

The Time Machine: a material package for using fiction in  
foreign language teaching

Master's thesis

Susanna Ahokas

Mesimaaria Lammi

University of Jyväskylä

Department of Languages

English

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<p>Oppimateriaaleja kaunokirjallisuuden käyttöön lukion vieraan kielen opetuksessa on ollut tarjolla niukasti. Kaunokirjallisuuden lukeminen vieraalla kielellä tarjoaa kuitenkin mahdollisuuden oppia kieltä hausalla ja mielekkäällä tavalla formaalin opetuksen ulkopuolella, joten sitä opetukseen soveltavalle materiaalille on selvästi tarvetta. Materiaalia, jossa harjoitetaan monipuolisesti jokaista neljää kielitaidon osa-aluetta (lukeminen, kirjoittaminen, puhuminen, kuunteleminen) on myös suhteellisen vähän saatavilla.</p> <p>Kaunokirjallisuuden käytöllä vieraan kielen opetuksessa on useita etuja. Se tarjoaa helposti käytettävissä olevaa autenttista opetusmateriaalia, herättää oppilaiden kiinnostusta ja tarjoaa monipuolisen kielen ohella kulttuurista tietoa. Kaunokirjallisuuden valikoima on laaja ja aihepiirejä on valtavasti, mikä mahdollistaa eritasoisten tekstien käytön opetuksessa.</p> <p>Tehtäväperustainen kielenopetus on monipuolinen ja tehokas kielenopetusmenetelmä, jossa painottuvat kommunikatiivisuus ja merkityskeskeinen kielenkäyttö sekä informaali kielenoppiminen. Kieltä siis käytetään jonkin ei-kielellisen päämäärän saavuttamiseen. Tehtäväperustaisessa oppimisessa korostuu myös oppimisstrategioiden hyödyntäminen.</p> <p>Materiaali on suunniteltu lukion englannin kurssille, jonka aihepiirinä on kulttuuri. Materiaali perustuu H.G. Wellsin klassikkoteokseen <i>The Time Machine</i>, joka mahdollistaa hyvin laajojen teemojen, kuten tulevaisuuden ja yhteiskunnan, käsittelyn monipuolisella tavalla. Materiaalin tehtävät pyrkivät tarjoamaan oppilaille mielekkäitä oppimiskokemuksia ja runsaasti harjoitusta eri kielen osa-alueilla.</p>	
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**APPENDIX: MATERIAL PACKAGE**

## 1 INTRODUCTION

Even though there are ample resources of course books and study materials available for language courses, it seems that many of them do not provide teachers or learners with means for dealing with fiction in the language that is being taught and learned. The use of fiction in foreign language learning and teaching does not seem to be widely spread in Finnish schools. Foreign language teachers may find it an overwhelming challenge to include any extensive reading in their courses (Hedgcock and Ferris 2009: 209-210). Even though teachers seem to have sufficient content knowledge about the language they are teaching, the combination of attending to both fiction and teaching language brings about a challenge that can seem impossible, especially if the teachers have no experience of using fiction in their teaching.

While there are several challenges in using fiction in foreign language teaching, they are not insurmountable and are clearly outweighed by the many benefits. For instance, fictional texts bring authenticity into the learning event and offer a diverse platform for working with different aspects of learning, such as grammar, practicing the four skills (reading, listening, speaking, writing) and exploring cultural knowledge. Reading fiction as a part of a foreign language course can also be an enjoyable experience for the student, and indeed it should be.

The present work is a material package for teaching fiction in English. We chose to design a material package for several reasons. Firstly, our interest in this topic emanates from a lack of variety in high school course book materials, particularly those that deal with fiction in one way or another. A good number of course books currently available seem to contain types of activities which invariably adhere to a recursive pattern. For example, many Finnish high school English course books consist of mainly three different types of activities: fill-in the blank exercises, translating from Finnish into English and questions relating to a main text (Benmergui et al 2007, Davies et al 2007). Thus, the diversity in learning materials suffers. It is particularly regrettable that there is such a lack of variety of different types of activities in the books for the high school English courses that include

some use of fiction. Most of the textbooks for this type of course devote just a few pages for fiction or literature related issues and, in our opinion, do not include enough authentic material derived from works of fiction.

Another reason for choosing this topic is our personal interest in exploring the potential to learn foreign languages through fiction. It is generally acknowledged that the time and resources for language learning in schools are limited and insufficient for fluent language skills. This fact promotes the potential of informal language learning, for example through reading fiction in one's free time. As defined by Schugurensky (2000: 1), informal language learning is any learning that occurs outside the curricula of formal and non-formal education. Thus it can also occur during language classes in formal education in addition to the formal learning included in the curriculum.

Perhaps most importantly, we wish to motivate and inspire EFL learners to read in English and to find enjoyment in their reading. We believe the motivation to learn languages through fiction may strongly depend on learners' general attitudes towards reading fiction. Therefore we think it is important to change possible negative attitudes towards reading fiction and reinforce positive attitudes, and we hope to be able to achieve that through our material package. Thus we wish to provide teachers, including ourselves, with new and varied course material mainly focused on the use of fiction in foreign language teaching.

Our material package is designed to be employed on a Finnish high school English course, more specifically the course that deals with the themes of culture and literature, although it may also be used as the material for an additional course not included in the curriculum. The material will therefore be directed to language learners who are approximately 17-18 years old. High school students already have potentially good foundation skills in English language, having usually studied it for seven years in primary and secondary school prior to starting high school. Also, many Finnish high school students consume vast amounts of different kinds of media in English in their free time and, thus, often acquire new vocabulary and language skills outside formal education. The novel we have chosen to be read in this course is *The Time Machine* by H.G. Wells. This choice was influenced by

availability of material, the length and linguistic complexity of the novel and also the themes of the story.

Our material package has two main theoretical focuses. Firstly, our aim is to explore the four different skills in language learning: reading, listening, speaking and writing. The activities of the material package are intended to provide the learners with practice in all of these areas. These skills may also be labeled as receptive (reading, listening) and productive (speaking, writing) skills. Each one of these is equally important in language learning. In the Finnish National Core Curriculum (2003: 103) it is clearly stated that the students need to be provided with opportunities to learn in all of the above four areas. Therefore, this material based on the four language skills can be directly linked to the Finnish National Core Curriculum (2003). Moreover, the organisation of the material in accordance with the organisation into the four language skills may be familiar and improve its accessibility to language teachers and learners. Even though all of the skills will be included in the material package, reading as a skill will function as its core in the same way that the novel we have chosen - *The Time Machine* by H.G. Wells - works as the core of the course.

Secondly, the pedagogical method we have chosen is task-based language teaching. Task-based teaching also adheres to the importance of communication and authenticity in language learning which are essential in both CEFR (2003) and the Finnish National Curriculum (2003), and may even have contributed to the increased role of communicative language teaching. According to Nunan (2004: 1) “task-based language teaching has strengthened [...] the emphasis on learning to communicate through interaction in the target language”. Also, since the starting point of our course is a novel, which is an authentic text, task-based teaching with its emphasis on authenticity may be considered a suitable method for our course.

Other recent material packages for English courses have employed various approaches such as the schematic theory of reading (Kotilainen 2012) and perceptual learning styles (Marjakangas & Sauvola 2012). Schematic theory of reading focuses mainly on what

happens in the reading process from a cognitive perspective. The schema theory proposes that when learners read (or receive information from another source) they attempt to fit the new knowledge into a memory structure in order to make sense of the newly gained information. In other words, readers try to make sense of the new information by incorporating to it what they already know about the subject (Aebersold and Field 1997: 16-17). Even though we have not chosen to use the schematic theory of reading as our theoretical framework, some of the general literature on reading argues that the concept of background knowledge - i.e. the reader's knowledge of context and other texts - can be treated as almost synonymous to schema, one of the key concepts in schematic theory (Aebersold and Field 1997: 8, Hedgcock and Ferris 2009, Urquhart and Weir 1998: 70). In that sense, we do take into account some of the underlying processes connected to reading that are also present in the schematic theory of reading.

We will start by discussing the four language skills and their role in language learning and teaching. Then we will move on to consider reading in more detail and specifically reading fiction in a foreign language. This section includes different reading strategies, justification for using fiction in foreign language teaching and the principles for choosing a particular work of fiction for teaching purposes. We will then outline the theory for task-based language teaching and further discuss it in the context of the four language skills and also the use of fiction in a foreign language classroom. Lastly we will discuss our material package and how it reflects our theoretical background, including the four language skills and task-based language teaching.

## **2 FOUR SKILLS IN LANGUAGE LEARNING**

The Finnish National Core Curriculum (National Core Curriculum for Upper Secondary Schools 2003) acknowledges the four language skills in language teaching. The NCC (2003: 103) states that in foreign language teaching, the students “must be provided with opportunities to listen, read, speak and write for different purposes on every course, even though the priorities emphasised vary from course to course”. This, however, is only a general outline and for instance Nation (2008: 1) stresses the value of language-focused

learning and fluency development aside to meaning-focused input (reading, listening) and output (speaking, writing) in a language course.

Johnson (2008) presents a classic division of skills in language learning into four mediums: speaking, writing, listening and reading. These skills are also often labelled as receptive and productive skills. In addition, Johnson (2008) emphasises the importance of acknowledging that each of these skills involve active processes. None of the skills should, therefore, be considered as passive reception of information. Despite the classical division, Johnson (2008) also raises a question about the relevance of the separation of the skills. He states that they are more or less interconnected and that they should be dealt with together. For example, the receptive skills of reading and listening involve common comprehension processes, such as bottom-up and top-down processing. These processes will be explained in more detail in a later chapter on reading. Reading exercises could thus be easily changed into listening exercises. It is important to realise that there are similarities and interconnections between the skills as well as differences (Johnson 2008: 278).

The activities in this material package will be organised according to the classic view of language skills. The organisation of the material is easily accessible to EFL teachers since it is compatible with the language goals and criteria in Common European Framework of Reference (2003). Moreover, teachers may find it helpful to be able to focus on the type of activities which best meet the needs of individual learners. However, the language skills are hardly used in isolation outside the classroom. Thus, we wish to put emphasis on the versatility and the pervasiveness of language use in the material package, rather than focus on certain aspects of language use in isolation.

Despite the fact that all of the four skills are equally important, the core of this material package will be reading. As the first hand resource of this material is a written text, reading comprehension will build the foundations for learning English. In the next chapters, we will first briefly introduce speaking, writing and listening as language learning skills and finally turn to discussing reading in more detail. A closer view at reading fiction in a foreign language will be taken in the next chapter.

## 2.1 Speaking

Speaking was previously seen as a repetitive skill rather than a communicative one. The environmentalist approach, which influenced the field of language learning until the end of the 1960s, had an underlying assumption that there was nothing else to speaking beyond merely repeating, imitating and memorising input (Bygate 2010, Martínez-Flor, Usó-Juan and Soler 2006). The subsequent audio-lingual method emphasised drills and repetition of grammatical structures, associating speaking with good (and often native-level) pronunciation. This view of language learning is directly linked to behaviorism, which associates learning with a mechanical stimulus-reaction sequence and considers the agency of the learner irrelevant. During the past few decades the emphasis has shifted from the behaviorist approach to communicative competence and the importance of fluency has been emphasised along with accuracy. Speaking has been acknowledged as a complex cognitive process involving several stages of processing data (Bygate 2010) and also as “an interactive, social and contextualised communicative event” (Martínez-Flor, Usó-Juan and Soler 2006: 139).

The fluency of a speaker is affected by speaker knowledge of several linguistic and extralinguistic aspects (Thornbury 2005: 11-26). Extralinguistic knowledge involves topic and context knowledge which help speaker to comprehend messages from other speakers. For instance, a shared cultural experience about place names or historical facts adds to the experience of easiness in a speaking event. However, according to Thornbury (2005: 31), knowing culturally embedded rules of social behaviour is less important due to the fact that contemporary language use may involve cross-cultural encounters. In these situations the relevance of culturally specific knowledge is debatable. Also, the degree of familiarity between speakers has a major role in speaking events since usually people who know each other share more information than complete strangers. Linguistic knowledge, for one, encompasses the ways language is formed both as what might be a typical manner of uttering certain structures and what kind of grammatical and lexical qualities they have. For a foreign language speaker, genre knowledge is very useful, especially if they wish to learn about formal ways of speaking such as giving presentations or lectures. Going into more detail concerning linguistic knowledge, what Thornbury (2005) refers to as extended lexical

items, such as “You ought to”, “Why don’t you” or “You’d better”, are among the easily learned and useful aspects of speaking. Likewise, knowing about different variants of a speaking event, such as the status of one’s interlocutor and ways of signalling phases of speaking, for instance, ending a speaking turn, may prove beneficial to be familiar with in the foreign language. Importantly, also in terms of our material, Thornbury (2005) highlights a clear distinction between written and spoken grammar. For instance, the conditional and passive forms are rarely used in spoken language. Moreover, Thornbury (2005) notes, some of relatively frequent aspects of spoken grammar such as ellipsis (e.g. “It might be” versus “Might be”) are often omitted from language courses. If the aspiration in language learning is fluency, for both grammar and vocabulary, frequency may be the most convenient rationale in choosing content for learning activities.

Accuracy (e.g. pronunciation accuracy), on the other hand, may have gained emphasis in foreign language learning since it lends itself rather well to language learning assessment. Accuracy can be measured against a norm, which makes it very appealing for anyone evaluating the students’ speaking skills against another, and while the norms are difficult to determine since there is a great variety of different native speakers, blatant deviations from the norm are still easily detectable (Luoma 2004: 11). Despite the ease of using native speaker standards in assessment, they cannot be the sole standard used since the current trend in language teaching is towards communicative competence, and as already stated, there are numerous different native speaker standards to choose from. It is also practically impossible for all learners to acquire native skills in all areas of language learning. Still, the use of native speaker standards cannot be wholly ignored in language teaching either. They provide a practical tool for teachers, as long as they are not the only assessment tool being used. Thus, native speaker standards do, to some extent, guide pronunciation and the teaching of speaking skills, but communicative effectiveness on the whole is or should be a main standard for assessment (Luoma 2004: 11).

Also, the correctness of the linguistic forms being used is only one aspect of effectively teaching speaking skills. The students also need to be taught what linguistic forms are appropriate in which context. In other words, speaking requires the learners to produce

language that is both linguistically correct and pragmatically appropriate (Martínez-Flor, Usó-Juan and Soler 2006: 139). While linguistic accuracy is important, comprehensibility and pragmatic appropriateness are a wider concept and much more than simply accuracy of speech. Whereas the linguistic correctness was excessively emphasised in the environmentalist and audio-lingual approaches, the more recent emphasis on communicative competence has caused a shift from form-focused teaching of speaking to a focus on meaning. This is congruous with the central idea of task-based teaching, which also emphasises meaning-focused language use. Thus task-based teaching is an appropriate method for teaching speaking in a foreign language in a way that focuses on communicative competence and fluency instead of accurate pronunciation. This focus on communicative competence is reflected in the speaking tasks included in this material, particularly since the majority of the speaking tasks require the students to communicate with each other and to produce answers to questions or justification for their own opinions.

## **2.2 Writing**

Writing, as has been the case for all of the four language skills, has gained significantly more attention as a separate, individual skill only during the past few decades. Since learning a language was seen as a mechanical process mostly involving repetition of speech at least until the end of the 1960s, writing was thought of as a secondary skill to speaking and as something that merely reinforces the learning of grammar and vocabulary (Usó-Juan, Martínez-Flor and Palmer-Silveira 2006: 384, Hyland 2003: 3). More cognitive models of writing started appearing in the 1980s and thus the learners' mental processes during writing began gaining more importance and the role of the learner became that of an active writer (Usó-Juan, Martínez-Flor and Palmer-Silveira 2006: 385-6, Hyland 2004: 7).

This shift of focus from the form to the writing process has continued since and the act of learning to write in a foreign language is now seen in a wider sociocultural context. There is also an increasing interest in writing as an individual language skill and how it relates not only to the other three language skills, but also to various other fields of study. Researchers have gained more understanding on how writing as a skill is learned in not only linguistics,

but also in the fields of psycholinguistics, cognitive psychology and sociolinguistics, and it is now understood that writing is inseparable from its cultural and institutional context and, much like reading, it involves a dynamic interaction between the text, the writer and the reader (Usó-Juan, Martínez-Flor and Palmer-Silveira 2006: 383). Thus the aim of writing should always be a communicative one and the writer should be aware of their potential readers while writing a text (Nation 2008: 94).

