murderer

Alibi

1. Tell the students to form groups of 4.

2. Hand out small pieces of paper.

3. Tell each student to write down 5 words. 3 of them should be nouns and 2 of them verbs.

4. Collect the words from each group into a separate hat or a bowl.

5. Give each group a 'bowl of words' which was written by another group.

6. Show the students a picture and description of a crime. See appendix 1.

7. In the groups, give students 10–15 minutes to come up with an alibi.

8. One student begins by picking up a word from the 'bowl' and starts telling the group's alibi by including the picked word in a sentence or two. The second student continues in the same way and the whole round is done similarly. The alibi is ready when the words from the 'bowl' run out.

Note: Tell the students that the alibi can be unrealistic and there can be humour involved. The main idea is to keep the story going without longer hesitations and pauses.

Murder Mystery

1. Show the following video clip from CSI Miami. The purpose of this is to present a crime scene, which will be the base for the following activity. Stop at 5, 25.

http://www.youtube.com/watch?v=jOebXtp-yq8&feature=related

2. Divide the class in half. Both halves will act out the same activity in different parts of the classroom. The following instructions involve both groups.

3. The crime in the video clip is supposed to be solved with a role-play activity.

4. Give students different identities taken from the scene in the video clip on a piece of paper. See appendix 2.

5. 3 will be given the investigator roles with 1 example question for the interrogation. 1 will be the guilty person, who will be given the motive for the crime. The rest of the group will be innocent suspects. They get a description of how they should act, but they should create their own alibis.

6. Ask the investigators to leave the classroom for 5 minutes. During this, both parties will have time to prepare themselves for the interrogation.

7. When the investigators enter the classroom, play the suggested *CSI Miami theme song* at the background.

8. The suspects should reveal their identity to the investigators before the actual interrogation.

9. The investigators should individually go through all the suspects proposing questions (one or two) with the help of their identity card for about 10 minutes.

10. The investigators should leave the classroom to decide who the guilty person is. 11. When they enter the classroom again, play the suggested Leila K song.

12. They should make an arrest and at the same time provide some evidence for their decision. Both halves of the class should do this in turns, so that everyone could be in suspense whether the two investigator groups came to a similar outcome.

13. In the end, the guilty persons reveal themselves and the investigators will find out how successful they were.

Note: You can bring extra equipment (e.g. sunglasses, a briefcase, a magnifying glass, a suit jacket, etc.) along to create a more authentic situation.

APPENDIX 1

The principal's office was robbed yesterday afternoon and the weekly profit of the school cafeteria was stolen. It seems that the robbers knew the school building and where the money was being held. Therefore, you all are suspects. The vice-principal saw 4 persons running out of the school. The suspects were wearing purple jumpsuits and masks, so there is no idea of the persons' identity.

WHERE WERE YOU....?

APPENDIX 2

Lieutenant Horatio Caine

You should e.g. ask where everybody was during the murder.

Be very suspicious with everyone.

Medical examiner Alexx Woods

You should e.g. ask what the suspects' relationship with the victim was.

Based on the look of the wounds, it seems that the murder was done with an outburst of rage.

Detective Ryan Wolfe

You should e.g. ask what the suspects were drinking that day, since you found a drinking glass next to the body.

Act very calm.

The wife

Tell your alibi with an exaggerated sadness.

Note: You are the murderer
Motive: You were jealous, because your kids spent more time with her than you.

The husband

Tell your alibi with an over helping attitude.

The daughter

Tell your alibi with a mysterious look in your eyes and with a mysterious attitude.

The son Tell your alibi with an indifferent attitude.	**Husband's friend** Tell your alibi in a way that you exaggerate your innocence.
Wife's friend Tell your alibi while not looking directly into the interrogators eyes.	**The other nanny** Tell your alibi with a panicky attitude.

YOUR CHOICE

http://www.drfunkenberry.com/2009/04/15/guess-who/

LESSONS 17 AND 18

> **Aims:** *Making the lesson relevant; giving responsibility to students; dealing with current topics in the media; practising reasoning; individually being in charge of the run of discussion.*

Preparation for this lesson

1. Tell the students to follow the media for about one week. They can use whatever source they prefer (e.g. the internet, TV, magazines, etc.)

2. They should find a topic or two of their interest.

3. They should be prepared to introduce the selected topic in small groups.

During the lesson

1. Show the students questions they should think about and leave the questions for them to see. See appendix 1.

2. In groups of 4, give students about 45 minutes for discussion.

3. In turns, each student should present their topic(s). After one student's 'presentation', the rest of the group should participate in the discussion. Specify that the one presenting the topic is in charge of the run of the discussion.

4. After this, groups should choose one topic which raised the most discussion.

5. In turns, give about 5 minutes for each group to present the chosen topic to the rest of the class. This should turn out as a whole class discussion. Try to keep the class as active as possible.

Note: If there is time left, you should be prepared to present a topic or two of your own.

APPENDIX 1

For the one presenting

1. Why did you choose your topic?

2. Where did you find it?

3. What makes it interesting or important?

For the group

1. Do you find the topic interesting? Why, why not?

2. Are you familiar with the topic? If so, where have you come across with it?

3. What else comes to your mind?

MODERN SLAVERY

http://hubpages.com/hub/freedom-slavery

LESSONS 19 AND 20

> **Aims:** *Raising awareness of societally important issues; raising discussion with strong visual aids; practising critical thinking.*

Music 🎵

Song suggestions: Black Eyed Peas – Where Is The Love; 2Pac – Changes; Scorpions – The Wind Of Change; Bob Sinclair – Love Generation

Introduction to the topic

1. In groups of 3–4, give students about 5 minutes to discuss if slavery still exists and tell them to reason their opinions.

2. Show pictures and questions concerning slavery before and now. See appendix 1. Give students about 10 minutes for discussion.

3. Give students about 15 minutes for discussion with the help of the questions. See appendix 2.

4. Go through the answers together.

Human trafficking

1. Go through the wordlist concerning the first video clip together. See appendix 3.

2. Show the following video clip about human trafficking.

http://www.youtube.com/watch?v=VZTNOTbsRYA

3. Show selected phrases taken from the video and questions related to the topic. See appendix 4.

4. In the same groups, give students 15-20 minutes for discussion and tell them to share their own ideas and feelings. Gather some thoughts from each group.

5. Show the following video clip with more information on the topic. The video also partly clarifies the previous discussions.

http://www.youtube.com/watch?v=CAUGPdLqVsg

Wrapping up the topic

1. Play one of the suggested songs.

Note: You should familiarize yourself with the topic before the lesson. For example, you can visit the following websites for information.
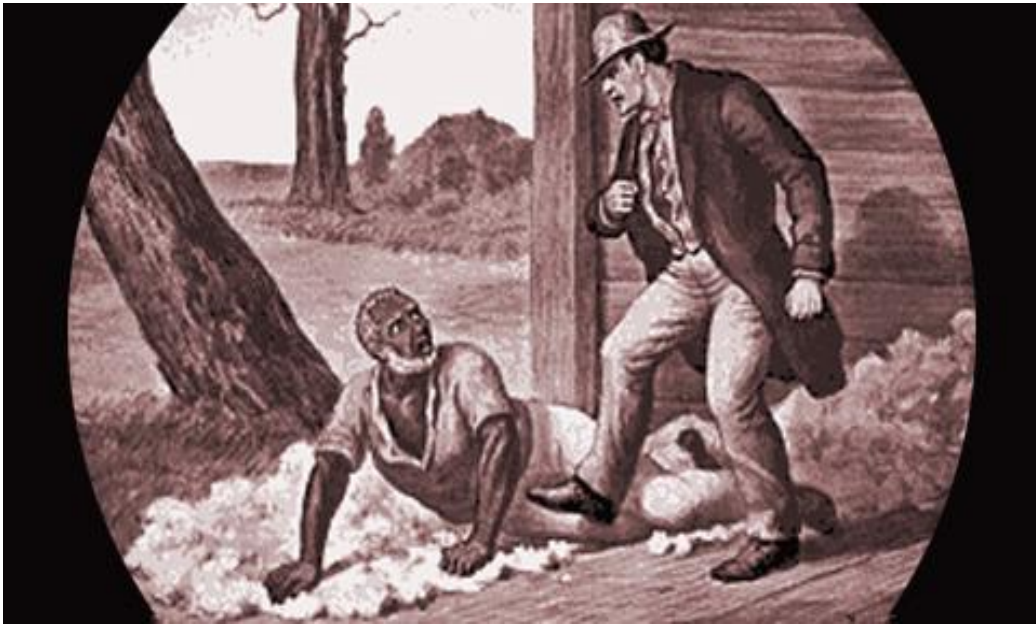
http://www.antislavery.org/english/slavery_today/what_is_modern_slavery.aspx

http://news.bbc.co.uk/2/hi/in_depth/world/slavery/default.stm

APPENDIX 1

BEFORE

http://www.understandingrace.org/history/society/resisting_slavery.html

http://en.wikipedia.org/wiki/Slavery   http://scrapetv.com/News/News%20Pages/usa/images-3/Slavery.jpg

NOW

http://townipproject09.wikispaces.com/Child+Soldiers
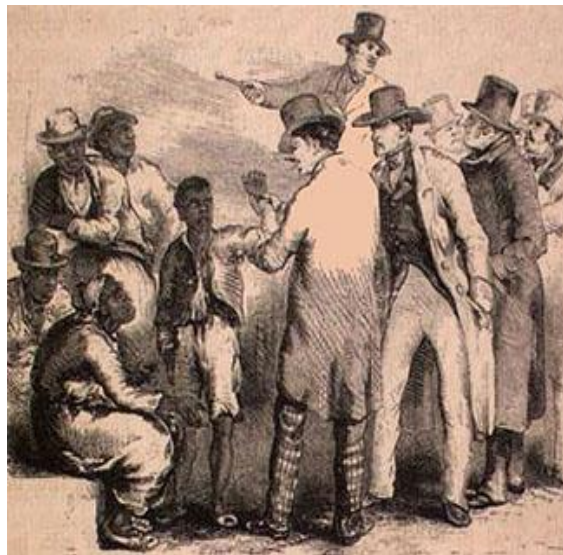
http://amix.dk/uploads/child_worker.jpg

http://itdp.providence.edu/Faculty/Norton/tsunami/picts/Fortier_Seltzer_Sex_trade.jpg

Questions for the pictures:

Comparing the pictures before and now, how has slavery changed, or has it?

What has stayed the same?

What else comes to your mind? What kinds of feelings do the pictures evoke?

APPENDIX 2

Questions

1. For example, what different kinds of forms of slavery there are today?

2. What is the most widely used form of modern slavery?

3. What is the fastest growing criminal enterprise in the world?

4. How many slaves are there approximately in the world today?

5. Where can the majority of slaves be found? Why?

6. What is the average cost of a human slave around the world?

7. Is slavery still legal somewhere?

Answers

1. Bonded labour, early and forced marriages, forced labour, child labour, slavery by descent, trafficking, sex trade

2. Debt bondage (about 20million in the world)

3. Human trafficking

4. Approximate 27–30 million, which is more than at any other time in human history

5. Much due to poverty in India and African countries.

6. From 90 to 300 dollars is the average nowadays in America. A slave in 1850 in American South cost the equivalent of approximately $40,000.

7. No, but it still happens almost everywhere

APPENDIX 3

Lucrative = tuottoisa

Enterprise = yritys/ hanke

Trade = kaupankäynti

Cattle = karja

Profit = hyötyä

Constant threat of violence = jatkuva väkivallan uhka

Abuse = hyväksikäyttö

Abduct = kaapata

Torture = kiduttaa

Testimony = todistajanlausunto

Rehabilitation = kuntoutus/ tervehdyttäminen

Come to an end = päättyä

Transatlantic slave trade = Atlantin ylittävä orjakauppa

Agriculture worker = maatalous työntekijä

Soil = maaperä

Acknowledge = tiedostaa

APPENDIX 4

- Over 2, 2 million children are sold into sex trade every year.