Not only is writing a communicative event between the student, the text and the reader, it can also be communicative in the sense that the students work with each other during writing tasks. There are substantial theoretical and pedagogical foundations for using activities that require the students to work in pairs or small groups, especially in second language writing classrooms (Storch and Wigglesworth 2006: 157). Nation (2008: 98) defines tasks that are too difficult for one student to do alone and benefit from group or pair work as shared tasks. Many collaborative activities in foreign language writing classes take place either before or after the writing activity itself, in the form of brainstorming ideas together or students giving feedback to each other on the finished product, and thus the actual writing process remains individual and private (Storch and Wigglesworth 2006: 157-8). However, there is no reason why the writing itself should not be a collaborative activity. In fact, Storch and Wigglesworth (2006: 18) argue that according to the social constructivist theories of language learning, the students may work at higher levels of activity in pairs or groups, compared to working alone, because of the collaboration and scaffolding activities inherent in group or pair work. Storch and Wigglesworth (2006) conducted a comparative study on the process of collaborative composition, studying 24 individuals and 24 pairs of graduate students in Australia who had studied English as a foreign language. They discovered that while there were no great differences in the accuracy or complexity of the texts, the learners produced significantly more accurate texts in pairs than individually. They concluded that greater grammatical accuracy may be the result of the opportunity for immediate feedback (Storch and Wigglesworth 2006: 172). The participants working in pairs were able to correct each other and also to offer each other feedback and reassurance (Storch and Wigglesworth 2006: 171). Writing tasks that are carried out in groups encourage the students to learn from each other and to see each other as a learning resource (Nation 2008: 99, Harmer 2004: 73).

According to Hyland (2003: 2) theories of second language writing can be approached as options to what could be done with students in the language class. These options include language structures, text functions, themes or topics, creative expression, composing processes, content, genre and contexts of writing. Usually, teachers apply several of these focuses in their teaching. Firstly, the structural orientation views writing as combinations of lexical and syntactical forms. Knowledge of these forms and the ability to use them in creating texts determines good writing along with the criteria of structural accuracy and exposition. The second option, focus on text functions, emphasises the fact that certain language forms perform particular communicative functions. In other words, students explore patterns exemplified in texts and are guided to, for example, develop effective paragraphs through the creation of topic sentences and the development of different types of paragraphs. Exploring texts and creating rules for writing a certain type of text will also be an aspect this material will focus on concerning writing tasks, along with expressiveness.

The third and fourth options take into account the writer's expressiveness and writing around a certain topic. Teaching emphasises writers' own experiences and opinions with the goal of bringing forth their personal voices. In addition, writing is seen as means for sharing personal meanings and contrastively to structure-focus and rigid practice writers are encouraged to be creative and experiment through free writing. The fifth option focuses on the writing process. In this process "planning, drafting, revising and editing never occur in a linear sequence but are recursive, interactive and potentially simultaneous, and all work can be reviewed, evaluated and revised, even before any text has been produced at all" (Hyland 2003: 11). In this sort of writing process, the purpose of the teacher is to promote the creativity of the learners and to act as their guide in the process of drafting, revising and editing their writings (Usó-Juan, Martínez-Flor and Palmer-Silveira 2006: 386). The sixth option in teaching second language writing focuses on what students are required to write about. This involves writing around a theme or a topic such as pollution, relationships, stress and so forth. Finally, genres may constitute a potential starting point for teaching second language writing. This approach highlights the fact that writers of texts have goals and intentions in writing texts and communication goals concerning their target audience

(Hyland 2003, 2004: 9). Each of these options is, in one way or another, accounted for in the various writing tasks of this material.

Nation (2008) lists several principles for teaching foreign language writing skills, which include learners bringing their own experience and knowledge to their writing, and students being required to do as much writing as possible. Harmer's (2004) view of second language writing is congruent with Nation's as he emphasises the building of a reading habit. The successful cultivation of the reading habit is dependent upon several factors concerning writing tasks. Writing tasks should be both appealing and relevant for writers, that is, matching the interests and skills of a certain age group and proving useful in future writing. Moreover, in order to ensure full engagement, writing tasks should involve writers not only intellectually but also emotionally (Harmer 2004: 62). In order to help students overcome any problems that might arise in a writing task, Harmer (2004) suggests that a writing task clearly specifies goals and topic information. If the task is, for example, the writing of a poem, writers should have access to information about the topic. Providing the linguistic forms needed in the writing task, aiding in brainstorming ideas and giving the opportunity to use a specific writing scheme, such as an advertisement, may be of help (Harmer 2004: 62-63).

As with reading, the learners draw from their background knowledge when writing and apply knowledge gained from the reading they have done in that language, actively constructing and reconstructing ideas in the writing process. Applying the knowledge gained from reading to their writing is something the students will be required to do also in the context of our material package, as many of the themes for potential writing tasks will emerge from the reading material, i.e. the novel. The amount of writing tasks included in the material package will also reflect this principle of writing as much as possible within the context of the course, and also the requirement for a relatively extensive project stated in the course description in the Finnish National Core Curriculum (2003: 104). There will be several, shorter writing tasks in the material that function as continuous writing practice for the students and two longer writing tasks that will draw on the reading and other writing tasks done during the course.

### 2.3 Listening

Until the end of the 1960s, listening was seen as a passive skill which had little to no role in language learning and was largely neglected (Usó-Juan and Martínez-Flor 2006a: 30). In the audio-lingual method of language learning and teaching, listening was seen as input for the learners to repeat and imitate in their own speech. In behaviourist terms, the input the learners listened acted as a stimulus, which produced, with enough practice, the correct reaction, i.e. grammatically and phonologically correct spoken forms. More recent research sees listening as more active and interpretive process where “the message is not fixed but is created in the interactional space between participants” (Nation and Newton 2009: 39). Brown (2011: 5) defines listening as using the knowledge of individual pieces of language, such as sounds and grammatical patterns, together with contextual knowledge, to understand what we hear. He also states that the idea of listening and reading being passive skills was not abandoned until during the 1980s (Brown 2011: 3).

This reflects a wider shift towards communicative competence in language learning. The shift from a passive skill to a more active and interactive process is also precisely what has happened to how reading as a language skill is perceived. Listening and reading, both receptive skills, share many similarities and some differences as well, which will be discussed in more detail in the last chapter of this section detailing the connections between the four language skills. Nowadays behaviourist ideas have significantly less influence on foreign language teaching. Listening comprehension, as it is now understood, is a complex cognitive process and has thus been considered to be the most challenging language skill to learn (Usó-Juan and Martínez-Flor 2006a: 29). On the other hand, all four language skills are now seen as interconnected, complex cognitive processes, and no individual skill can perhaps be said to be the most difficult one to teach or learn.

According to Nation and Newton (2009: 38) the approaches to language learning that give more importance to listening include “a listening-only period” during which the use of other skills, mainly speaking, is actively discouraged. This sort of early emphasis on listening is based on views on language teaching that are distinctly different from

approaches such as the audio-lingual one, in which listening was reduced to mere input repeated by the learners. These views that emphasize the role of listening see language learning and using a language as a cognitive activity, an important part of which is meaningful listening, which in turn functions as the basis for other language skills (Nation and Newton 2009: 38). While there are many valid arguments against such a period during which listening is emphasized at the expense of the others skills and the use of a strict “listening-only period” is discouraged by more recent theory and research, researchers agree that receptive skills, including listening, are a significant part of any language instruction (Nation and Newton 2009: 39). Listening can of course function as a basis for other language skills. According to Ellis (2003: 37), simple listening tasks can engage novice learners in meaning-centred activity in a non-threatening way which can help them in later production tasks. Thus listening can encourage the students to engage in production tasks instead of discouraging the use of other skills.

Nation and Newton (2009: 37) argue that while listening is seen as particularly important skill in language learning, it is also the least understood of all four language skills and generally overlooked in many language classrooms. While it has been accepted in foreign language learning research that the learners need instruction and assistance in the skills of reading and writing, it has also been assumed that listening and speaking do not require such focus and instruction since they are skills that native speakers acquire automatically (Nation and Newton 2009: 37). In many cases, listening in a foreign language classroom is understood in a narrower sense of *hearing*. Hearing implies no conscious, complex cognitive effort to concentrate on making sense what is being heard, whereas listening suggests a more active and alert role. Certainly many textbooks for Finnish high school English courses do not seem to pay much particular attention to *how* the students should be listening, or teach them any listening techniques or listening strategies (Benmergui et al 2007, Davies et al 2007). At the most, these course textbooks ask the learner to pay attention to certain vocabulary items before a short listening exercise or include a list of follow-up questions to ensure understanding. Majority of the listening exercises in these textbooks are texts which are also printed in the book for the students to read along while they are listening. While the option of reading and listening to the text simultaneously can be helpful to students, they might benefit from having more listening tasks where they do

not have the option of reading and have to concentrate on what they listen. This, of course, would benefit the students more if they had access to listening strategies. A more detailed look at different reading strategies will be taken in a later section of this chapter, and many of those strategies can also be applied to listening, also a receptive language skill. Consequently, in the listening tasks in this material we have explicitly mentioned certain strategies which have already been introduced to the students in the context of reading. For example in the *Is time travel possible?* video task the students are instructed to listen for the main idea as they watch the video.

Moreover, although listening is commonly understood as processing auditory input, other factors such as body language can also affect the manner input is processed. In this material, these factors will be present in the tasks where the students discuss the events of the book or other topics and thus use the skills of both speaking and listening in a comprehensive way. As language learning is seen increasingly as a complex cognitive process, the importance of treating listening as something the learners actively engage in and providing the learners with practical listening strategies, is by no way exaggerated.

Ellis (2003: 38-49) further differentiates between listening to comprehend and listening to learn. In listening to comprehend, the listener may have different roles and listen for different purposes, in addition to using both schematic and contextual knowledge in order to construct the meaning of what they are listening. The ultimate goal of listening to comprehend is a communicative one. Listening to learn, on the other hand, is qualitatively different from listening to comprehend and involves attended processing. The idea of this conscious process of listening to learn opposes the view held by many linguists that acquisition will occur unintentionally when the learners understand the input. Ellis (2003: 45-7) argues that there is a need distinguish between these two, listening to comprehend and listening to learn, and that learning through listening can and does happen as a conscious process. Regardless of whether or not this is the most accurate model of listening in the context of language learning and teaching, we would argue that listening as a skill requires conscious processing and the use of listening strategies in order to be an effective skill in language learning.

## 2.4 Reading

The act of reading in a foreign language is not easily defined (Aebersold and Field 1997, Grabe and Stoller 2002, Koda 2005). Up to the end of the 1960s reading had been defined simply as decoding a text (Usó-Juan and Martínez-Flor 2006b). This idea was replaced by an increasing interest in comprehension in the 1970s, as shown by the number of publications that specifically mention comprehension in relation to reading, which also corresponds to an increasing academic interest in reading in general (Urquhart and Weir 1998: 20). Decoding itself is arguably an insufficient definition of the whole reading process since, according to the current view, reading often also includes understanding the text that is being read. However, it is possible to read a text written in a foreign language aloud without understanding any of the words. This kind of reading includes decoding of linguistic units without comprehending the meaning of the text being read (Urquhart and Weir 1998: 20). A more complete view of reading takes into account all the various cognitive processes involved in the act of reading, which is incidentally how Urquhart and Weir (1998: 20) define comprehension.

An influential theory called the schema theory gained interest in the reading research in the late 1970s and the early 1980s. According to the schema theory, any spoken or written text does not carry a meaning in itself but gives directions for the reader to arrive at an interpretation of the text (Usó-Juan and Martínez-Flor 2006b: 265). The thrust behind schema theory is that comprehension is composed of two parts - a linguistic component responsible for decoding the text and sending information to the brain, and a conceptual component that connects this information to pre-existing knowledge structures (i.e., schema) (McNeil 2010). It can be argued that in some way texts are never complete, but are being constantly completed in the reading process, by readers who refer to their own background knowledge in order to understand what they are reading (Urquhart and Weir 1998: 43). This may be a particularly accurate way of describing the process of reading fiction. Text-reader interaction (Aebersold and Field 1997: 5, Hedgcock and Ferris 2009: 49, Koda 2005, Usó-Juan and Martínez-Flor 2006b: 265) has been part of the definition of reading since the schema theory was introduced. According to Hedgcock and Ferris (2009: 49) cognitive processes and strategies combined with various types of information from the

text comprise the process of reading. Reading, along with the other previously discussed language skills, is thus a combination of various cognitive processes.

Koda (2005) and Grabe and Stoller (2002) examine cognitive aspects involved in foreign language reading in detail. Foreign language reading is viewed through reading ability and comprehension. Koda (2005) names several key components of foreign language reading: word recognition, vocabulary knowledge, intraword awareness and word-knowledge development, information integration in sentence processing, discourse processing and text structure and comprehension. Most of these aspects of foreign language reading focus on specific cognitive and physical processes affecting foreign language reading comprehension. Word recognition, for example, refers to particular processes of extracting lexical information from graphic displays of words and converting graphic symbols into sound or meaning. According to Grabe and Stoller (2002: 9-10), simple definitions of reading in a foreign language provide little information of the cognitive processes and skills that function in various combinations in order to create reading comprehension. Moreover, such definitions ignore the evident impact of foreign language proficiency to reading performance and the fact that people engage in reading in different manners.

Yet another concept considered to have significance in reading is *context*. In addition to the physical place of reading, context also refers to the surrounding culture of the reader. The reading act is thus influenced by the values, beliefs and norms perpetuated within that culture (Usó-Juan and Martínez-Flor 2006b: 266). Accounting for the role of context, Urquhart and Weir (1998: 34) argue that reading ability goes further than mere language skills and has to also include pragmatic knowledge and skills, with the reader interpreting the text during the reading process and understanding the text in its context. As the cognitive view of foreign language reading comprehension emphasises skills and processes, both Koda (2005: 6) and Grabe and Stoller (2002) incorporate reading purposes to the definition of foreign language reading. In other words, the way readers use a text influences the combinations of skills and necessary processes in reading a particular text. Some of the requirements narrative texts necessitate in terms of reading and designing teaching will be discussed later in chapter 3. Indeed, defining reading in a foreign language is not

straightforward and in striving for comprehensive explanations a variety of views is essential. For the needs of our thesis we have decided to focus on the various purposes for reading and also on different reading strategies.

#### **2.4.1 Reading for different purposes**

Reading invariably involves decisions considering the way a text is read. According to Hedgcock and Ferris (2009: 63) it is an important part of any pre-reading activity to help the students establish different purposes for reading. For the needs of this material we will consider motivation and purpose similar concepts. That is, we wish to refer to it as a drive or interest to do something. In the ideal case a reader has a motivation for what they are reading. A reader may also have several different motivations for reading a text. Grabe and Stoller (2002: 12-16) have identified seven different purposes for reading.

1. Reading to search for simple information
2. Reading to skim quickly
3. Reading to learn from texts
4. Reading to integrate information
5. Reading to write (or search for information needed for writing)
6. Reading to critique texts
7. Reading for general comprehension

These purposes for reading can be considered as cognitive abilities employed in reading a text. Many of the purposes mentioned on the list can also overlap in a particular reading event. In other words, one may for example need to first skim quickly through a text in order to reach a general understanding before searching for information needed for writing. *The Time Machine*, which is the novel used in this material package, is fiction in terms of its text type and in addition to being a lengthy piece of text, it contains different kinds of information. Several of these purposes for reading will be utilised since they also often overlap in reading tasks. For example *reading to learn from texts* will be one of the main objectives of the present material package as will be *reading to critique texts*. The main interest, however, will be on reading for general information. In the next few paragraphs we will briefly present the details of each purpose for reading.

When reading to search for simple information, the reader scans the text for a specific piece of information. In prose texts this entails slowing down to process the meaning of a sentence in search for clues. In addition, readers sample sections of a text to gain general understanding. This is called *skimming*, and it is a very common strategy in many reading tasks. Skimming involves guessing where the wanted information might be in a text and using basic comprehension skills to form a general understanding of the text.

It is possible to learn from all kinds of texts. In a school setting, however, students read texts to learn from them and these texts are also usually specifically designed for learning. Such reading involves the appliance of a variety of skills. The reader needs to remember detailed information in addition to the main idea of a text, recognise and build ways to organise information in the text and be able to link the text to their own knowledge base. This type of reading is also more time-consuming and requires stronger inferring and connecting of text information to background knowledge. For example, a reader of prose will often have to make connections between events, characters and information about them. Many prose texts are also rich in intertextuality, which requires more effort and additional background knowledge from the reader than, for example, academic texts might require.

In reading to integrate information the reader has to decide how important complementary, mutually supporting or conflicting information are in relation to each other. In addition, some restructuring of parts of texts in order to accommodate information from multiple sources is required, as is the critical evaluation of that information. As a point to note, *reading to write* and *reading to critique texts* may be seen as task variants of the present purpose for reading.

The most basic purpose, especially when reading fiction, is reading for general comprehension. It supports and underlies other purposes for reading. Grabe and Stoller (2002: 14) argue that its complexity goes beyond common assumptions of simplicity - it actually requires quite an amount of skills. A fluent reader processes words automatically and rapidly, forms a general meaning representation of main ideas and coordinates many

processes under limited time constraints. Reading longer texts such as prose for general understanding may, due to their high demands for processing, be more challenging than other purposes for reading. Due to this it is vital to provide the students with necessary strategies for reading.