- There are more slaves today than in any other time in history.

- In India children cost less than cattle.

Why children become soldiers?

Why do you think children used in the sex trade are even younger than before?

MOVIE TIME
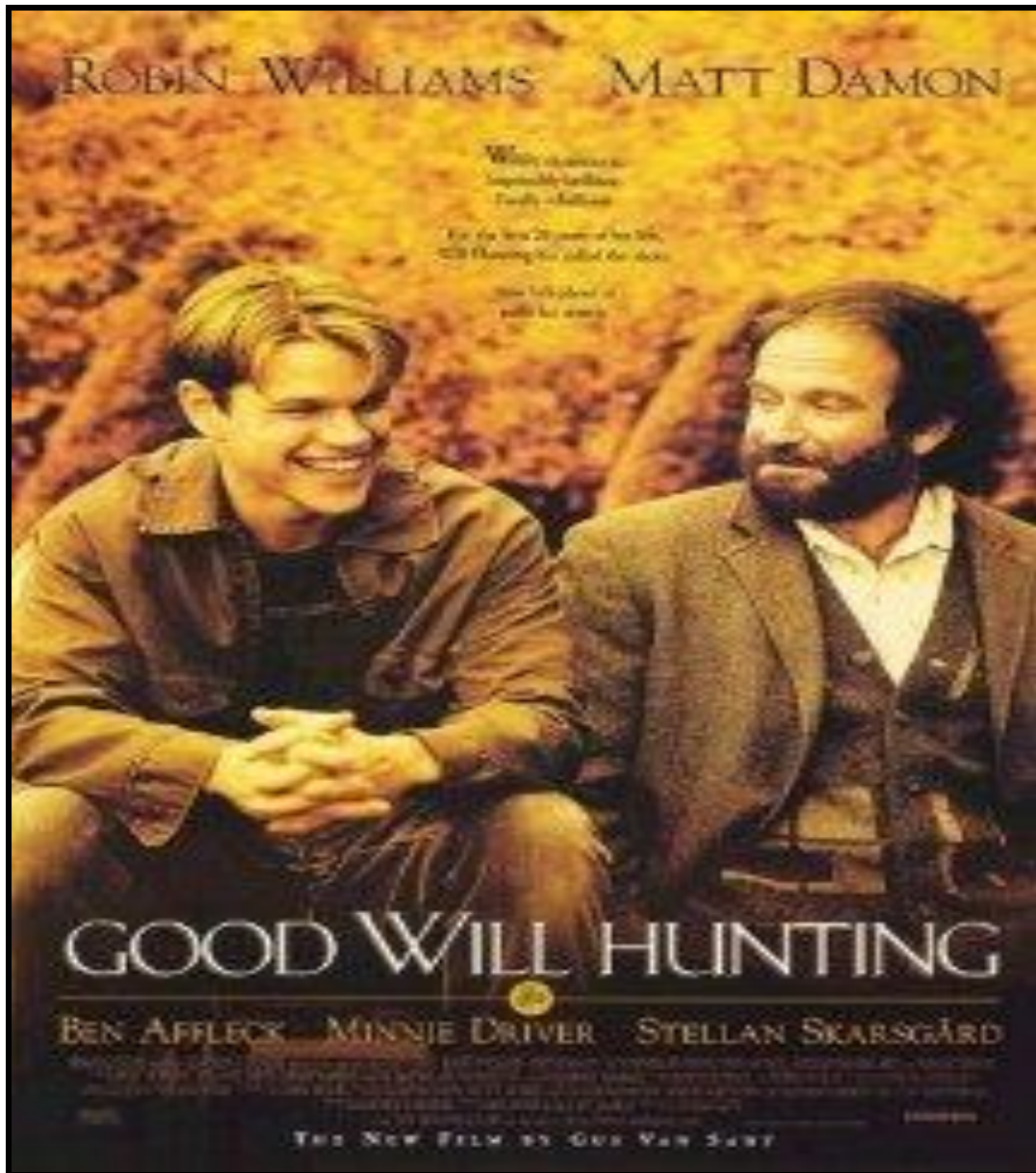
LESSONS 21 AND 22

Music

Song suggestions: Elliot Smith – Miss Misery

The song is played at the background while students come to the classroom.

Warm-up questions

1. In groups of 4, give students about 10 minutes for discussion with the help of the questions. See appendix 1.

The movie

1. Watch the movie half way through. Pause at 1.00,30.

Explaining words/phrases

1. In the same groups, give students about 10-15 minutes to describe the underlined words/phrases taken from the movie. See appendix 2.

2. Students should try to come up with an explanation in English, instead of translating them into Finnish.

3. Before getting started, tell the students that they do not have to know the correct meaning right away. They can use the scenes in the movie as well as the whole sentences as clues.

4. Go through the correct explanations together. See appendix 2.

Note:

1. Before this lesson, you can tell the students to bring goodies along or you can also bring some yourself (e.g. candy or popcorn). This way the atmosphere will be more authentic and fun.

2. The other part of the movie will be watched during the next class.

APPENDIX 1

What is intelligence in your opinion?

What does the concept 'American dream' mean? Does social background have an effect on success?

What is the definition of success in your opinion?

What does the saying 'eye for an eye' mean? How do you feel about it?

APPENDIX 2

1. It must have been <u>a survey course</u>.

2. Well, I got her number! <u>How do you like them apples</u>?!

3. This is just <u>a shot in the dark.</u>

4. Sounds like a real hoot.

5. I can't do this <u>pro bono</u> work anymore.

6. You're <u>making a mockery</u> of the court here!

7. 'Any port in a storm.'

8. It won't hurt <u>to brush up.</u>

9. Hey, whatever blows your hair back.

10. And she had the goods on me. She knew all my peccadilloes.

11. It's kind of a hike.

12. Well, you'd be working on <u>the cutting edge</u>.

13. Don't you dare <u>undermine</u> what I am trying to do here.

1. An introductory class

2. An old-fashioned expression in the form of a question, which is used when you expect the listener to be surprised or angry or perhaps amazed.