### **2.4.2 Reading strategies**

Language learning strategies and their potential in aiding successful learning in general have been widely researched. Nevertheless, problems concerning for example conclusive definitions of language learning strategies have arisen. For the purposes of this teaching material a few of the developments in language learning strategy research will be briefly presented. According to Chamot (2005), who bases her view of learning strategies on cognitive theory (Macaro 2006), language learning strategies may be viewed as conscious and goal driven procedures facilitating a learning task. A particular language learning strategy may help a learner in a certain context achieve learning goals the learner deems important, whereas other learning strategies may not be useful for that learning goal. Language learning strategy research shows, however, that defining language learning strategies is not a simple task. According to Macaro (2006) there is no certainty of what language learning strategies actually are or what they consist of. Language learning strategies may comprise partly knowledge, intention and action, or all of them. Researchers have also tried to categorise language learning strategies with the purpose of tackling the problem that some strategies refer to larger phenomena than others and some more abstract than others. Organising strategies into hierarchies such as main reading comprehension strategies and substrategies has been suggested without any conclusive results. There has also been debate whether language learning strategies are effective. Arguably, successful learning cannot be specifically linked to using language learning strategies (Macaro 2006: 322). There are other factors such as motivation and individual backgrounds which evidently have an impact on successful language learning strategy use. However, language learning strategy instruction has been deemed helpful in promoting learning if its focus is on metacognition and if it is carried out over lengthy periods of time (Macaro 2006: 321). Introducing learners to learning strategies may be beneficial and help to make the learners more self-aware of their learning processes. This self-awareness is particularly important

because the students will be required to monitor their own learning and use different methods of self-evaluating throughout the course. Strategies are also an essential part of intensive reading instruction, as will be discussed in a later chapter (Hedgcock and Ferris 2009, Nation 2008). Thus the use of strategies in foreign language teaching is justifiable.

Within the context of this material package, with its emphasis on reading skills, explicit reading comprehension strategies are of interest. According to McNeil (2010), McNamara (2007) and Taylor et al (2006), reading comprehension strategies may be either cognitive or metacognitive. Cognitive strategies can be applied to the language itself, whereas metacognitive strategies are used for planning, monitoring or reviewing how interaction with the text will take place. Both can and should be used in foreign language reading instruction. Reading comprehension strategies include, among others, making self-questions (McNeil 2010), summarising, making inferences, selective attention and using imagery (Ikeda and Takeuchi 2006, Camot 2003). For instance, making self-questions, which requires readers to make questions about the text they are reading, has been proven effective for foreign language readers (McNeil 2010: 887). Reading comprehension strategy research has also given birth to entire structures for instruction. McNamara (2004) suggests a framework (SERT) for reading in a foreign language. SERT, Self-Explanation Reading Training, is based on a technique called self-explanation in which readers either spontaneously or upon prompting explain difficult parts of a text to themselves. SERT uses strategies such as monitoring comprehension, paraphrasing and predicting what the text will say, making bridging inferences to link separate ideas within the text, and elaborating by using background knowledge and logic to understand the text. SERT strives to aid reading comprehension by combining self-explanation and specific reading comprehension strategies. Despite positive experiences in using reading comprehension strategies, Taylor et al (2006) also note that in foreign language reading comprehension it is not clear which type of strategy has the greatest influence in successful reading.

According to fairly recent researches (see e.g. Ikeda and Takeuchi 2006), the use of reading comprehension strategies varies according to a reader's foreign language proficiency. In other words, readers with lower level of proficiency use strategies for reading differently

compared to those with a higher proficiency level in the foreign language (McNeil 2010). Usually those with higher proficiency are also older (Taylor et al 2006: 237). The effects of reading strategy instruction depend on the variables of the text. Taylor et al (2006) found that the variance in reading comprehension strategy use results, among other reasons, from the length of the text to be read. That is to say, if the text is too short, there may be little opportunity to apply newly learned reading strategies. If, on the other hand, the text is excessively long, the readers may be overwhelmed by it and give up reading altogether. This is particularly relevant for the current material package since the chosen work of fiction (*The Time Machine*) is neither too long nor short for the target group, and it is unlikely that any of the chapters would cause problems concerning length. Ideally skilful use of strategies necessary for effective foreign language reading can gradually empower readers to become autonomous in foreign language reading by exploiting reading as a source of foreign language input for further learning (Macaro in Taylor et al 2006). This observation aligns with the goals of the present material package. In other words, applying reading comprehension strategies in foreign language reading may result in greater motivation to read for one's own enjoyment. In the next few paragraphs we turn to present in greater detail a number of collaborative reading comprehension strategies, including activating and building background knowledge, using sensory images, questioning, making predictions and inferences and determining main ideas (Moreillon 2007: 10).

Understanding the role of background knowledge in the reading event bears a great importance to reading comprehension (Moreillon 2007: 19, McNamara 2004). Background knowledge can be viewed as what the reader brings to the reading event and each reader responds differently to a text due to individual experiences, personality and feelings. From a pedagogical viewpoint, educators cannot assume students to have any background knowledge of scholarly domains. In order to reach successful comprehension, readers need schemata to support the new information and ideas they encounter. Background knowledge research indicates that possessing information relevant to a topic aids comprehension (McNeil 2010: 885, Urquhart and Weir 1998: 63). Even though the evidence for this is not always consistent, there is no doubt about the fact that background knowledge does have an effect on reading, especially when the texts are highly specialised and require specific background knowledge to be understood (Urquhart and Weir 1998: 65). However,

McNamara (2004: 5) posits that even readers with low background knowledge may deem reading comprehension strategy instruction helpful for instance if they promote the use of general knowledge and logic.

In their reading comprehension strategy instruction teachers may support students' metacognitive skills concerning background knowledge. In the ideal case students learn how to assess their own needs in terms of what they already know and figure out ways to gain necessary information. Moreillon (2007) mentions a few techniques for activating background knowledge: brainstorming, asking questions and sharing connections between text and background knowledge before, during and after reading. Keene and Zimmerman (1997) suggest that connections may be made in three ways from text-to-self, text-to-text, and text-to-world. Each frame helps readers to make connections and diagnose the need for background knowledge. In other words they may be used as self-tools supporting text comprehension. As with all of the frames, text-to-self frame involves posing questions which focus on three areas: feelings, experiences and ideas. Text-to-text connections are made between separate texts including images, oral communication and texts from electronic sources. Text-to-world connections involve enlarging one's thinking from the particulars of a text to a wider context such as social and political problems. Similar situations within texts in different times may be compared. In the ideal case, text-to-world frame guides readers to explore underlying messages within texts and forming their own opinion about them.

According to Moreillon (2007), sensory imagery supports reading comprehension. Sensory images are in close connection with background knowledge and provide a strong attachment to memory. Building on sensory knowledge may help in understanding what one is reading. In fact, fiction often provides for features which aim on activating sensory knowledge. Writers use metaphors and similes to guide the reader to help shape the sensory experience of the text. Reading comprehension strategies dealing with hearing sense may best be utilised in reading poetry since rhythm and rhyme as devices are appealing to readers. In terms of touch, teachers may provide readers with physical experiences of textures whenever it is appropriate. Smell and taste may be incorporated for example when

there is an opportunity to compare cultural information. This may be realised through cooking together or opening the classroom window in order to let moist spring air in to support the reading experience.

Questions are also an important aspect in improving reading comprehension. Asking questions for the purposes of reading comprehension must be differentiated from common pattern of questioning taking place between teacher and students. Moreillon (2007: 59) mentions that studies have shown that inquiry, response and evaluation-pattern (IRE) does not encourage readers to ask questions from themselves. Moreillon (2007: 59) also stresses that the questions should reach beyond knowledge-level as well as invite students to make interpretations and evaluations about the text. Asking and answering questions before, during and after reading helps readers establish, develop and maintain an internal conversation while engaging with text (Moreillon 2007: 59). In addition to asking questions readers may use predicting and inferring strategies. These strategies may be viewed as specific questioning strategies which may increase the engagement and motivation of reading as the reader is encouraged to form hypotheses concerning the text. Predicting and inferring may be practised at several different levels: word, sentence, paragraph and page and chapter levels. Readers may be prompted to use this strategy by providing them with sample phrases such as “I suspect that” and questions such as “What will happen next?” Predicting and inferring may promote readers’ interaction with the text (Moreillon 2007: 83).

What is involved in reading for main ideas depends greatly on the type of text. Moreillon (2007) specifies that the main idea of a fictional text is to explore the characters, setting, plot and themes. Readers may be helped to determine what relevant information within a text is by the application of a variety of strategies. For example, setting a purpose for reading, previewing covers, text features (titles, subtitles, captions, charts, maps, timelines and graphs), slowing down reading when encountering unfamiliar concepts or words, using a glossary, sharing ideas about the reading, writing down what one has learned and rereading difficult or unclear parts of the text are among strategies Moreillon (2007) suggests.

Grabe and Stoller (2002), Johnson (2008) and Hedgcock and Ferris (2009) all agree that instead of teaching reading strategies separately and in isolation, which does not help the students beyond the language classroom, a wider approach needs to be taken. After all, students are guaranteed to come across a wide variety of texts in foreign language outside the classroom, and they will need different reading strategies in order to deal with those texts. In today's world, filled with endless information in the form of texts and images, critical reading skills and the effective use of reading comprehension strategies are essentially valuable and useful in all areas of life and not just in the fields of education and academia. Grabe and Stoller (2002: 81-82) assert that developing strategic readers, which requires intensive instruction over a considerable period of time, is the goal of reading instruction. Reading comprehension strategies are thus arguably an essential part of any reading instruction that takes place in a language classroom. For this reason, there are activities in this material which focus specifically on reading comprehension strategy instruction, for example the reading for the gist task in which the students find a text and try to understand the main point of that text.

## **2.5 Similarities and differences between the four skills**

One similarity between the four language skills is how the way they are perceived in the field of language learning and teaching has shifted in recent decades since the effects of behaviourism and the audio-lingual method have significantly diminished. The general change in the field has been strongly towards communicative competence, which is also one of the main concepts included in the Common European Framework of Reference (2003). All four skills are also now seen simultaneously as separate, individual skills that need to be considered equally in language teaching, but also as belonging to a complex, interconnected cognitive network comprising all the four separate skills, each affecting the others in various ways.

Reading, which is the focus of our thesis, can and should be related to the three previously introduced language skills. As argued by Nation (2008: 7), the various listening, speaking and writing activities included in a course should be related to the reading done during that

course. This is important because otherwise the emphasis on reading will be at the cost of the other three language skills. The use of all four language skills is also encouraged by task-based teaching pedagogy (Ellis 2003). Hedgcock and Ferris (2009: 189) acknowledge that even though reading is often considered an isolated skill, it can be argued that in fact reading and writing are closely related to each other, particularly when designing writing activities that are based on texts that have been read during reading lessons. It can also be argued that the more the students are exposed to written material in a foreign language, the better their own writing in that language will become, and thus writing in a foreign language always benefits from reading in a foreign language. Reading a wide variety of different kinds of texts will of course also make the students more aware of different writing conventions and genre differences, allowing them to apply this awareness in their own writing as well.

Reading and listening, both receptive language skills, are also closely connected. As Urquhart and Weir (1998: 31) argue, the ways in which the reader tries to construe the meaning of a text by, for example, relating it to background knowledge, are very similar to the ways in which listeners construe the meaning of what they are listening, and vice versa. There are, however, also differences between these two skills. The list of these differences suggested by Brown (2011: 4) includes, for example, the speed of the input, which often cannot be regulated when listening while it is possible to control reading speed. There are also no additional advantages such as intonation and body language when reading a text, as Brown (2011) points out, but such advantages are often available when listening, and thus add to the context which can help a listener decipher the meaning. Brown (2011: 10) also states that readers are able to remember more because they can always return to what they have read and re-read it, whereas listeners have to construct the meaning of what they hear while they are listening. If the listening takes place in an interactive situation, it is of course possible for the listener to ask the speaker to repeat what they have said or to make clarifications, which is usually not possible when reading a written text. However, when students are, for example, listening to a recording in a language classroom, they do not usually have the possibility to return to what they have heard, unlike when reading a text. Another factor that reading and listening have in common is the use of strategies. In a similar way that pre-reading activities can be hugely beneficial for the students, it is also

known that pre-listening activities can effectively increase listening comprehension compared to no pre-listening activity (Brown 2011: 27).

Speaking and writing, which are both seen as productive skills, also share some characteristics. The receptive skills of reading and listening can improve the performance of these two productive skills. Speaking a foreign language requires the student to also have experience of listening that language, and in a similar way, experiences of reading in a foreign language have clear benefits for writing skills, as was previously discussed. Some of the differences between reading and listening suggested by Brown (2011: 4) can also be applied to comparing writing and speaking. Learners often have to construe the meaning of what they are saying while they are speaking, while they can consider each sentence and each word more carefully while writing and go back to the written text that they have already produced in a way that is more difficult when producing speech. On the other hand, when speaking the learner can obtain immediate assistance from whoever they are speaking with for example in terms of vocabulary, and the other speaker may even provide this sort of assistance without being asked to do so, and the act of speaking can continue immediately. Writing, on the contrary, may be interrupted by the need to seek assistance whether it is from another person or for example a dictionary and the process of writing might suffer from a constant need to seek such assistance.

Among researchers, there is little dispute that foreign language reading is comprised of both bottom-up and top-down processes (McNeil 2010). In fact, Hedgcock and Ferris (2009: 67) point out that reading is “a complex endeavour involving simultaneous top-down and bottom-up processing”. According to Aebersold and Field (1997) these hypothetical models see reading as cognitive activity. In bottom-up approaches to reading, the process begins at the bottom level of the text (Urquhart and Weir 1998: 40, Aebersold and Field 1997: 18). Top-down approaches to reading are usually defined in contrast with bottom-up approaches, but they are not in fact exact opposites of each other. In top-down approaches, the process does not actually begin on the level of the whole text. Instead, one of most important parts of processing the text in the top-down approach is the set of expectations the reader has when encountering the text (Urquhart and Weir 1998: 42, Aebersold and

Field 1997: 18). This idea corresponds to the previously stated notion that texts are always incomplete to some extent and are constantly being completed by the reader and the background knowledge they bring to processing the text they read. Interactive models combine the two previously described models of reading and thus a weakness in one skill can be compensated by strength in another skill (Urquhart and Weir 1998: 45, Aebersold and Field 1997: 18). These models of top-down and bottom-up processing are also associated with listening. Brown (2011: 19) acknowledges that the process is interactive in practice and that separating the two types of processing altogether is challenging.

In this material package we are, however, more interested in a variety of purposes for reading and exploring different reading strategies readers may utilise to meet specific goals than the specific reading processes or cognitive processes that take place during reading a text. Skills are automatic linguistic processing abilities which work in combinations (e.g. word recognition, syntactic processing). They are also thought to be learning outcomes and gradually automatized. Strategies, however, include more conscious processing, and a conscious attention to learning processes in general is an important aspect of this material package.

The present chapter concentrated on examining the four language skills, with additional emphasis given to the skill of reading, including different purposes for reading and reading strategies. The focus of the next chapter will be on reading fictional texts and how they can be utilized in foreign language learning and teaching.

### 3 READING AND TEACHING FICTION IN A FOREIGN LANGUAGE

Since this teaching material concerns using fiction in foreign language teaching, it is important to first come to a clear definition what fiction actually is. After that we will discuss the methods of intensive and extensive reading in foreign language teaching and more specifically reading fiction as a method of language learning and teaching, along with the benefits and challenges of using fiction in a language classroom. Finally, we will consider the factors that need to be taken into consideration when choosing a work of fiction for a foreign language course.

#### 3.1 Defining fiction

Majority of the research and theory on the use of novels, poetry, plays and other such written works in language teaching assembles all of these under the umbrella term ‘literature’ (Aebersold and Field 1997, Collie and Slater 1987, Hedgcock and Ferris 2009, Parkinson and Thomas 2004, Showalter 2003). However, as there are several definitions for the word ‘literature’, which may encompass various kinds of written material, including texts that are non-fictional, it may not be the best term to use in the context of this work. The Oxford English Dictionary defines literature as

The result or product of literary activity; written works considered collectively; a body of literary works produced in a particular country or period, or of a particular genre. (Oxford English Dictionary 2014)

This is a very broad definition, encompassing a variety of written material in addition to the kind we mean by literature in this work (e.g. novels). After all, there is academic *literature* on the topic of literature in language teaching. When contrasted with ‘literature’, arguably a somewhat general term, the word ‘fiction’ may be considered narrower and thus more appropriate for the needs of this work. For example Hedgcock and Ferris (2009: 244) note that they use the term literature “broadly to include short and full-length works of fiction,

poetry and drama” and thus imply that the term ‘fiction’ is a narrower definition included in the term ‘literature’, separate from the genres of drama and poetry. They later state that fiction “can include full-length novels, short novels (or *novelas*), and short stories” (Hedgcock and Ferris 2009: 265).

The term ‘fiction’ has several meanings as well, but the one that provides a specification of the broader term ‘literature’ needed in our work defines fiction as

The species of literature which is concerned with the narration of imaginary events and the portraiture of imaginary characters; fictitious composition. Now usually, prose novels and stories collectively; the composition of works of this class. (Oxford English Dictionary 2014)

There are some examples of written works that are not completely fictional but may have some fictional elements and thus do not necessarily fit under the term ‘fiction’. However, these are rare exceptions and of no particular concern in the context of our material package and the novel we have chosen as its starting point. Therefore the term ‘fiction’ or alternatively ‘a work of fiction’ is sufficient for the needs of this thesis.

Fictional texts have some characteristics which distinguish them from other texts, for example expository texts. Aebersold and Field (1997) and Koda (2005) seem to contrast expository texts with fictional texts. The purpose of expository texts is to inform, present and persuade. A major emphasis is laid on the main idea of an informative text whereas the plot forms the core of a fictional text. In informational texts arguments are organised and further developed to support the main idea of the text. In fictional texts, on the other hand, the development can be viewed through characters. While expository texts have points supporting the main idea, fictional texts include special and general vocabulary backing the message of the text. Informative texts also use graphs and charts which rarely appear in fictional texts. On the whole fictional texts exhibit several characteristics which are not found in informational texts. Koda (2005: 155-156) specifies that fictional texts include characters, settings, complications, plots, affect patterns and values. Characters are animate beings with different goals and motives. Settings refer to the time frame and location in

which the story takes place. Conflicts are problems main characters encounter. Sequences of events are called plots, and affect patterns are about elements of seeking emotional intrigue. Finally, values are morals accentuated in text. The form of a narrative text depends greatly on author's motives. A sequence of events can be presented in a variety of ways, for example by temporal alteration (flashbacks and flashforwards) and parts may be elaborated and omitted deliberately.

According to Aebersold and Field (1997: 48) expository and fictional texts also require different teaching methods since students find the genres greatly different from each other. In teaching fictional texts the readers have to follow the sequence of events, understand personalities of the main characters and be able to decipher what message the author intended the work to illustrate. The language of fiction in its subtlety and discretion creates challenges for readers (Aebersold and Field 1997: 48). However, according to Koda (2005: 154-157), narrative discourse is easier to understand and memorise than other types of texts because it appeals to readers' shared knowledge of the world. Narrative discourse can also be more motivating for the students than other text types, with an interesting plot and relatable characters compensating for possible linguistic difficulties the students may encounter in the text. It has also been proven that causal chain statements (how objects and characters change as a result of events and actions) are better stored in memory than information that relates nothing about plot development (Koda 2005: 155).

### **3.2 Intensive and extensive reading in foreign language teaching**

Recent theory and research on teaching reading in a foreign language has often been divided into two different approaches, namely intensive reading and extensive reading (Hedgcock and Ferris 2009, Nation 2008, Urquhart and Weir 1998). Since this distinction between the two approaches is mainly a pedagogical one, as argued by Urquhart and Weir (1998: 216), and both of these approaches can be used with works of fiction, they will be discussed here in the context of reading and teaching fiction in foreign language, instead of the context of reading skills.

While intensive reading focuses on the close analysis of shorter texts, extensive reading focuses on the general meaning of a text that is usually longer (Hedgcock and Ferris 2009). Even though many sources clearly distinguish these approaches from each other and treat them separately, a case can be made for the usefulness of the simultaneous use of both approaches when working with the same text, and it is our intention to utilize both intensive and extensive reading in the context of a course where the students read a novel. First, however, a closer look at both approaches needs to be taken.

Intensive reading lessons consist of texts carefully selected by the teacher, all students reading the same text and completing the same exercises, the teacher focusing on specific linguistic features and content aspects of the text and various useful reading strategies introduced by the teacher (Hedgcock and Ferris 2009: 161). As the name suggest, the intense analysis of a text is integral to this approach. The importance of reading strategies, already discussed in a previous chapter, is often noted in descriptions of intensive reading instruction. Nation (2009: 25) states that intensive reading can increase learners' awareness of language features and reading strategies, and also improve their comprehension skills. According to Hedgcock and Ferris (2009: 92), text selection is a particularly crucial part of any intensive reading lesson. As the intention of intensive reading is to take a close look at the text, it is crucial that the teacher selects a text which is suitable and not overly difficult for their students in terms of vocabulary, grammar and context. Choosing a suitable text is also one of the main concerns when teaching fiction in a foreign language classroom, a concern which will be discussed later in this chapter. While the texts often selected for intensive reading instruction, such as news articles, can be described as non-fiction, Hedgcock and Ferris (2009: 261) also argue that the majority of the features of intensive reading "can and should apply to the presentation of literary texts". For example, short stories often have the length and detail necessary for intensive reading. Longer works of fiction, such as novels, might be included in intensive reading instruction in the form of short excerpts.

Hedgcock and Ferris (2009: 162) point out that an intensive reading lesson is often conceived of in terms of what the students are required to do before, during and after

reading. Not only does this provide a clear basic structure for designing intensive reading lessons, but these three phases also clearly correspond to the commonly accepted three principal phases for task-based lesson design, namely pre-task, during task and post-task (Ellis 2003). Hedgcock and Ferris (2009: 163) emphasise the importance of pre-reading activities since they can build the student's motivation and interest, and also give the teacher the opportunity to introduce reading strategies that can be very useful for the students in later stages. Devoting time for the introduction of reading strategies, while possibly time-consuming, is something from which the students will certainly benefit later. Nation (2008: 27) agrees that intensive reading lessons present the opportunity for developing useful reading strategies, such as guessing from context, using a dictionary, simplifying difficult sentences and taking notes. Many of these strategies can and should be used when reading a work of fiction, as discussed in the previous chapter on reading strategies.

Extensive reading is often defined also as voluntary reading and reading for own enjoyment. While Hedgcock and Ferris (2009: 206) acknowledge that these aspects may not always be a practical part of classroom teaching, extensive reading is, according to them, always "reading for quantity and for general meaning". Nation (2008: 50) argues that because most of the learning that occurs during extensive reading is incidental and the main focus is on the story being read, the results of learning may be limited and it is thus vital to "have quantity of input with substantial opportunities for vocabulary repetition". Since extensive reading does not include the same sort of focus on detail as intensive reading, the repetition of language items in a longer text read in extensive reading lesson ensures the learning of these language items.

Some of the benefits of extensive reading include improving comprehension skills, enhancing background knowledge, building up vocabulary and grammar knowledge, and also promoting confidence and motivation of the learners (Hedgcock and Ferris 2009: 210-217). It is clear that extensive reading is particularly suited for teaching works of fiction, as they are longer pieces of text that are mainly read for own enjoyment and which have the advantage of a story and characters that can help maintain the interest and motivation of the

reader. It is also likely that managing to read a whole novel in a foreign language will boost the confidence of language learners, particularly those who may have struggled with the amount of reading required.

According to Hedgcock and Ferris (2009: 161), intensive reading is the more widely used approach in foreign language reading instruction and even though extensive reading is invariably considered not only beneficial but also necessary for language learning, it is definitely underused and largely ignored in foreign language teaching (Hedgcock and Ferris 2009: 208). Urquhart and Weir (1998: 216) also argue that intensive reading is seen solely as a classroom activity whereas extensive reading is perceived mostly as reading done outside the classroom, in spare time and often for pleasure. However, it can be argued that reading for pleasure is something that should be encouraged in teaching as well, particularly since many students may feel intimidated by longer texts and struggle with an extensive approach to reading where they do not need to understand every single detail in order to understand the text. Grabe and Stoller (2002: 90) argue that extensive reading alone is not enough to develop fluent reading skills, but without extensive reading those abilities cannot be fully developed. Why then has the use of extensive reading methods been so limited? According to Hedgcock and Ferris (2009: 209-210), part of the reason is that even though foreign language teachers might be aware of the many benefits of an extensive reading program, they often lack the necessary skills for planning and organising such a syllabus. Thus there is clearly a need for course material that includes extensive reading. Also a wider use of extensive reading methods in foreign language teaching may well encourage more teachers to use them. The importance of extensive reading is acknowledged also by those who argue for a balance between the two approaches (Hedgcock and Ferris 2009: 210).

As there are clear merits to both intensive and extensive reading approaches we will utilize both methods in the material package. Clearly some of the reading purposes outlined earlier are better suited for intensive reading instruction, while extensive reading instruction mostly utilizes reading for general comprehension. Also, the use of a novel as the main reading material in our material package justifies the use of both approaches to reading

instruction. While extensive reading is better suited for a novel as a whole, intensive reading can be utilized when working with short excerpts from the novel and other short pieces of text included in our material.

### **3.3 Reading fiction as a method of language learning and teaching**

The use of fiction in foreign language teaching has gained significantly more academic attention during the past few decades, particularly since the 1980s and 1990s, including suggested approaches to selecting texts and different methods of teaching fiction (Hedgcock and Ferris 2009: 245). There is no one clear reason for this increased interest in using fiction in foreign language teaching. However, it can be speculated that this relates to a wider interest in informal language learning as a whole and also to the diminished impact of previous approaches to language learning and teaching that neglected the use of fiction, such as the environmentalist and audio-lingual approaches, which had begun to lose their status by the 1980s. The emergence of views on language learning and teaching that emphasize the importance of communicativeness and cultural knowledge is also likely linked to the increasing interest in using fiction in foreign language teaching. The general academic interest in reading has also increased since the 1970s, which might be a contributing factor (Urquhart and Weir 1998: 20).

Reading fiction is arguably a great way to extend the learning beyond the language classroom and to promote informal language learning. There are many benefits for using fiction in foreign language teaching, some of which are the personal involvement of students, stimulating interesting ideas and topics for writing, and the development of critical thinking skills (Hedgcock and Ferris 2009: 262-3). Furthermore, fiction can serve two important main functions in foreign language learning: to teach language and to introduce and reinforce human (social, cultural, political, emotional, economic etc.) themes and issues in the classroom (Aebersold and Field 1997: 47). Moreover, as stated in CEFR (2003: 56), literary studies serve many more educational purposes – intellectual, moral and emotional, linguistic and cultural – than the purely aesthetic. However, CEFR (2003: 56)

also points out that “imaginative and artistic uses of language are important both educationally and in their own right” . Hedgcock and Ferris (2009) argue that so far there has been little research to either support or disprove the various claims made about the benefits and problems resulting from using works of fiction in foreign language classrooms. Thus there is clearly a need for more research on this topic. Since we are not conducting research on the benefits of fiction in foreign language teaching but merely creating a material package based on this topic, we will draw on available arguments for and against the use of fiction in foreign language learning and teaching.

### **3.3.1 Benefits of using fiction in foreign language learning and teaching**

One of the main arguments for using fiction in foreign language teaching is that it provides valuable authentic material for foreign language classrooms. Given its potential for presenting grammar in context, developing reading skills, exposing students to cultural artifacts, and facilitating the transition into more advanced content courses, the use of authentic texts in basic language courses has been embraced by many researchers and practitioners (Polio and Zyzek 2009: 551). The use of authentic materials in language teaching is also encouraged by both the Finnish National Curriculum (2003) and Common European Framework of Reference, and by task-based teaching as well (Ellis 2003: 6). Works of fiction arguably provide the teacher with an endless variety of authentic material from which to choose the ones that are suitable for a particular course and target group.

Other significant reasons for using fiction in foreign language teaching are cultural enrichment and language enrichment (Collie and Slater 1987: 3). As it is not always possible to travel to the countries in which the studied language is spoken, works of fiction can provide the learners with cultural knowledge and, in some cases, language similar to the spoken language of the native speakers of a particular culture. Hedgcock and Ferris (2009: 248) point out that of all the different aspects of foreign language learning, cultural awareness and sociolinguistic competence can be the most challenging to teach. According to them, the view that literature gives into the target culture provides the students with an authentic and engaging way to develop their communicative competence. Fictional texts are

often different from the texts the students are used to reading in their language course books, and while this difference can be a challenge it is also arguably beneficial to expose the students to a variety of texts. Some course books, such as Benmergui et al (2007) and Davies et al (2007), do contain excerpts from works of fiction, but these are often fragmented and overlooked in teaching. Reading a complete novel in a foreign language is a decidedly different experience from reading only a short part of one, as it exposes the student to a greater amount and variety of language

Reading fiction can and should stimulate the students' personal involvement and interest. This often happens through the themes and characters of the text. Works of fiction engage the readers on emotional and intellectual levels (Hedgcock and Ferris 2009: 252) and since the emotional involvement of students is rarely taken into consideration in foreign language teaching (or in any sort of teaching for that matter), the use of texts that can engage the students on an emotional level should be encouraged. Reading works of fiction can also establish and increase the confidence of the students and create intrinsic motivation for further reading (Hedgcock and Ferris 2009: 251). Motivating the students to read more fiction in English is also one of our main goals for this material. While the results of this are perhaps not immediate or easily recognisable, the increased interest in reading fiction in a foreign language can have a far-reaching effect in the students' lives.

Works of fiction may also provide a model for good writing for students, as they become more familiar with features of written language and different genres. For example, asking students to write science fiction will arguably yield better results after the students have become familiar with that genre in the language they are studying. Thus reading a variety of texts can provide the students with new and useful background knowledge to be applied in future writing tasks. Hedgcock and Ferris (2009: 253) state that writing about literature boosts the students' investment and that the interconnectedness of reading and writing is crucial to both L1 and L2 literacy development. Thus teachers should take full pedagogical advantage of works of fiction and use them in writing tasks.

The development of critical thinking skills is arguably an important part of any education. Critical thinking is also emphasized in many of the Language Proficiency Scales for all of the four language skills in CEFR (2003). In the scales of overall reading comprehension the highest level (C2) includes the ability to “understand and interpret critically virtually all forms of the written language” (CEFR 2003: 69). Reading fiction can arguably foster critical thinking skills as the students are required to discuss the book they have read beyond merely confirmations of reading comprehension. Instead, the discussion tasks necessitate the expression and discussion of the students’ own opinions based on the text.

### **3.3.2 Challenges of using fiction in foreign language learning and teaching**

There are also some problems, or challenges, when using fiction as a means of teaching a foreign language. However, most of these are relatively easy to solve with careful attention to the selection of the text and to the needs and skills of the target group. It is thus arguably better to treat these issues as manageable challenges instead of insurmountable problems.

One of the issues with using fiction in foreign language teaching acknowledged by Parkinson and Thomas (2004: 12) is remoteness, for which there are several solutions. Even novels that are set in remote places or, as is the case with *The Time Machine* by H.G. Wells, in distant past or future, include themes that are recognisable and relevant to humans everywhere. Even if the themes of a particular novel are not directly relevant to the students they can still be the source for productive discussions in class. Works of fiction which are set in remote locations, in time or space, are also important in the way they introduce students to a variety of different contexts and ways of thinking. Reading literature may increase the capacity for empathy and help to understand different points of view (Castano and Kidd 2013).

Another difficulty arises if the text is too difficult or too odd for the students. According to Parkinson and Thomas (2004: 12), in order to interpret the text the readers need to recognise the unconventional expression of the meaning they have deciphered. Indeed, it would not be advisable to introduce students with basic language skills to a text that

contains language which has proven demanding even for native speakers. However, as the target group of this material package is high school students who are already familiar with several key aspects of grammar and possess a relatively large vocabulary, not to mention how accustomed they are to hearing and seeing English in various forms of media, reading a whole novel should not be beyond their abilities. The novel is also relatively short and the teaching material provides additional help with challenging vocabulary. The language of *The Time Machine* is certainly not beyond the capabilities of an average Finnish high school student, despite the fact that some of vocabulary of the novel may be odd or difficult for them. The overall comprehension should not suffer from a small percentage of unfamiliar vocabulary. According to some studies, the optimum level of unfamiliar vocabulary in a text for foreign language students is 5%, though more recent studies suggest it may be as low as 2% (Hedgcock and Ferris 2009: 94). Often the complexity of literary language can be perceived as both a difficulty and an opportunity for further language learning (Hedgcock and Ferris 2009: 249). It can be argued that texts that are already extremely familiar to the students are often also texts that students do not need help with and that these easier and more familiar texts do not provide the students with necessary intellectual stimulation and challenges (Jago 2004: 8). While works of fiction are often more demanding than the (often shorter) non-fiction texts that foreign language learners are reading, both in terms of the linguistic complexity and the cultural context, Hedgcock and Ferris (2009: 258) argue that this apparent difficulty is balanced by the novel's features that make the novel enjoyable and motivating for the students to read and that reading a novel will gradually become easier as the students become more familiar with the plot and the characters.

An important problem recognised by Parkinson and Thomas (2004) that is particularly relevant to our material package is the imbalance between the four language skills. The emphasis has been on listening and speaking in most modern foreign language teaching unless there has been a specific cause to include the other skills, but when using works of fiction in teaching, the teacher is 'forced' to put an emphasis on reading (Parkinson and Thomas 2004: 12). This is also what we are doing in our teaching material: emphasising reading, occasionally at the cost of the other three language skills. We have attempted to solve this difficulty by acknowledging this special focus on reading and by making a

conscious effort in our material package to include the other three language skills and relate them to reading. A reading element can function as the core of a language course since it can produce various activities in the skills of listening, writing and speaking and also provide an opportunity for a deliberate focus on specific language features (Nation 2008: 8). Thus the inevitable focus on reading should not be a reason against using fiction in foreign language teaching; instead, it should be treated as the basis for activities involving other language skills.

The possible negative attitudes of students should also be considered in advance, as they often result from issues that can be resolved without too much difficulty. Limited reading experience can understandably result in a negative attitude, but this can be relatively easily resolved by beginning with shorter, easier texts, which is often enough to build a student's confidence in their own reading abilities (Hedgcock and Ferris 2009: 256-7). It can also help to provide additional support for such students in the beginning of the course and to ease them to reading a whole novel by first focusing on the reading habits of the students and the themes of the novel being read, which is exactly what we are doing in our material package. Also, some students may oppose the use of literature because they do not think it is relevant for them. This can be a particularly significant consideration when regarding the target group of our material package. Many Finnish high school students may wish to concentrate on their upcoming matriculation examinations and may well perceive studying literature as superfluous for them. Hedgcock and Ferris (2009: 257) suggest that the solution for this sort of problem can be clearly presented course goals and making sure that the use of literature supports these goals. Furthermore, reading a longer text such as a novel will undoubtedly improve the students' reading comprehension - a skill which is tested in the matriculation examinations. They also learn how to deduce meaning from context, which is arguably an important language skill, not only in written but also in spoken language.