3. A wild guess

4. Something that is fun. It is very often used sarcastically, as here, and thus this is in fact Will's way of saying that it does not sound fun at all!

5. For free

6. To make something seem stupid, make fun of something

7. You should use any available help when you are in a lot of trouble.

8. A phrasal verb meaning to review, or study something again.

9. 'Whatever gets you excited'. Other examples: Whatever floats your boat, whatever lights your candles, whatever bakes your cake,

10. The first sentence is a way of saying 'she knew all of my secrets'. A 'peccadillo' is an educated word meaning imperfection, or a flaw.

11. 'It's pretty far from here.'

12. This is a common term when referring to the most technologically advanced parts of a society or organization.

13. To weaken something ("kaivaa maata jalkojen alta")

LESSONS 23 AND 24 (Movie time continues)

Music 🎵

Song suggestion: Good Will Hunting Soundtrack – Weepy Donuts

The movie

1. Watch the rest of the movie.

Reflection

1. Play the suggested song at the background during this exercise.

2. In groups of 4, give students about 20 minutes for discussion with the help of the questions. See appendix 1.

3. Every group should go through questions 1–4.

4. Divide questions 5–14 so that each group will have 2 additional questions different from other groups.

5. Each group will present their ideas concerning the 2 additional questions for the purpose of whole class discussion.

Note: Before this lesson, you can tell the students to bring goodies along or you can also bring some yourself (e.g. candy or popcorn). This way the atmosphere will be more authentic and fun.

APPENDIX 1

1. What did you think of the movie in general? What are its strengths and weaknesses?

2. Who was your favourite character, why? What are the main personality traits of him/her?

3. What moral and ethical emphases were there? What do you think was the director's intention or message?

4. How is the issue of social class dealt with in this movie?

5. What are the various advantages and disadvantages that Will has had in life?

6. Describe the friendship Will has with the guys, what makes it strong?

7. How would you describe the friendship between Will and Chuckie?

8. What did you think of Lambeau as a character? Was he generally trying to help Will, or manipulate him, or both?

9. Will's attitude towards therapy was very negative at first. When did Will's attitude change and why?

10. What made the relationship between Will and Sean so special? How did the relationship change and how did they help each other to grow? What was the most important scene regarding their relationship in your opinion?

11. Why does not Will call Skylar after their first date, even though the date went well?

12. At the end of the movie, do you think Will made the right decision? To what do you think he based his decision on?

13. What made Sean take off at the end? How do you think he changed?

14. Think about the scene where Sean and Will were sitting in a park by the lake. How does the saying 'Don't judge a book by its cover' relate to that scene? Do you think we make sweeping generalizations about people too easily, why?

THERE IS A FINE LINE BETWEEN DREAMS AND REALITY, IT'S UP TO YOU TO DRAW IT

LESSONS 25 AND 26

> **Aims:** *Reminiscing high school years; evoking thoughts and feelings about the future; sharing personal goals; giving encouragement for the future.*

Music 🎵

Song suggestions: Vitamin C – Graduation; Gloria Estefan – Reach; Eminem – Lose Yourself; Jay-Z – Forever Young

Fortune teller –game   http://www.istockphoto.com/stock-photo-118624-gypsy-fortune-teller.

(Adapted from Open Road 3, p. 6–7)

1. In groups of 3, give students about 50 minutes to play the game to find out what the future brings. See appendix 1.

2. Give the groups all three 'game boards' and tell the students to pick one board for themselves. This way one of them will be 'the dreamer', one 'the achiever' and one 'the helper'. The idea is to rotate the boards so that each student gets to play with all the three boards.

3. During the game, students are supposed to reason their 'yes' or 'no' answers and discuss with other group members what they should do.

4. After each round, students get a prediction from 'the crystal ball' what their future looks like. See appendix 2.

5. Tell them to write down the predictions, so that after the three rounds they have three different predictions.

6. In the end, they should choose one prediction that in their opinion sounds the most intriguing. They should reason their choice.
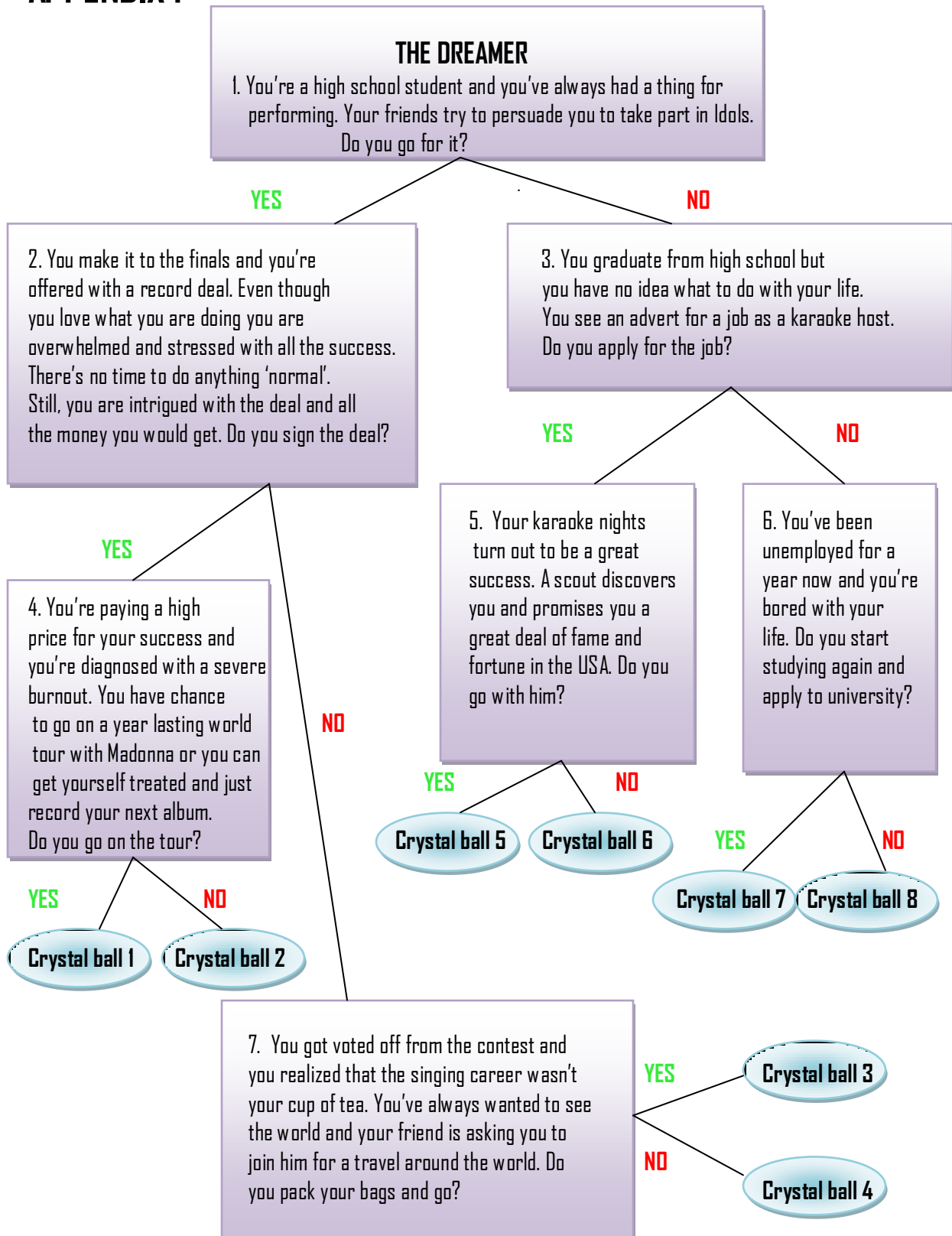
Graduation