The imbalance of power and knowledge between the teacher and the student should also be considered. A traditional approach to teaching literature can often lead to the teacher lecturing about the author and the text without much participation from the students apart

from reading the text themselves and answering questions asked by the teacher (Collie and Slater, 1987: 7-8). Simply having a literary discussion does not ensure that students will be pushed to use the language in advanced ways even when faced with tasks requiring critical thinking and advanced language use (Donato and Brooks 2004). A study by Donato and Brooks (2004) investigated how literary discussion afforded advanced level students opportunities to use advanced level speaking functions such as describing, narrating in major time frames, sharing opinions and arguments, exploring alternatives and hypothesizing. One issue the study reveals is that for students to experience speaking in the advanced ranges of proficiency, discussions must enable complex thinking in complex language. Mantero (2002) characterized text-centered talk in the university-level foreign language classroom as mainly teacher-centered and student supported dialogue that did not take advantage of the majority of opportunities for extending classroom talk into the discourse level. In order to avoid this imbalance of power and the emphasis on lecturing by the teacher, special care needs to be taken to ensure an interactive learning environment and active student participation. Parkinson and Thomas (2004: 7) agree with this and stress the importance of encouraging students to engage themselves with the text instead of withdrawing into a passive attitude.

### **3.4 Choosing a work of fiction for foreign language teaching**

A variety of factors need to be taken into consideration when choosing a work of fiction for a foreign language classroom. In intensive reading instruction, for example, text selection is a critical part of the whole process (Hedgcock and Ferris 2009: 92). Clearly, it is important to take into consideration many of the problems that have been discussed earlier in this chapter and to make sure that the chosen text is not beyond the students' linguistic capabilities. Hedgcock and Ferris (2009: 261) suggest that the accessibility of the themes, plots, and characters the students will be working with should be a major consideration for teachers when selecting texts. Thus the criteria for selection will inevitably vary according to the target group and its needs, the availability of material, the teaching context and the time and resources that can be allotted to working with a work of fiction. Showalter (2003) concludes that the work of fiction should be suitable in terms of its length and teachers have to decide how to use the work. Should the students, for example, read an entire novel, the

teacher has to make a decision on how much they have to explore the context of the work of fiction and so forth. In sum, everyone who teaches a novel has to reach some compromise between breadth and depth, between history and intensity (Showalter 2003: 93).

The target group is one of the largest influences in the selection of reading material. The text should always be suitable for a particular target group in terms of linguistic complexity, but in addition to the language of the text, other aspects such as the themes should also be suitable for the needs of a particular target group. For example, if the course requires the students to become familiar with a foreign culture, choosing a work of fiction set in a particular foreign culture would meet the needs of the group. The teaching context also influences material selection. The amount of time allotted for working with the text naturally affects the selection of the text, as do many cultural and other issues.

Availability of material is also a major influence, particularly since there are rarely many additional resources available for foreign language teachers planning to include reading fiction in their curriculum. Books that are readily available in large numbers from the school library, for example, might be favoured over novels that are more difficult and more expensive to acquire. Nowadays many novels and other texts are also easily accessible in electronic format, either inexpensively or at no cost. Works that are out of copyright, including *The Time Machine*, are available for free for example on websites such as Project Gutenberg and in services selling e-books such as iTunes. Teachers selecting reading material may understandably favour the texts available electronically and for free. Nevertheless, there is a rather wide range of free e-books, so favouring electronic material does not limit the genre, topic, length or linguistic complexity of novels chosen for foreign language teaching.

While the work of fiction chosen for a foreign language course should not be too difficult for the students, it should not be too easy for them either (Beach et al 2011: 45). Jago (2004: 2) emphasizes the importance of working in Vygotsky's zone of proximal development for the improvement of the students' reading skills and states that the texts

chosen by the teacher should be ones that the students are not able to read without the teacher's assistance. This gap between what the students can do by themselves and what they are able to do with the assistance of a teacher, i.e. the zone of proximal development, is where the learning happens. While Jago (2004) discussed this in the context of English speaking students reading in works of fiction in English, it can be argued that the same principle of working in the zone of proximal development can also work when using fiction in foreign language teaching. If the students are able to read the work of fiction by themselves, without the assistance of a teacher, there is no need for reading instruction and the work might not be motivating enough for the students if they perceive it to be too easy for them. Also, if the work of fiction being read is too demanding for the students even with the help of a teacher providing instruction and support, the students might get frustrated and develop a negative attitude towards reading fiction in a foreign language. Thus the zone of proximal development is an ideal way of approaching reading instruction and the selection of reading material as well.

Collie and Slater (1987: 6) argue that it is important to choose a text that can stimulate personal involvement in the students. It is of course difficult, if not impossible, to choose a text which can stimulate such personal involvement in every student, but this is still a significant consideration for teachers choosing texts. Certainly a teacher who knows their students better will be more effective in selecting a text that will stimulate the students' personal involvement and enjoyment.

#### **4 TASKS IN FOREIGN LANGUAGE TEACHING**

Task-based approach to foreign language teaching is a pedagogical approach with a relatively short history of a few decades. Tasks began to be considered as a promising basis for innovation in foreign language pedagogy during the 1980s and 1990s and have been the topic of a vast amount of research ever since (Van den Branden, Bygate and Norris 2009: 15). Ellis (2012: 196) argues that instead of being a well-defined method, task-based language teaching (TBLT) is "an 'approach' based on a set of general principles" and goes

on to state that TBLT is characterized by holistic learning, learner-drivenness and communication-based instruction. Thus TBLT is a suitable approach when focusing on communicative competence as it emphasises “learning to communicate through interaction in the target language” (Nunan 2004: 1).

#### **4.1 Defining a task**

A task is the central term of TBLT and thus it is important to define it clearly and precisely in order to distinguish tasks from other kinds of instructional activities. Although there has not been a complete agreement over the exact definition of what constitutes a task in language teaching, tasks are often defined as activities that engage the learners in meaning-focused language use, as opposed to exercises, which require language use that is primarily form-focused (Ellis 2003: 3, Lee 2000: 30, Nunan 2004: 4). Willis and Willis (2007: 1) define tasks as requiring students to use the language for themselves. It is also important to further define tasks as aiming to involve students in processing both semantic and practical meaning, since task-based teaching has been criticised for neglecting the first and over-emphasising the latter (Ellis 2009: 227). Task-based language teaching can be said to view languages “as a means to an end” (Lee 2000: 32). Therefore, while performing a task the learners are functioning mainly as language users and any language learning that takes place during a task is incidental. CEFR (2003: 9) defines tasks as one or more individuals performing actions strategically using their own specific competences to achieve a given result. This definition aligns largely with the other definitions included in this chapter. The only distinction in CEFR (2003) is its consideration of learning strategies as an important aspect of successful task completion. Strategies (general and communicative) provide a vital link between the different competences that the learner has (innate or acquired) and successful task completion (CEFR 2003: 159).

A more detailed definition of a task from Ellis (2012: 198) includes a primary focus on meaning, an information gap, the necessity for learners to rely on their own resources to complete the task, and a clearly defined non-linguistic outcome. Focus on meaning is integral to task-based teaching and activities not classified as tasks do not usually fit in this

definition. An information gap, on the other hand, can often be found in non-task activities as well as tasks. Since many non-task classroom activities require the students to rely on their own resources (i.e. the language they already know) and do not provide any external linguistic resources for them, this criterion in itself is not enough to distinguish a task from other activities either. For example, a dialogue activity in which the students are required to practice using the words “some” and “any” by asking each other questions given to them in the instructions does not constitute as a task, even though it fills the criteria of an information gap and also that of students relying on their own resources (Ellis 2012: 198-9). A clearly defined non-linguistic outcome means that when the students are given instructions for a task, they should also be overtly told what they should accomplish in the task. For example, in a task in which the students are presented with a selection of novels and told to discuss which of them they would choose for a book club, the main goal of the task is to arrive at a joint decision on which book to choose and the students should be explicitly told that this is what they need to accomplish.

Nunan (2004: 1) and CEFR (2003) differentiate pedagogical tasks, which are used in the classroom, from target tasks, which Nunan defines as language use occurring outside the classroom. According to Nunan (2004: 2), these target tasks can be transformed for the classroom and thus made into pedagogical tasks. This differentiation becomes clear when considering tasks which have no language component, for instance painting a fence. Such tasks can be altered to be suitable for a language classroom by adding a language component. In the case of painting a fence, for example, the task can be altered to include language use by requiring the students to plan the action beforehand and agree on specifics, such as the colour of the paint and dividing the work between them. Tasks which in CEFR (2003) are described as communicative pedagogic are a type of metacognitive (sub) tasks in which communication takes place around implementing the task itself and in carrying out the task. These types of tasks will also be used in our material to establish a routine in terms of speaking in a foreign language, and in order to practice specific linguistic elements.

Nunan (2004: 35-38) also lists seven principles for task-based language teaching. These are scaffolding, task dependency, recycling, active learning, integration, reproduction to

creation and reflection. Scaffolding, the support provided by the teacher tailored to the needs of the student, can be seen as a fundamental basis for TBLT, as it insists that the role of the teacher is to provide a supporting structure in which the students can learn (Nunan 2004: 35). This idea is related to Vygotsky's zone of proximal development which was previously discussed in the context of choosing a work of fiction for foreign language teaching purposes. In Vygotsky's model, learning happens in the space between what the students can do by themselves and what they can do with the assistance of a teacher. The role of the teacher as a supporter of the learning process instead of a source of information is essential to task-based teaching. According to Nunan (2004: 35), it is crucial to know when to remove the scaffolding: if it is removed prematurely the students will fail to learn, and if it is removed too late the students will not develop as independent language users. Task dependency refers to tasks building upon previous tasks and leading the students to a point in which they are able to perform the last task in a sequence of tasks, while recycling refers to the necessity of reintroducing students to the same language items over a period of time in different contexts and environments (Nunan 2004: 36-7). Active learning, as the name suggests, means that students learn most efficiently by doing themselves, which in the context of language learning means using the language. Thus the students should be the ones to speak for the majority of class time and tasks should encourage the students to use the language themselves. Integration of linguistic form, communicative function and semantic meaning in task-based teaching leads to encouraging the students to use the knowledge of form, function and meaning gathered from reproductive tasks as a basis for more creative tasks (Nunan 2004: 37). Finally, task-based teaching should provide the students with opportunities for reflecting on what they have learned and this reflective element can help the students to see the logic of using tasks in language teaching (Nunan 2004: 38).

Willis and Willis (2007: 13) introduce a checklist of questions intended to provide teachers with guidelines for task design. In addition to the aforementioned focus on meaning and outcome, this checklist also emphasizes the importance of engaging the learner's interest, since without engagement and genuine interest there can be no focus on meaning or the outcome of the task. This is especially relevant in the context of this material package since

one of our main goals is to get the students interested in reading fiction in a foreign language. Hence engaging the students' interest is already essential to us.

A distinction can also be made between focused and unfocused tasks. Ellis (2003: 16) states that unfocused tasks are planned in such a way that they do not include the use of specific forms while focused tasks attempt to encourage learners to process some particular linguistic feature while still using language pragmatically and in order to achieve a non-linguistic goal. Nunan (2004: 94) defines an unfocused task as a task which can be completed by the use of any linguistic resources that are at the students' disposal. The strong interpretation of TBLT claims that no focus on form is necessary and learners should use whichever language forms they can (Nunan 2004: 93). Although this interpretation of TBLT rejects the idea of focused tasks entirely, it is not necessary to follow such a strict view of what constitutes an acceptable task. It is possible to design a course that contains both focused and unfocused tasks and still follows the principles of task-based teaching. There needs to be a balance in the attention to both fluency and accuracy to facilitate both the performance of the task and the language learning progress (CEFR 2003: 158).

One of the requirements for a task as defined by Ellis (2003) is authenticity. While some tasks used in language teaching, such as buying a ticket at a railway station, correspond to real-world activities, this is clearly not the case for all tasks. For example, describing a picture which another student then draws is not a situation that one is likely to encounter in the world outside the language classroom. Nevertheless, Ellis argues that the type of communication in such tasks bears resemblance to the communication in real-life tasks. Thus even the tasks that do not appear to correspond to real-life situations, i.e. have situational authenticity, try to achieve interactional authenticity (Ellis 2003: 6). Tasks that bear little to no resemblance to real-world activities can still help the students to learn forms of communication that are useful in everyday interaction.

Another important definition from Ellis (2003) which relates to our material package and its theoretical background is the aspect of language skills, which will be discussed in more detail in relation to task-based teaching later in this chapter. First, however, we will take a

look at to what extent the pedagogy of task-based teaching can and should influence the way curriculums are designed.

#### **4.2 Task-supported language teaching and task-based language teaching**

In task-based language teaching tasks form the basis for the whole syllabus. Ellis (2003: 27) differentiates this from task-supported language teaching, in which tasks are merely a part of more traditional language-based form of teaching. According to Ellis (2003: 30) task-based approach to language teaching is appealing because the traditional distinctions between syllabus (what is to be taught) and methodology (how to teach) are less clear in this approach. Arguably this makes the syllabus clearer to both teachers and students. However, students may be more familiar with forms of traditional language-based teaching, such as the audio-lingual method, and thus approach task-based teaching with more caution, which should be taken into consideration when introducing the students to TBLT.

It can be argued that a task-based approach to designing a syllabus has many advantages over a more linguistic approach. In the latter, linguistic units such as grammar rules and words are taught separately in a prearranged order and the continuous accumulation of these separate language items constitutes acquisition, whereas in a task-based approach the communicative and holistic tasks, instead of specific linguistic items, are taken as the basic unit for syllabus design (Van den Branden 2006: 5). The flaws of using linguistic elements as organisational units in syllabus design are acknowledged by Long and Crookes (2009) who label these kinds of syllabuses as synthetic syllabuses. According to Long and Crookes (2009: 60), synthetic syllabuses embody a model of language acquisition that is not supported by current research and they are thus flawed. Instead of learning isolated items one at a time, language items are learnt “as parts of complex mappings of groups of form-function relationships” (Long and Crookes 2009: 60). Syllabus design should arguably reflect this current view of how language items are learnt. Language learning, while also including the acquisition of social and cultural knowledge, is a psycholinguistic process, but despite this, synthetic syllabuses continually neglect the role of the learner (Long and Crookes 2009: 63).

In contrast to synthetic syllabuses, Long and Crookes (2009: 58) suggest three different types of analytic syllabuses, which “present the target language whole chunks at a time, without linguistic interference or control” and one of which is task-based teaching. The other two analytic syllabuses (procedural and process syllabuses) share some characteristics with TBLT, such as the focus on how the language is to be learned, instead of what is to be learned, but they differ from TBLT in many ways, such as their definition of a task, task selection and sequencing. Since TBLT is the approach we have decided to focus on, it is not necessary to examine the other two in more detail.

There are arguably several different approaches to task-based language teaching that can be distinguished from each other. For example, Ellis (2009: 224-5) differentiates three different ways of doing TBLT: in addition to his own approach he names Long (1985) and Skehan (1998). According to Ellis (2009: 225), both Long and Skehan reject the use of traditional language teaching approaches, whereas Ellis himself views the traditional approach as complementary to TBLT. Since students are often used to more traditional language-based approaches, such as the audio-lingual method, applying task-based teaching alongside a more traditional approach has an advantage over a more strict approach to task-based teaching which might be more alienating to students.

In our material package we have chosen to apply task-based language teaching as defined by Ellis (2003, 2009). This is partly due to how it influences syllabus design and also because such an approach echoes the current view of language learning. Designing a whole course according to task-based teaching allows us to use tasks as the basic units of syllabus design, which is an appealing way of approaching the daunting task of designing the material for an entire course. It also encourages the students to approach language learning in a slightly different way by helping them to focus on larger units instead of small, fragmented linguistic items. Ellis’s definition of TBLT also allows us to use elements from a more traditional approach to language teaching alongside task-based instruction.

### 4.3 Designing task-based language lessons

A commonly accepted framework for designing task-based language lessons is divided into three phases: pre-task, during task and post-task (Ellis 2003). According to Ellis (2003: 243), only the 'during task' phase is obligatory but the pre-task and post-task phases can ensure maximal effectiveness for language development. The post-task phase, for example, allows opportunities for repeat performances of the task, which can improve language production, and encourages students' reflection on task performance and attention to form, which is not always possible or practical in the during task phase (Ellis 2003: 258). The pre-task phase can function as an effective introduction to the topic and help to make the task itself less daunting, for example by introducing vocabulary or reminding the students of their own background knowledge concerning the task. In many of the tasks in our material package, we have made the pre- and post-task phases clear in the teacher's instructions and justified using those phases.