1. Show the music video *Graduation*.

2. In groups of 4, give students 30 minutes for discussion with the help of the questions related to the quotes taken from the song. See appendix 3.

3. Play the suggested songs at the background.

APPENDIX 1

THE DREAMER

1. You're a high school student and you've always had a thing for performing. Your friends try to persuade you to take part in Idols. Do you go for it?

YES   NO

2. You make it to the finals and you're offered with a record deal. Even though you love what you are doing you are overwhelmed and stressed with all the success. There's no time to do anything 'normal'. Still, you are intrigued with the deal and all the money you would get. Do you sign the deal?

3. You graduate from high school but you have no idea what to do with your life. You see an advert for a job as a karaoke host. Do you apply for the job?

YES   NO

YES

4. You're paying a high price for your success and you're diagnosed with a severe burnout. You have chance to go on a year lasting world tour with Madonna or you can get yourself treated and just record your next album. Do you go on the tour?

5. Your karaoke nights turn out to be a great success. A scout discovers you and promises you a great deal of fame and fortune in the USA. Do you go with him?

6. You've been unemployed for a year now and you're bored with your life. Do you start studying again and apply to university?

NO

YES   NO

YES   NO

Crystal ball 5   Crystal ball 6

YES   NO

Crystal ball 7   Crystal ball 8

YES   NO

Crystal ball 1   Crystal ball 2

7. You got voted off from the contest and you realized that the singing career wasn't your cup of tea. You've always wanted to see the world and your friend is asking you to join him for a travel around the world. Do you pack your bags and go?

YES   Crystal ball 3

NO   Crystal ball 4

THE ACHIEVER

1. Your parents want you to take over the family business even though you would like apply to university.
Do you do what they want?

YES

NO

2. You totally henpecked by your parents and you comply with everything because your eyes are set on the family trust fund. Now they want you to marry a woman/ man whose parents are important investors of the family business.
Do you say I do?

3. You get accepted to the university. Since your parents cut you off, you have to live in a large commune. Because you're used to a luxurious life, you're not quite adapting to the situation. Do you swallow your pride and return to your parents?

YES

NO

YES

5. You will be the head of your family business and you're rolling in money. In order to keep up the lifestyle you haven't got time for anything else. Do you continue living this way?

6. You graduate with high grades and become a successful business person. You have a chance to attend in the US. apprentice. Do you take the chance?

4. Even though you had doubts for an arranged marriage you found the love of your life and the family business blossoms. Your parents want you to sign a prenup but your spouse is against it because of the mistrust of your parents. Do you listen to your parents?

NO

YES

NO

YES

NO

Crystal ball 13

Crystal ball 14

YES

NO

Crystal ball 15

Crystal ball 16

YES

NO

Crystal ball 9

Crystal ball 10

7. You've been trying to find a rich spouse because you lost the access to the family trust fund. You have been divorced four times but you find love again. The problem is that s/he's broke. At the same time you are offered a high salary job over sees.
Do you choose money over love?

YES Crystal ball 11

NO Crystal ball 12

94

THE HELPER

1. You've always been involved with charity work and you enjoy helping others in need. Your spouse is fed up with you travelling around the world and asks you to settle down. Do you comply?

YES · **NO**

2. You hunger for charity work has not disappeared and you want to do something for the humankind. You and your spouse decide to adopt. Your spouse wants two children but you want at least six. Your spouse is willing to compromise with three children.
Do you settle for this?

YES

NO

3. You break up with your spouse and move to China to work with children. You meet Angelina Jolie and she offers you a job as a nanny for their kids. You know that the children in China need you more but the world of the famous intrigues you. Do you take the job?

YES · **NO**

4. You enjoy the family life and work as teacher at the local school. You get a call from an old friend from India, who offers you a job you used to dream about. Do you even consider the possibility to spend some time apart from your family ?

YES · **NO**

5. You enjoy the Hollywood jet set lifestyle and meet famous people. Brad Pitt sees potential in you and suggests that you should take acting lessons.
Do you listen to him?

YES · **NO**

6. You will receive several medals for your contribution to China and become best friends with Dalai Lama.
Do you think that you will ever return to Finland?