The framework of a task-based lesson should be made clear and readily available for teachers and students alike. There are clear advantages for both teachers and learners from this (Ellis 2003: 244). Planning individual tasks will doubtlessly require less effort from the teacher when they have a clear framework to work with. For the students, a clear framework helps them to navigate the course and individual lessons with more ease. The need for the availability of the framework for task-based teaching is also taken into consideration in our material, both on the level of the whole course in the form of a course introduction in the beginning and on the level of individual lessons as the teacher introduces the topic of that lesson for the students before starting to work on the tasks. There are also checkpoints included at the end of every unit that also help the students to keep track of the tasks they have completed so far.

The teachers also need to have a clear understanding of what constitutes a task in order to plan effective task-based lessons (Ellis: 2009: 241). This has become clear in practice when planning the lessons for this material package, many of which started out as more language-based than task-based and evolved into the direction of TBLT as we gained more

understanding on the nature of tasks and how they should be constructed. For example, some lessons that included the teaching of grammar initially included a very traditional, language-based way of teaching. However, those parts of the lessons were later altered to include no lecturing on grammar points and the students are instead required to complete tasks that introduce them to certain grammar points. Often the students have to come to a conclusion based on the examples from the task, which represents a more inductive approach to teaching grammar.

One important aspect of designing task-based language lessons is adjusting the tasks to the proficiency level of the students (Ellis 2009: 241). In order for the tasks to be suitable for a particular target group, they need to be designed in such a way that they are neither too easy nor too difficult for that group. This requires the teacher to have some kind of knowledge of the students' skills beforehand, which may not always be possible. In the present material package we have strived to design tasks which each student is able to carry out at their own level of knowledge and ability. As it is difficult to estimate students' levels of knowledge and ability, many of the tasks, i.e. negotiation tasks and creative tasks, may be done by students at all levels. Nevertheless, the more in-depth the knowledge of the students' skill levels, the easier task design will be for the teacher.

Ellis (2009: 241) also argues that ideally the teachers who are teaching a task-based language course should also be involved in designing the materials they are using, which of course is the case in our material package. Designing the teaching material themselves certainly allows teachers to have more in-depth knowledge of the material they use and to make adjustments to the material when needed with more ease. Arguably designing the material should also help to make the teachers more aware of both the theory and practice of task-based teaching.

Task-based teaching has been criticised for inadequate coverage of grammar and while there is definitely room for grammar in TBLT it is still important to take grammar into consideration in lesson design (Ellis 2009: 231). Ellis (2009: 231-2) argues that if a task-based syllabus includes focused tasks in addition to unfocused tasks, "then it will also be

necessary to stipulate the linguistic content of these tasks, and this typically involves specifying the grammar to be taught”. In our material package, we have included some separate grammar points but attempted to relate them to other tasks in the material. For example, most of the grammar in the material is an essential part of writing texts, so the students will be practicing those grammar points throughout the course with the help of various writing tasks. The grammar points of the material also include some focused tasks, such as the storyline task which explicitly instructs the students to use definite and indefinite articles in their discussion.

Many of the principles of task-based teaching and designing task-based lessons are also relevant to other forms of teaching, and greater involvement of the teachers in course development is arguably important outside TBLT as well (Ellis 2009: 242). This is also one of the reasons we decided to design our own teaching material.

#### **4.4 Four skills in task-based teaching**

Although the majority of research on task-based learning and teaching is concerned with only one language skill, i.e. speaking, all four skills can and should be part of task-based teaching. According to Ellis (2003: 16), a task can “engage productive or receptive, and oral or written skills and also various cognitive processes” and since the task-based approach is often argued to be a holistic one there is no reason to leave out one of the four essential language skills merely because of a lack of research on the topic. This is especially accurate since many tasks are integrative and thus involve more than one of the four language skills (Ellis 2012: 200). Also, as previously stated, our intention is to acknowledge the pervasiveness and interconnectedness of the four language skills in our material package, instead of focusing only on individual skills. As will be shown, task-based teaching is a suitable method for this as it should provide language teachers with the means to include all four language skills into their teaching.

Speaking skills can be effectively practiced in task-based language teaching. Bygate (2010) argues that tasks can provide a context in which different aspects of language performance can be focused on separately. As the majority of research on task-based teaching is concerned with speaking, there is ample proof for the effectiveness of teaching speaking skills through tasks. Luoma (2004: 31) defines speaking tasks as “activities that involve speakers using language for the purpose of achieving a particular goal or objective in a particular speaking situation” and thus emphasises goal-oriented language use and authenticity, both basic principles of task-based language teaching. Speaking tasks are also a helpful way of guiding the students’ talk in terms of assessing their speaking skills and task design is a crucial part of developing assessment (Luoma 2004: 29). Thus designing the tasks is affected by what needs to be assessed. The teacher clearly cannot have complete control over the students’ discussion during a speaking task or to predict what will be said, but they can influence and direct the talk by manipulating the properties and context of a particular task (Luoma 2004: 30).

Practicing writing can be easily combined with task-based teaching. As will later be discussed in detail, there are several types of writing tasks available. Such tasks include experience tasks, shared tasks, guided tasks, and independent tasks. These different kinds of writing tasks provide the teacher with ways to approach the gap between the knowledge the learners already have and the knowledge required to complete the task, and they also provide a vast number of activities that can be helpful for the learners (Nation 2008: 110).

As previously stated, while listening and reading are both receptive skills, they are active rather than passive skills. Learners construct and comprehend the meaning of a text while reading or listening, and thus listening is an active way of engaging in a task and should be treated as such. Similarly to reading tasks, listening tasks should require the students to listen for different purposes and to use different listening strategies. As discussed in a previous chapter, Ellis (2003: 37) recognises two different functions of listening in a language learning context: listening to comprehend and listening to learn. These may well involve different cognitive processes in addition to serving different purposes. Listening in a language classroom occurs for a variety of reasons and in task-based teaching it is

important that the learners are provided with reasons for listening tasks, either implicitly or explicitly (Ellis 2003: 40).

Reading tasks are of course of particular interest in the context of this material package. According to Ellis (2009: 235) extensive reading activities can be viewed as tasks, and thus the reading of a whole novel can be defined as one continuous task that lasts throughout the course. If the whole course is viewed as one continuous reading task, then the pre-task phase includes the first few lessons which concern reading and literature in general before the students actually start reading the novel, and the post-task phase comprises the last few lessons after the students have finished reading the book and take a look at what they have learned during the course. Thus the actual task, i.e. reading the novel, takes place in between these two and lasts the majority of the course. Extensive reading also results in incidental vocabulary acquisition (Ellis 2009: 235).

As previously argued, one essential characteristic of task-based teaching is authenticity, and one of the main reasons for using works of fiction in language teaching is that they provide valuable authentic material. Thus tasks are a particularly appropriate method of teaching fiction in a foreign language. Also, the three-part division of pre-task, during task and post task, which is integral to task-based pedagogy, mirrors the similar division of pre-reading, during reading and after reading that is essential to intensive reading instruction.

## **5 ABOUT THE MATERIAL PACKAGE**

### **5.1 Aims**

This material package has several aims. Firstly, we wish to inspire the users of this material package to enjoy reading fiction in a foreign language. Even though the material is designed for learning English, that is, acquiring new vocabulary and grammar, improving the skills of reading, writing, listening and speaking, this material package also aims to

emphasize reading as an enjoyable activity. Secondly, we wish to provide a wide variety of different types of activities for practicing the four language skills (reading, listening, writing, and speaking) since those few English course materials for Finnish high school students that do deal with fiction appear to consist of activities with little variety. Thirdly, our goal is to expand our own understanding about teaching English through authentic text materials and especially through works of fiction. Hopefully, this material package will also be of use to other teachers of English as a foreign language and encourage them to use fiction in foreign language teaching.

## **5.2 Target group**

As the target group for our material we chose Finnish high school students on the culture course for several reasons. Firstly, in terms of age our target group is potentially ideal. 17-18 year-old Finnish students generally have fairly strong skills in English, which enables them to easily deal with long pieces of text. Secondly, as we wish to bring forth several themes across different fields of knowledge and also discuss issues relating to society and future, high school students may constitute a suitable target group for our material. Thirdly, the mode of learning (language course) in the Finnish high school may be ideal for our material since it is designed to cover a long continuous period of time. We also do not wish to limit this course to students who might already be interested in and used to reading fiction in a foreign language. Instead, we wish to reach a variety of students of this age with different skills and experiences and inspire and motivate them to read fiction in English. This is the reason we have chosen to design this material for a compulsory English course in Finnish high schools. Teachers may use this material for other English courses and other target groups as well, but it should be noted that the material has been designed specifically for Finnish high school students and the compulsory culture course in Finnish high schools.

### 5.3 Choosing *The Time Machine*

The teaching material is based on *The Time Machine*, a novel by H.G. Wells. There are several reasons for choosing this particular novel. It has many advantages in terms of its suitability for our target group of high school students. Firstly, the book is relatively short, and thus should not discourage those learners who may have little experience of reading fiction or whole books in English. Thus the workload in terms of reading is neither excessively small nor large. The relatively short length of the novel is also suitable for a Finnish high school course with its limited duration.

In terms of readability, the text itself does not contain too much complex vocabulary and structures, which adds to the suitability of the novel to our target group. There are some words and expressions which are slightly archaic and out of date, but the material will provide vocabulary help with these more difficult words. Another advantage to this particular novel is the fact that it is out of copyright and therefore easily available for free online, should the students wish to read it in electronic format. There should also be physical copies of the novel available for free in libraries and for relatively low prices in online bookstores.

The themes of the book: time travel, future and society, may be explored in several interesting ways. This variety of themes also makes it possible for us to reach beyond the lines between different school subjects. Finnish high school students are currently required to take at least one compulsory philosophy course, and the knowledge of philosophical concepts gained from this course will provide the students with tools for discussions on the themes of *The Time Machine*, which will emerge from the material package. There will also be some overlap with art classes and also with Finnish. After all, most of the experience the students have of reading fiction in a school setting is from Finnish courses. This experience of analysing fiction in Finnish may be helpful for the students, but we are treating reading fiction in a foreign language as a separate phenomenon and have chosen not to explicitly refer to what the students have been taught in Finnish classes since that subject does not fall into our area of expertise.

Finally, and perhaps most importantly, this book should stimulate the curiosity and personal involvement of the students, which is also one of the main criteria for choosing a work of fiction for a foreign language classroom (Collie and Slater 1987: 6). This also corresponds with one of our main aims, which is to motivate the learners to read fiction in a foreign language.

#### **5.4 Organisation of the course**

The course revolves around and draws on the novel *The Time Machine*. The activities and tasks will largely follow the chronology of the novel. Some tasks are thematically linked to the parts of the book they are encountered in, such as the tasks concerning society. Towards the end of the course (and the novel) students will paint their own pictures of the distant future. While the material consists of a variety of tasks concentrating on rehearsing all of the four skills, reading the novel will be the main objective. The material is divided into four separate units. The first two units “IGNITE” and “PREPARE” concentrate on laying the grounds for the course and equipping students with tools for dealing with reading in a foreign language and dealing with the themes of the novel. The units include familiarising oneself with fiction, setting the course both individual and common goals, analysing one’s reading habits and obtaining relevant reading comprehension and learning strategies for the purposes of reading a work of fiction. The third unit “EXPLORE” delves into the main theme of the novel: future. Finally, the point of the “REVIEW” unit is to have students apply the information gained on the course and to provide them with an opportunity to reflect on their learning processes.

The main theme of the course is future. Most of the activities in this material package will draw on the main theme which serves as the underlying source of inspiration along with the novel. The major individual and group tasks, for example the creative task in course finale, draws on the main theme. Society as a theme is considered as subordinate to the main theme as the two are more or less intertwined. Thus, society as a theme will be afforded less class time, even though its aspects may occur in individual tasks. The time of time travel is of course also closely linked to the main theme of future.

The material is also organised in terms of language skills. The tasks in this material require the employment of the four language skills of reading, listening, writing and speaking. Each task will carry a logo signifying the skill(s) which students will mainly practice while doing the task. None of the tasks will carry merely one single logo because it is clear, as Nation (2008) highlights, that successful task completion will necessitate the employment of several skills in coordination. Not only will the logos help the teacher organise instruction according to students' needs, but they will also guide students to put more effort on tasks which help in reaching their personal course goals.

The whole material is meant for the teacher's use, since it includes detailed lesson plans at the beginning of each unit. These lesson plans have orange frames so they can be easily identified and can be separated from the rest of the material, which can then be distributed to the students who have no use for the teacher's instructions.

## **5.5 Types of activities**

Task-based pedagogy has guided the designing of this teaching material. Majority of the activities in the material can be classified as tasks and therefore they adhere to the division into pre-task, task and post-task phases. One example of such a task is the Library Book Hunt, in which the students discuss different genres as a pre-task, find books from the library in the main task phase and then as a post-task they discuss their findings in class. Another example of this division is *Is Time Travel Possible?*, a task in which the students familiarize themselves with relevant vocabulary in the pre-task phase and then watch and discuss a video on time travel as the main task and finally, in the post-task phase, they write a short text based on this topic. Task-based pedagogy has also influenced our material selection and ensured the use of authentic material, i.e. the novel and for example various websites.

One of the primary goals of this material package is to provide students with a variety of activities, in which each of the four skills will be practiced. This material also includes

reading comprehension strategy activities and various creative activities. In this section, we will discuss each skill in isolation and link them to appropriate task types in our material.

In task design it is important to consider what the speakers are required to do with language: for example, are they asked to describe something, to make a decision, or to tell a story? In our material we have included activities which take into account the different types of talk. Luoma (2004: 32) suggests that different types of talk should be tested separately, since being skilled in one type of talk does not necessarily mean proficiency in another and each type of talk has its own way of information organisation for easy comprehension. A person can be particularly skilled at telling a story, and yet have difficulties expressing themselves when required to make a decision with another speaker. Separate testing of different types of talk gives more insight into the students' skills. The students should also have practice in each different type of talk since their control over the information organisation routines only improves with practice (Luoma 2004: 31). In the scope of this material package with its fairly limited lesson time and focus on other language skills as well as speaking, we will not be focusing on each individual type of talk and assessing them to the extent that would be ideal. However, the speaking tasks we have included in the material do still reflect the fact that there are different types of talk instead of simply assuming that a student who is not skilled in a particular type of talk has poor speaking skills altogether. The speaking tasks in this material will require the students to describe, negotiate and explain. For example, the task in which students have to match book titles with extracts (*What Book is it from?*) requires students to request information. *The storyline* task necessitates the description of images they have to, through negotiation, to organise into a logical order and in *Perfect Society* task students will have to decide which aspects of a society are the most important, which necessitates explanation, negotiate and make decisions.

There is a great variety of writing tasks that can be used in foreign language teaching. Nation (2008: 96-111) divides writing tasks into experience tasks, shared tasks, guided tasks, and independent tasks. Experience tasks attempt to narrow the gap between the students' present knowledge and the demands of the task by bringing the task within the

learners' experience, or by providing them with the necessary experience to perform the task. Bringing the task within the learners' experience could mean for example using simplified material or graded readers (Nation 2008: 97). If the writing task is, for example, about the police, the students can be given the necessary experience by a visit to the police station. Shared tasks were already briefly discussed earlier in 2.2., along with the benefits of group and pair work in writing tasks. The positive effects of collaborative writing tasks are also acknowledged by Storch and Wigglesworth (2006). Guided tasks provide support for the learners while they are engaged in the task, for example by supplying the vocabulary, structure, and organisation needed to complete the writing task (Nation 2008: 100). Independent tasks do not offer the assistance of additional experience, the support and skills of other learners, or helpful guiding through the task. Instead the learners are expected to rely on their own resources to complete the task. Independent tasks are appropriate for students who have high language proficiency and the command of helpful strategies (Nation 2008: 110).

These different types of writing tasks are an important part of our material package. Experience tasks in our material package often require the students to seek for the necessary information themselves, for example by familiarising themselves with texts belonging to the same genre which they are required to write and to infer the characteristics of that genre from those examples prior to writing. One example of a shared writing task in our material is a shared poem task in which the students collaborate to write a poem. There are some guided tasks in the material as well, one of which is a writing task about time travel that instructs the students to use the vocabulary of a previous task. We have also included a few independent tasks in the material, as the target group has the necessary level of language proficiency to successfully complete such tasks. One example of such a task is the *First Page* -task, in which the students are instructed to write the first page of a novel and are given only a selection of titles for help.

As mentioned earlier, similarly to reading tasks, listening tasks should require the students to listen for different purposes and to use different listening strategies. This is also why we have decided to use the terms introduced to the students in the context of reading strategies

in the context of listening tasks as well. For example, the instructions for a listening task may tell the student to listen for general comprehension while listen for the first time, or tell the student to listen for a particular piece of information during the task. The listening tasks of this material are also often part of tasks that include other language skills as well, so the listening part is often essential to the completion of other parts of the task.

Additionally, in task-based teaching all participants are recognised as active listeners instead of merely overhearers (Ellis 2003: 39). In non-reciprocal tasks the learners do not have an opportunity to interact while they are listening, whereas reciprocal tasks necessarily involve passing information between the speaker and the listener (Ellis 2003: 49). Reciprocal listening occurs on virtually every lesson included in the material with the students discussing the book they are reading. There are also some tasks that are more clearly non-reciprocal, such as *Listening to Someone Reading*, a task in which the students listen to a BBC Radio programme and make notes of it, and also *Is Time Travel Possible?*, a task in which the students watch a video explaining the science behind the idea of time travel. It is also important to note that instead of all tasks being divided into reciprocal and non-reciprocal, they exist in a continuum between these two opposites, and different kinds of tasks allow different degrees of participation from the students (Ellis 2003: 49). For example, the task in which the students listen to an explanation of time travel requires them to also discuss the video in groups after watching it and thus engage in reciprocal listening during the same task. Non-reciprocal tasks are further divided into *listen-and-do tasks* that require actions to show the understanding of what was listened and *academic listening tasks* which require other means, such as making notes, to show understanding (Ellis 2003: 50). There are several listening tasks in this material that can be defined as academic tasks, such as the previously mentioned task in which the students listen to a BBC Radio programme and make notes based on it.

Reading tasks involve different purposes for reading and the employment of various reading strategies, both of which were discussed in an earlier chapter on reading. Willis and Willis (2007: 33) also suggest a variety of tasks based on written texts that provide a context for those texts and thus avoid the danger of reading (and listening) in the classroom

taking place in a void. These reading tasks are discussion tasks, prediction tasks, jigsaw task sequences, student as a question master, general knowledge tasks and corrupted text (Willis and Willis 2007: 34-61). Discussion tasks are especially appropriate ways of leading into texts that deal with controversial topics or if the text requires the students to commit themselves to an opinion (Willis and Willis 2007: 34). Prediction tasks work particularly well with narrative texts and “help learners by providing a context for reading and by guiding the reading process” (Willis and Willis 2007: 34). Jigsaw tasks or split-information tasks necessitate student collaboration as the students or groups have different information and have to put the information together in order to achieve the outcome of the task (Willis and Willis 2007: 41). As it is usually the teacher who asks questions from the students in a language classroom, the effective task-based alternative would be for the students to prepare questions for themselves (Willis and Willis 2007: 43). General knowledge tasks are an effective way of activating the students’ background knowledge, for example having the students list facts about the topic, such as whales, before reading a text on that topic (Willis and Willis 2007: 45). Corrupted texts have been changed, for example by omitting some elements or changing the order of paragraphs, and need to be reconstructed (Willis and Willis 2007: 48).

Obviously some of these task types from Willis and Willis (2007) are more suitable for the needs of our material than others, and discussion tasks, general knowledge tasks and prediction tasks in particular will be employed in this material. An example of a discussion task would be the discussion on the themes of *The Time Machine* that works as an introduction before the students actually start reading the novel. This task also works as a general knowledge task. Prediction tasks are also used in our material, particularly when the students read the first few chapters and are asked to imagine what could happen next in the story.

Other types of activities included in this material are reading comprehension strategy activities. They guide students in their reading and help them with difficulties with reading comprehension and will have relevance in the long run. For example, activities concerning reading for the gist guides students to pay attention to the central meaning of the text

instead of focusing on translating the text from word to word. Students will practice reading for the gist by summarising various texts or chapters from the novel. Moreover, there are a few drama activities in our material. The drama activities include, for example, role play in a talk show, in the roles of creatures from different eras and, as a task option, acting on a short film.

Additionally there are tasks in which the students practice their grammar skills. However, there is no specific focus on grammar since our goal was to include a wide variety of tasks and it was possible to introduce some grammar aspects through tasks without direct instruction on grammar rules. Instead there is an additional grammar section at the end of the material in case the students need or want to have more help on the grammar tasks. the teacher can also choose to emphasise the grammar rules found at the end of the material if there is a need for it but it is of course voluntary.

## **5.6 Assessment**

Assessing students on this course raises questions concerning what can and should be assessed. Numeric assessment is required for compulsory courses in Finnish high school and course grading is usually done on the basis of material which is easy to grade numerically, such as vocabulary and grammar tests along with written products. Grading may become problematic when the students do tasks involving a creative process. Setting and marking a written text of grammar is relatively easy and time-efficient (Thornbury 2005:125). Focusing on factors which do not easily lend themselves to quantitative measuring, such as increasing motivation to read in a foreign language, also poses a challenge when it comes to numeric assessment. According to Beach et al (2011: 225) evaluating students according to “correct answers” on a bell-curve system based on group norms may undermine the teacher’s attempts to engage students who assume that they are not “good students” or “good readers”. As the primary objectives of this course are to read a work of fiction in a foreign language (i.e English) and to foster and spark students’ motivation in reading in a foreign language, special attention needs to be given to assessment. Beach et al (2011: 226) suggest that evaluation should provide students with a

description of what they are doing and how well they are doing when they respond to literature, a blueprint for potential improvement in their responses over time and ways of self-assessing so that they determine what they need to do to improve. Self-assessment of the students is one part of the overall assessment designed for this course. Ideally this course would not be assessed through numeric assessment

We have made the decision to divide the assessment of this course into three equally important parts. The overall participation of the student forms one third of the final grade and it is assessed on the basis that the minimum requirement for a good grade (8 out of 10) is for the students to read the entire novel and complete approximately 80% of the tasks during the course. The final written task of the course, which is either a movie or a book review, is graded according to the requirements of a good review that the students are presented with during the course and this grade forms another third of the whole grade. The final third of the grade comes from the student's own assessment, which is expected to be an accurate representation of how the student has fulfilled the goals they set for themselves in the beginning of the course and also show self-reflection.

This grading system has many advantages. It emphasizes the students' own assessment more than typical course grading does and thus gives the students more responsibility and influence over their grades. Since there is no course exam for this material as there usually is in Finnish high school English courses, this system allows the teacher to take into consideration different aspects of language learning. The skills of reading, speaking and listening are assessed to some extent in the first part that consists of student participation in the tasks. According to Thornbury (2005) speaking assessment can be carried out through the types of activities which are done in class. However, often the greatest problem with these specific assessing methods is the limitedness of time resources. In our material, speaking assessment is recommended to be carried out through collecting ongoing data. Writing skills are assessed in the second part that consists of a longer written text, namely a review. Harmer (2004) offers options for reacting to students' work. On one hand, teacher may respond to students' work by engaging into a kind of affective dialogue with them which involves discussing students' writing instead of judging it. On the other hand, teacher

may invest time on correcting, i.e. indicating that something is not right. These ways of responding are particularly beneficial when there is an opportunity of rewriting. The last part helps to assess how the students have progressed during the course, how aware they are of their own progress and learning and whether this course material has succeeded in motivating and inspiring them to read fiction in English. As it is particularly difficult to measure how the material has succeeded in motivating the students to read fiction in English, the students' own assessments are crucial. The teachers using this material are of course welcome to emphasize one of these three parts of assessment over the others, or make their own decision on how to grade the students.

## **6 CONCLUSION**

The use of works of fiction in foreign language teaching and learning has not, to our knowledge, been very common among English teachers in Finland. As we mention in our introductory chapter, also the variety of activities a selection of English high school textbooks offer is rarely adequate in terms of providing learners practice in all of the four skills, let alone activities for teaching fiction. However, teaching fiction in a foreign language class has several benefits, as Polio and Zysek (2009) note the potential for presenting grammar in context, developing reading skills, exposing students to cultural artifacts, and facilitating the transition into more advanced content courses, the use of authentic texts in basic language courses. Fiction is also a channel for cultural and language enrichment (Collie and Slater 1987) and may foster personal involvement and interest through emotional and intellectual levels (Hedgcock and Ferris 2009) in foreign language learning. We set out to create material which would include a variety of activities practicing each of the four skills: listening, speaking, writing and reading. Another major aim was to inspire readers to read in a foreign language, to think about their reading habits and to find aspects affecting reading enjoyment. Finally, it was our hope that this material would serve as our personal toolkit for teaching fiction in English and that other teachers of English would find it useful as well.

Among the myriad of approaches to language teaching, as our theoretical foundation taking us closer to our goals, we selected task-based teaching which emphasises interaction in the target language focuses on meaning instead of form (Nunan 2004: 1). We think that tasks as language activities offer plenty of possibilities to practice the four language skills, to encourage the use of the target language and to increase the proportion of active time in class. Even though tasks often demand time, as many of the drama and fine arts tasks in our material do, they are worth the effort as they contribute to a more pervasive education than what education which is isolated to concern only a single subject may be able to provide. Another theoretical approach was the application of strategies in foreign language reading comprehension. Strategies lend themselves relatively easily to be utilised in coordination with carrying out tasks as they become necessary when shortages in communication occur. The most important aspect in task completion is the manner students compensate for “gaps” in their language competences (CEFR 2003: 162). This is particularly evident in reading complex texts in a foreign language, such as the novel we chose.

As designers of material for English teaching and learning we feel a need to share our experiences on what needs to be taken into consideration and what worked. Ideally, the present material strives to fill a gap in the available material. Thus the material design emerges from a need. Unsurprisingly, the clear definition of theoretical concepts i.e. what defines a task helped us create activities which better align with our goals and the theoretical framework chosen. Additionally, there are a number of practical aspects in materials design which are important to consider. For example, the overall layout of the material, how it looks whether it is on paper or in electronic format, is a vital part of the design. In terms of layout in our material it should also be noted that the majority of the visual material i.e. images and other graphical material were drawn by one of the designers of this material. In other situations, one may have to find a graphic designer to manage that part of the design. Every now and then we came across content on the internet, parts of which we would have liked to include into our material. This raised questions about copyrights, namely whether it would be legal to show this material in a public setting such as the classroom. Concerning copyrights we settled for using texts which, being very old, were already out of copyright. Often we circumvented copyrights via activity design. For

example, if web material had to be shown to students, the students can also be assigned to do it as homework.

Based on our own experience we can recommend designing their own teaching material to other teachers as well, although it is a time-consuming task and thus might be a challenge to already busy teachers. We think that the designing process may not only provide an option for entirely relying on commercial material such as textbooks but also enable teachers to update their teaching methods and enrich their teaching toolkit. Making adjustments to the material being used can also be more effortless when the teachers have designed the material themselves.

Working on the theory and the material simultaneously is an effective way of ensuring that there is congruence between the two. Therefore, after starting with mapping out the theoretical framework for this thesis we moved onto designing the actual material before the theory was completely finished and then worked alternatively between the two. This not only had the added benefit of providing us with variation when working on this thesis but also kept us on the path of working in alignment with the goals of this material. One of our goals was to design tasks and activities that would provide the students with the opportunity to effectively practice all four language skills and we have succeeded in this goal reasonably well. Our material includes activities in which each skill, or several of them simultaneously, are practiced. Of course we are working with a limited time frame within one English course but the four skills are all included to the extent that is possible in this context. We have also added logos for each of the skills in the tasks in which those skills are practiced to make it easier for both the students and teachers to navigate the material and prepare for practicing individual language skills. In terms of inspiring and motivating students to read in a foreign language, we strived to include activities which would help the students to access works of fiction and movies with ease. Among the activities the students are presented with are lists of fascinating books and films pertaining to our main theme - future. In one of the tasks students also have to visit the library which, on its part, may increase the probability of students visiting a library again and finding new books to read.

It was, of course, necessary for us to make decisions regarding the theoretical framework and the tasks we designed, which doubtlessly excluded other possible viable options. Since there are not that many teaching materials that deal with fiction for teachers of English in Finland, we would encourage anyone interested in designing such materials to explore other theories and ideas. Ideally we would have tested this material in practice but unfortunately there were no opportunities available at the time. Therefore all the speculation about how well the material will work with our target group is simply that, speculation, but nevertheless based on the latest theories in second language learning and our previous experiences of teaching English. We have also drawn from our own experiences as readers of fiction in English.

Designing activities and tasks for this material gave a reason to reflect upon aspects which seem to guide one's thinking. Often the originating point of our task design would be a structural aspect of language such as a desired expression or grammatical aspect. This idea may have prevented us from approaching the materials design from other directions. The coercion to produce material adding to students' structural competence seemed to govern the design of a large part of the exercises. We realised that we struggled creating some activities ourselves. If the designers themselves find designing an off-putting task, would the people actually participating in those activities have fun? It is, therefore, necessary to remind oneself of other possibilities and ways of viewing activity design. Every now and then, enjoyment and laughter should, in our opinion, be the main point of an activity. Concerning one of the main goals of our material package, helping students find inspiration in reading in a foreign language, the material available for English language teachers remains scarce. In this respect, our material brings something new, or at the very least, adds to a type of material less represented in the field of material design. Material for the use of fiction in foreign language teaching and learning should be further produced. For example, similar types of material could be designed for younger foreign language learners. Most of the tasks in this material may also be modified to meet the linguistic abilities of any level of foreign language learners. As reading material younger students could use graded readers which should be relatively easily procured. The next step concerning our work would logically be its testing in a language class.

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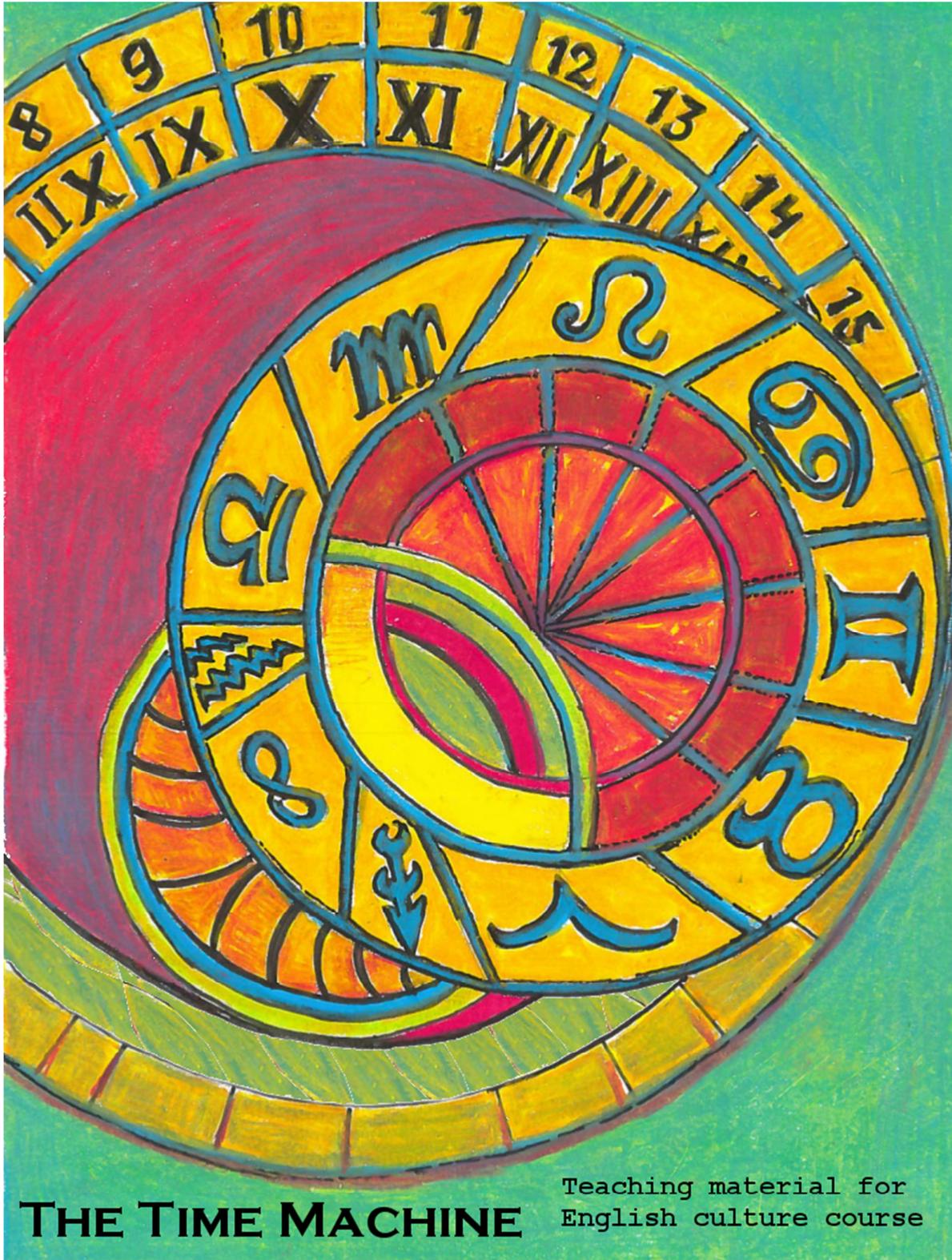
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# THE TIME MACHINE

Teaching material for  
English culture course

*Dear teacher,*

*Welcome to use this material package!*

This material is designed for the culture English course in Finnish high schools, a course which usually deals with culture and literature. This material is meant for the teacher. The material includes lesson plans for twelve (12) sessions (2 x 45min) and instructions, activities and tasks for students for each lesson. There is enough material (or more than enough!) for six weeks or a high school teaching period. Keep the lesson plans (the pages with the orange frames) to yourself and give the rest of the material package to the students to use in the course.

Among the goals of this course are to inspire students to read in English and to provide students with opportunities to practice the four language skills (reading, listening, speaking and writing). However, the main purpose of this course is to read fiction in a foreign language, in the case of this material, to read *The Time Machine* by H.G. Wells. *The Time Machine* is a classic tale of science fiction with its time travel and alien creatures, and underlying philosophical themes. The main character, Time Traveller, travels to the future and finds out that humanity has involved into two distinct groups: the peaceful and weak Eloi and the savage, predatory Morlocks. This novel works as a convenient starting point to dealing with the themes of future and society, which are the overall themes of this material.