YES · **NO**

Crystal ball 17 Crystal ball 18

Crystal ball 21 Crystal ball 22

Crystal ball 23 Crystal ball 24

7. You move to Cambodia and run an orphanage. You enjoy this for a few years but miss your spouse. You adopt three children from the orphanage and return home to your spouse. You graduate from medical school and start working as a scientist. You get a job offer from the North Pole to join a medical team.
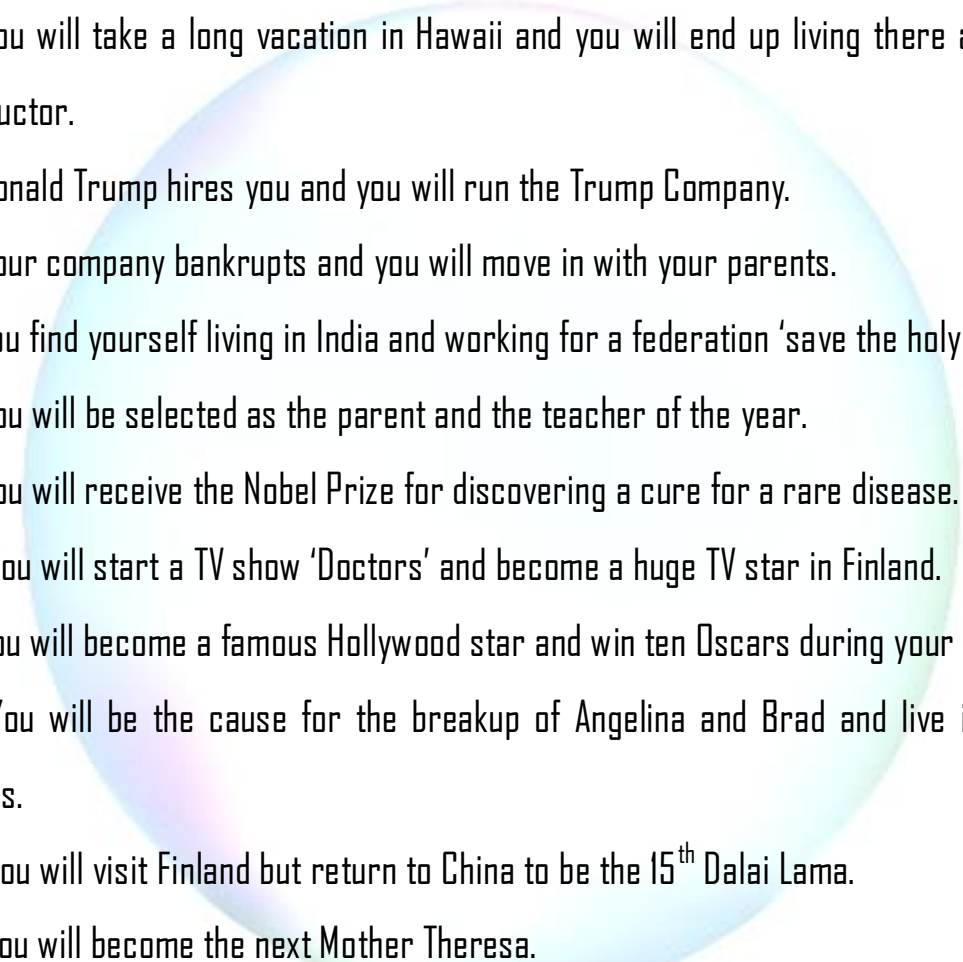Do you take the job?

YES Crystal ball 19

NO Crystal ball 20

95

APPENDIX 2

Crystal ball

1. You sideline Madonna and become the new royalty of pop.

2. Your album gets voted as the worst record of the year and you will get a pity offer as a coffee maker in the record company.

3. You will join the ZOO-ZOO tribe and spend the rest of your life in the jungle.

4. You will live an average life and you satisfy your need to see the world by going on a package holiday to Tenerife year after year.

5. The scout was a fraud and you end up begging in the streets of New York.

6. You will be the owner of the karaoke bar and it will turn out to be an excellent money-spinner.

7. You graduate as a music teacher and 'torture' your students because you're ever bitter for not going after your dreams.

8. You win the lottery and move to Bahamas.

9. You are in an unsatisfied marriage and seek for excitement. You become a guest star in the circus as a fire-eater.

10. Your spouse turns out to be a gold digger, divorces you and moves to Italy with the family chef Juan/ita. You are left to lick your wounds.

11. You become 'the next Bill Gates' and money is the love of your life.

12. You will be happily married with four kids, a station wagon, three dogs and a huge mortgage. You enjoy your life.

13. You are voted as the richest but loneliest person on earth.

14. You will take a long vacation in Hawaii and you will end up living there as a scuba instructor.

15. Donald Trump hires you and you will run the Trump Company.

16. Your company bankrupts and you will move in with your parents.

17. You find yourself living in India and working for a federation 'save the holy cows'.

18. You will be selected as the parent and the teacher of the year.

19. You will receive the Nobel Prize for discovering a cure for a rare disease.

20. You will start a TV show 'Doctors' and become a huge TV star in Finland.

21. You will become a famous Hollywood star and win ten Oscars during your career.

22. You will be the cause for the breakup of Angelina and Brad and live in a media circus.

23. You will visit Finland but return to China to be the 15th Dalai Lama.

24. You will become the next Mother Theresa.

Crystal ball -picture: http://robcubbon.com/how-to-design-a-3d-crystal-ball-in-illustrator

APPENDIX 3

"Where we gonna be when we turn 25..."

- Do you know what you would like to do after high school?

- Where would you like to live? Why?

- What are your 'short term' goals? What about your 'long term' goals? How do you plan

to achieve them?

- Where do you see yourself at the age of 25?

"Keep on thinking that it's not goodbye, keep on thinking it's a time to fly..."

- What will you miss the most when you leave high school?

"Can we survive it out there, can we make it somehow..."

- Are you 'scared' to leave high school behind?

- Do you feel insecure about the future? Why/why not?

"If we get the big jobs and we make the big money, when we look back in time, will our jokes still be funny..."

- What are you educational goals?

- What would be your dream job in the future?

"Memories are playing like a film without sound…"

- Best high school memories? Funny moments?

- Worst high school memories? Nerve-wracking moments?

"As our lives change, come whatever, we will still be friends forever…"

- Do you believe you will maintain the friendships you have now?

- How are you going to keep in touch with your friends?

YOU'RE HIRED, OR FIRED!
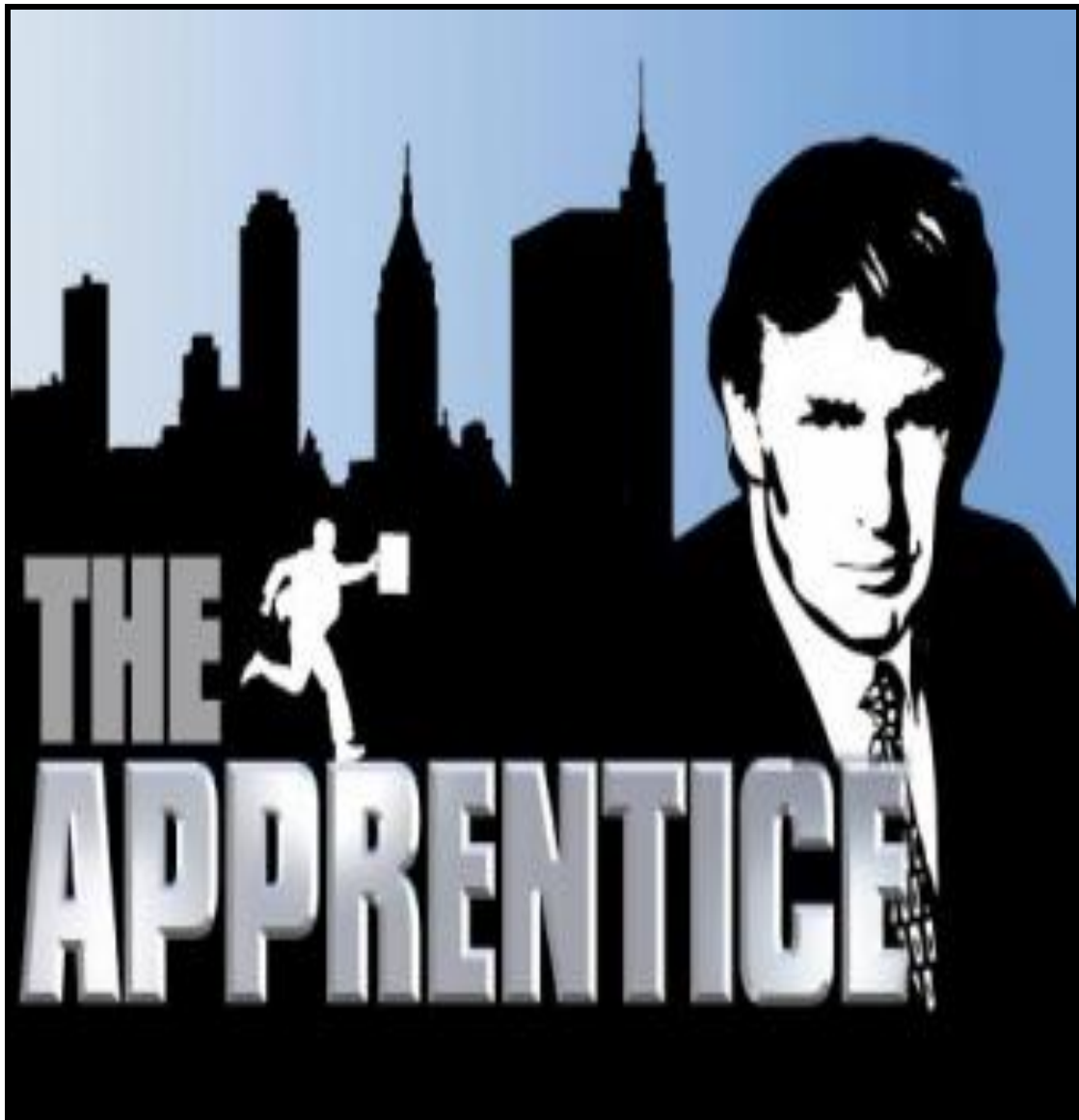
LESSONS 27 AND 28

Aims: *Advancing team work skills; lowering the threshold for speaking with the help of a role-play activity; creating possibilities for innovative thinking.*

Music 🎵

Song suggestion: The O'Jays – For The Love Of Money (The Apprentice theme song)

Teamwork

1. In groups of 4, give students about 10 minutes to discuss their ideas concerning teamwork with the help of the quotes. See appendix 1.

2. Go through the meanings of the quotes with the whole class.

Who am I?

1. In the same groups, give students 10–15 minutes to play the game 'who am I?'. The idea of the game is for each student to find out which celebrity nametag is on their forehead.

2. Give students different celebrity roles on folded pieces of paper. See appendix 2. Tell them that it is important not to look at the given roles.

3. Give students masking tape for them to put the role-tag on their forehead without still looking.

4. In order to find out 'who they are', each student is supposed to ask questions from other group members. There can be only 'yes' or 'no' answers. Students can ask e.g. 'Am I a man/woman?' or 'Am I an actor/actress?'.

5. In turns, every member can ask 1 question per round until their identities are solved.

The Apprentice

1. Briefly explain the TV format *The Apprentice*.

2. Show the following video clip from the apprentice.

 http://www.youtube.com/watch?v=YShOr2Tqm54

3. Form three teams.

4. Tell the team members to carry out this task by taking on the celebrity roles from 'who am I'. The idea is for them to 'be' the celebrities throughout the task.

5. Each team has about 5 minutes to come up with a name for their team and to choose their project manager. E.g. if there are disagreements, the project manager is the one who makes the final decisions.

6. Present the assignment for the teams. See appendix 3.

7. Each team has about 30-35 minutes to work on the assignment by making a poster. Play *The Apprentice theme song* at the background.

Note:

1. You should be familiar with the format *The Apprentice*.

2. Bring posters, drawing pens, glue, extra scissors, magazines (e.g. to find pictures for the poster), etc. along.

3. Students can also work on their assignment at home.

4. The lesson will continue next time when they all gather for a board meeting. Each team should be prepared to present their proposal for the assignment to others and to you, alias Donald Trump.

http://www.theage.com.au/articles/2006/10/10/1160246137007.html

APPENDIX 1

Coming together is a beginning. Keeping together is progress. Working together is success. ~Henry Ford

None of us is as smart as all of us. ~Ken Blanchard

No one can whistle a symphony. It takes a whole orchestra to play it. ~H.E. Luccock

A chain is only as strong as its weakest link. ~Author Unknown

Source: http://www.quotegarden.com/teamwork.html

APPENDIX 2

TARZAN	SUPERMAN	BILL GATES	OPRAH
DR. PHIL	PARIS HILTON	DAVID BECKHAM	SNOOP DOG
MADONNA	CRISTIANO RONALDO	ANGELINA JOLIE	WILL SMITH
SERENA WILLIAMS	BILL CLINTON	JESSICA SIMPSON	LADY GAGA
PRINCE WILLIAM	TARJA HALONEN	P. DIDDY	QUEEN OF ENGLAND

APPENDIX 3

DREAM SCHOOL OF THE FUTURE

Your task is to plan 'a dream school of the future' for charity purpose. You should use your celebrity roles as the basis for your plans, i.e. think from the perspective of the celebrity. The ideas can be outrageous or even a bit irrational. In the end, you should reach consensus on the ideas with your team. You can consider the following aspects: the building, the yard, the taught subjects, the teachers etc.

LESSON 29 (The board meeting)

Music 🎵

Song suggestions: The O'Jays – For The Love Of Money (The Apprentice theme song); Jay Z and Alicia Keys – Empire State Of Mind; Twista – Sunshine

Before the lesson

1. Arrange the desks into a big circle so that all three teams will be facing each other. You should sit in the middle of the circle and face the team presenting.

2. Give a piece of paper to each student so that after the proposals they can vote for the best team, their own team excluded.

Board meeting

1. At the beginning of the lesson, give students about 5 minutes to go through their upcoming proposals for 'the dream school of the future'.

2. Give each team about 10 minutes to present their proposal.

3. After the proposals, each student should individually vote for the best team by writing down the name of the team.

4. Go behind your desk to count the votes. Play *The Apprentice theme song* at the background.

5. In turns, fire the two teams that got the least votes. You should make it quite dramatic, but in a humoristic way.

6. 'Hire' the winning team. Play one of the suggested songs.

Note: To make the lesson more exciting, you can adapt to the role of Donald Trump.

COMMERCIAL BREAK

LESSON 30

Aims: *Getting new perspectives on popular commercials; expressing opinions; practising critical thinking.*

Eye-catching commercials

1. Tell the students that you are going to show them 8 short commercials in turns. After each commercial, in groups of 4, give students 5 minutes for discussion with the help of the questions. See appendix 1.

Commercial 1: Adidas http://www.youtube.com/watch?v=hHyXdyRXMsg

Commercial 2: Harley Davidson http://www.youtube.com/watch?v=rcOxi-O86nk

Commercial 3: Mortgage company http://www.youtube.com/watch?v=VC7uJKdrgYk

Commercial 4: Use a seatbelt http://www.youtube.com/watch?v=bZ2EKswyTao

Commercial 5: Positive influence http://www.youtube.com/watch?v=Sv-PAH8qZ3A

Commercial 6: Evian water http://www.youtube.com/watch?v=XQcVllWpwGs

2. Tell the students to raise their hands to vote for the best commercial.

3. You can repeat the winning commercial.

APPENDIX 1

1. What do you think of the commercial and why?

2. What is the message of the commercial?

3. What are the main means/ symbols used to make

the commercial appealing?

FINISH LINE

LESSONS 31 AND 32

Aims: *Reflecting on the course and one's advancement; creating positive atmosphere.*

Preparation for this lesson:

1. Ask the students to find one or two pictures as they did for the second lesson. However, the picture should reflect how they see themselves as speakers of English now, after this course. Pictures can be real photos of themselves or they can also find such pictures in magazines etc. They should be prepared to present their thoughts in small groups.

Note: It is recommendable to take some extra pictures along in case some students do not find any.

Music 🎵

Song suggestions: Europe – The Final Countdown; Danzel – Put Your Hands Up In The Air; Aretha Franklin – Think

Play the song *The Final Countdown* while students come to the classroom.

Speaker images

1. In groups of 3-4, students should take out their pictures reflecting their speaker images.

2. In turns, give students 15 minutes to share their ideas whether they have advanced as English speakers during this course.

Positive thoughts

1. Give A4 size sheet of paper to each student.

2. Tell them to tape it on their backs.

3. Students should mingle around the classroom and write 1 positive thing about others on their backs. They should think about these things in relation to this course, e.g. their strengths as English speakers or as group members. Play the song *Hands Up In The Air* at the background.

4. Students should form a big circle and take turns in complementing themselves with the help of the sheet and with some of the ideas discussed during 'Speaker images'.

Feedback

1. Give students the feedback sheet. See appendix 1.

2. Play the song *Think* at the background.

APPENDIX 1

1. Mitä mieltä olet käsitellyistä aiheista? Mikä aihe jäi eniten mieleesi?

2. Koitko median käytön motivoivana tekijänä?

3. Mitä mieltä olit työskentelytavoista?

4. Koetko suullisen kielitaitosi kehittyneen kurssin aikana?

5. Mitä mieltä olit opettajan roolista?

6. Anna kouluarvosana kurssista ja perustele lyhyesti antamasi numero.

HOPE YOU ENJOYED!

Laura Wetzell   Hanna Lillimägi