Please notice that unlike in many course materials the focus is on the tasks themselves. There are tasks in which the students will practice grammar, but all the grammar rules are in a separate section at the end of the material, to be used when needed. The students may access the grammar rules themselves if they need extra help in their tasks, and the teacher can also choose to focus more on the grammar rules according to the needs of the group.

*What is the material based on?*

This material draws from task-based language teaching. In other words, many of the activities in this material have a goal that has nothing to do with specific language forms and the students rarely need to use certain vocabulary and grammar while completing a task. The aim is to *use* the language as much as possible, in all its forms. There are various types of activities in the material - reading, listening, speaking and writing activities. Each activity has a logo which signifies the language skill(s) practiced in that activity. This will help you and the students navigate through different activities. We have also decided to include reading strategy activities to the lessons to help students in any difficulties arising from the reading.

### *How to assess the students?*

Since one of the main objectives of this course is to motivate and inspire students to read in a foreign language, assessing the students may become a challenge. We recommend this course to be assessed for each student in three equal parts. The overall participation of the student forms one third of the final grade and it is assessed on the basis that the minimum requirement for a good grade (8 out of 10) is for the students to read the entire novel and complete the majority (approximately 80%) of the tasks during the course. The final written task of the course, which is either a movie or a book review, is graded according to the requirements of a good review that the students themselves determine during the course and this grade forms another third of the whole grade. The final third of the grade comes from the student's own assessment, which is expected to be an accurate representation of how the student has fulfilled the goals they set for themselves in the beginning of the course and to also show self-reflection.

You may, of course, evaluate the students in a way you feel comfortable with but we also have suggestions for collecting evidence of students' progress. Speaking may be evaluated through ongoing observation. The longer piece of writing done in this course may be evaluated according to the criteria agreed on together with the students. Overall, we encourage you to make use of different ways to respond to students' writing. Give them feedback on their writing, ask questions about the selections they make, praise and make suggestions for development. It is essential that you as a teacher articulate the importance of self-evaluation throughout the course. Have students regularly keep track of their progress.

Have fun travelling in time and teaching fiction in English!

Mesku & Susku

## COURSE CONTENTS

	<i>Contents</i>	<i>Tasks</i>	<i>Grammar</i>
<b>UNIT 1</b>  <b>PREPARE</b>	<p><b>What kind of a reader are you?</b></p> <p><b>Let's talk about fiction!</b></p>	<p>A Reader Profile</p> <p>Creating individual checklists for the course</p> <p>Match the book with the quote</p>	
<b>UNIT 2</b>  <b>IGNITE</b>	<p><b>Is time travel possible?</b></p> <p><b>Getting started with the novel</b></p>	<p>Collect words for your personal glossary (time travel task + Chapters 1 &amp; 2)</p> <p><b>Practice task:</b> First page of a novel The storyline task</p>	<p><b>ARTICLES:</b></p> <p>The use of articles with proper nouns</p>
<b>UNIT 3</b>  <b>EXPLORE</b>	<p><b>Let's talk about the future!</b></p> <p><b>Back to the future</b></p> <p><b>Time to change the world</b></p>	<p><b>Practice task:</b> Shared poem (everyone writes a line)</p> <p><b>First written task:</b> A poem/a song/a short story</p> <p><b>Practice task:</b> From News to Fairytale</p>	<p>Tense compatibility</p>
<b>UNIT 4</b>  <b>REVIEW</b>	<p><b>The future comes for a visit</b></p> <p><b>Time to finish</b></p> <p>The unknown future</p> <p>Looking back</p>	<p><b>Second written task:</b> A critique/review</p> <p>How would our future look like in year 6000?</p>	

# WHAT DO THE LOGOS STAND FOR?

*SPEAKING*



*LISTENING*



*WRITING*



*READING*



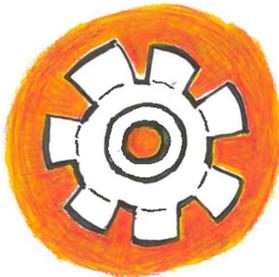
*ACT OUT!*



*SCIENCE CORNER*



*GRAMMAR CORNER*



*MAINTENANCE*



## UNIT 1 LESSONS

### Lesson 1: What kind of a reader are you? (2x45min)

*This lesson will work as the starting point of the whole course. In this lesson students will have to think about their own reading habits in order to become aware of themselves as readers in general and as readers of a foreign language. As a result of this self-analysis, the students will produce a Reader Profile. The Reader Profile will help students to picture themselves as readers, become aware of their strengths and weaknesses, and figure out how to develop themselves as readers. Using the Option B while designing the Reader Profile will also develop students' visual thinking and give them new ideas dealing with design and the use of different materials.*

#### **Goals for the teacher:**

1. Introduce the students to the concept of reading
2. Students analyse themselves as readers
3. Gather information about the students' reading habits and attitudes towards reading via the What Do You Read? -chart and the Reader Profile

#### **Goals for the students:**

1. Become aware of your own reading habits and preferences
2. Design your own Reader Profile

#### **Materials needed for the lesson:**

**Reader Profile (Option B):** paint, brushes, pencils, pastels, oil pastels, containers for water, cardboard, newspaper, magazines, camera, postcards etc.

#### **1. A brief introduction to the course by the teacher (5min)**

Hello and welcome all to the culture course! On this course you will get to practice English in many different ways! We will be reading a novel in English and at the same time developing our language skills through various kinds of activities. One of the main points of this course is to help you develop good strategies for reading in a foreign language.

#### **2. Setting the COMMON GOALS for the course (15min)**

Every course needs learning goals to be relevant. In this activity teacher will give their suggestion of course goals for students to evaluate. General course goals are discussed first, after which students will be asked to decide on their personal goals for the course.

**COMMON GOALS (for the teacher):**

1. Students read fiction in a foreign language (the Time Machine)
2. Students reflect themselves as readers of foreign language
3. Students are presented with ways of dealing with texts (/reading strategies) that will be helpful in future as well
4. Students will practice the four language skills in many different ways
5. Activities create enjoyment in reading

Students should discuss the common goals with a partner (2-5min). The course goals can also be modified according to the group's needs.

**Setting personal goals (10-15 min)**

In this task students will set at least four personal goals to be worked on during the course. Return to these goals from time to time for example at CHAPTER CHECKPOINTS in order to keep track on progress.

**3. Exploring reading habits and attitudes (15min)**

In this task students will have to decide what kind of readers they are. The students will fill in a chart, answering questions about their reading habits and experiences, and also about their attitudes towards reading fiction, reading in English and reading fiction in English. The teacher may collect students' answers for an overall understanding of students' opinions and attitudes. The student's material for this task is provided in the task section of this package.

**4. Reader types quiz (10min)**

This quiz will give the students a perhaps humorous idea of what kind of readers they are. The reason for including this in the material is that it works as an introduction to designing the Reader's Profile and also helps the students to realise that there are different kinds of readers.

**5. Reader Profile (15-20min (A) 60-120min (B))**

Each student will design a reader profile in which they will include their own characteristics and strengths and weaknesses as readers. The previous task about reading habits and attitudes may be of help in this task. This profile may be done in different ways.

*Option A: Students will list their characteristics as readers on a paper/notebook according to instructions given by the teacher.*

*Option B: Students design for example a portrait of themselves as readers by using paint, colour pencils, wax colours, oil pastels, pastel pencils, newspaper, old books etc. as materials for their Reader Profile. Also photographing and images from magazines are recommendable. This task will take more time and it is necessary to reserve at least an hour of extra time from the next lesson.*

#### **6. Looking at the course outline and course work (5 min)**

At this point teacher will present course outline and a list of individual/group tasks which are to be completed during the course. This list may be publicly available at all times.

#### **WHAT IS A CHAPTER CHECKPOINT? (5 min)**

Tell students that at the end of each course unit they will update their personal task checklists by ticking completed tasks. Go through the checklist with the students when necessary.

## Lesson 2: Let's talk about fiction! (2x45min)

*In this lesson students will be introduced to fiction as a concept through discussion. Students then test their knowledge about classics in fiction and explore genres. This lesson works as an orientation to the Time Machine and provides students with knowledge about different types of fiction. Also, as one of the goals of this material is to inspire students to read more, the activities on this lesson will work towards that goal by, for example, introducing them to some classic works of fiction and requiring them to visit a library.*

*The homework part of the genre task, in which the students go to a library in pairs and find books that belong to different genres, is an important part of the course in a few ways. It promotes learning outside the classroom and also helps to promote reading for pleasure by introducing the students to finding books from the library, which all students might not be that familiar with.*

### **Goals for the teacher:**

1. Introducing the students to the concepts of fiction and genre
2. Making students aware of different genres and why there are various kinds of genres

### **Goals for the student:**

1. Familiarise yourself with the concept of genre and different genres of fiction
2. Get to know and test yourself on classics of fiction

### **Materials needed for the lesson:**

1. Before the lesson, the teacher needs to print out enough copies of the list of book titles and the list of quotes for the *What book is it from?*-task and cut them into individual titles and quotes.

**BRIEF INTRO:** Ask the students to talk about the topic for a few moments (in pairs or small groups). What is fiction? What kind of texts can be classified as fiction? The teacher can also present a definition of the word 'fiction' (from a dictionary, website, etc.)

### **1. Literature quiz (5-10min)**

This short quiz works as an introduction to literature for the students. The students answer the multiple choice questions alone or with a partner. After the students are finished, the teacher goes through the right answers with the class and addresses any questions the students may have about the quiz.

*Correct answers: 1b, 2c, 3b, 4a, 5c, 6a, 7b, 8c, 9c, 10a.*

## 2. What book is it from? (15min + 10min)

In this activity students will practice speaking skills and asking for specific information. They may also practice polite ways of asking for something. Students will get to know different authors and extracts of their work.

Print out copies of the following list of book titles and quotes and hand them out to groups of 3-4 students. Make sure that the groups are not given matching pairs in the beginning of the task.

### Material for the “*What book is it from?*” task

#### List of books:

1. Douglas Adams: The Hitchhiker’s Guide to the Galaxy
2. J.R.R. Tolkien: The Hobbit
3. Oscar Wilde: The Picture of Dorian Gray
4. William Shakespeare: Hamlet
5. Daniel Defoe: The Life and Adventures of Robinson Crusoe
6. H.G. Wells: The Time Machine
7. Lewis Carroll: Alice In Wonderland
8. J.K. Rowling: Harry Potter and the Philosopher’s Stone
9. Mary Shelley: Frankenstein
10. Jane Austen: Pride and Prejudice

*List of quotes:***A.**

'Now, it is very remarkable that this is so extensively overlooked,' continued the Time Traveller, with a slight accession of cheerfulness. 'Really this is what is meant by the Fourth Dimension, though some people who talk about the Fourth Dimension do not know they mean it. It is only another way of looking at Time. There is no difference between Time and any of the three dimensions of Space except that our consciousness moves along it. But some foolish people have got hold of the wrong side of that idea. You have all heard what they have to say about this Fourth Dimension?'

**B.**

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

**C.**

I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone.'

I should think so — in these parts! We are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner!

**D.**

'Hateful day when I received life!' I exclaimed in agony. 'Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred.

**E.**

'Would you tell me, please, which way I ought to go from here?'

'That depends a good deal on where you want to get to,' said the Cat.

'I don't much care where—' said Alice.

'Then it doesn't matter which way you go,' said the Cat.

'—so long as I get SOMEWHERE,' Alice added as an explanation.

'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.

**F.**

Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. Love as powerful as your mother's for you leaves its own mark. To have been loved so deeply, even though the person who loved us is gone, will give us some protection forever.

**G.**

Far out in the uncharted backwaters of the unfashionable end of the western spiral arm of the Galaxy lies a small unregarded yellow sun. Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue green planet whose ape-descended life forms are so amazingly primitive that they still think digital watches are a pretty neat idea.

**H.**

My next work was to view the country, and seek a proper place for my habitation, and where to stow my goods to secure them from whatever might happen. Where I was, I yet knew not; whether on the continent or on an island; whether inhabited or not inhabited; whether in danger of wild beasts or not. There was a hill not above a mile from me, which rose up very steep and high, and which seemed to overtop some other hills, which lay as in a ridge from it northward. I took out one of the fowling-pieces, and one of the pistols, and a horn of powder; and thus armed, I travelled for discovery up to the top of that hill, where, after I had with great labour and difficulty got to the top, I saw my fate, to my great affliction—viz. that I was in an island environed every way with the sea: no land to be seen except some rocks, which lay a great way off; and two small islands, less than this, which lay about three leagues to the west.

**I.**

Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself. The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul.

**J.**

“To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?”

## *Answers to the What Book is It From? -task*

1 = G

2 = C

3 = I

4 = J

5 = H

6 = A

7 = E

8 = F

9 = D

10 = B

### **3. Genre task** (10min + homework + 10min next lesson)

This task is divided into three parts. The first, pre-task part is done in class and takes about 20 minutes and the actual task itself, looking for books in the library, is done by the students as homework for the next lesson. The last part of this genre task, the group discussion, is done at the start of the next lesson and takes 10-15 minutes.

#### **Short introduction to the topic by the teacher, followed by a short pair discussion** (10min)

This is the pre-task part, in which the teacher introduces the students to the concept of fiction with a short explanation and the students discuss what genres they know with a partner. The teacher then asks the whole class about the genres they know.

#### **Know your genres**

(10-15min)

The students continue discussing different genres by writing down their ideas about the characteristics of some well-known genres, either in pairs or small groups. After this, the teacher goes through each of the genres with the whole class, asking what characteristics each genre has.

#### **Library Book Hunt**

(homework for the next lesson)

In this task, the students will put their knowledge of genres to practical use by going to the library and looking for books that belong to different genres.

**Group discussion on the Library Book Hunt**

(10-15min at the start of the next lesson)

**+ Additional:**

There is also a glossary of literature related vocabulary in this part of the material, which can be used as a reference when talking or writing about fiction, literature and genres.

**4. Unit checkpoint (5min)**

Tell the students to check the tasks they have finished on the task checklist. They should also go back to check their course goals and see what they have achieved in this unit and what they need to do in the next unit.

**Homework**

Going to a library with a partner and filling in the Library Book Hunt worksheet.

Taking a look at the vocabulary for the time travel video task (optional, given as homework if the teacher wants the students to go through the vocabulary at home instead of in the beginning of next lesson).

*Dear student,*

Hello, and welcome to studying English by reading a novel in English!

In this course, you will read H.G. Well's famous science fiction novel *The Time Machine*. Even though reading in a foreign language will be the focus of this course, you will be doing a bunch of other things too. There are many fun and practical activities which will help you develop your English skills in several different ways! The point of this course is to give you as many opportunities as possible to practice your English, and offer you tools to help you read, listen, speak and write.

The course has four units. In the first unit you set the goals for the course and get to know yourself as readers. In the second unit, you start reading *The Time Machine*, and practice writing the beginning of a novel among other activities. In the third unit you explore the main theme of this course - FUTURE. The fourth and final unit is reserved for individual coursework and self-evaluation.

You may notice that there are different logos in the tasks. These logos will tell you which skills you will be practicing in each task. There are also logos for grammar tasks, performance tasks, activities that support your learning and for extra information about scientific topics. The explanations for these logos can be found on the previous page.

The rest is up to you and what you decide to make of it!

Mesku & Susku (the designers of the material)

## UNIT 1 TASKS & MAINTENANCE

### *Getting started: Course Goals*

Here are the goals for this course. Discuss them with a partner or in small groups. Is it possible to complete them? Are they relevant to you? What questions do you have about them?

- Practice **READING** in a foreign language
- Get familiar with **READING STRATEGIES** and other helpful ways of dealing with texts
- Get familiar with fiction and other concepts of literature
- Practice the skills of **READING, SPEAKING, LISTENING** and **WRITING**
- Think about yourself as a reader of **DIFFERENT TEXTS** and of a foreign language



### *Personal course goals*

What do you want to learn on this course? Fill in at least two goals for each skill.

For example: WRITING

*I will be able to write a poem in English*

*I will edit my writing and re-write it*

Notice that you have already thought about how to develop your READING skills in your Reader Profile, so you can use that when you consider your reading goals for this course.

We will return to your goals at the end of this course.

READING	LISTENING	WRITING	SPEAKING

Other personal goals:

Large light blue rectangular area for writing other personal goals.



## *Task checklist*

Mark the tasks as you finish them. Add any other tasks you do.

- A Reader Profile
- Library book hunt
- Time travel writing task
- Shared poem
- Written task 1 (poem/short story)
- From News to Fairy tale
- Written Task 2 (a review)
- Your own glossary (this should be finished at the end of the course!)
- \_\_\_\_\_
- \_\_\_\_\_



## *What do you read?*

Think about your reading habits and answer the questions below.

<p>When and where do you usually like to read?</p>	
<p><b>What kind of texts</b> do you usually read? Books, blogs, poems, comic books, magazines, etc.? In what languages?</p>	
<p>What are your <b>favourite books or other texts</b> (do you have a favourite blog, for example)?</p>	
<p>How do feel <b>about reading fiction</b>? Have you read much fiction before, or do you prefer texts that are non-fiction?</p>	
<p>What kind of texts do you <b>read in English</b>? Course books, websites, magazines, books? Do you find it's easy or does it require effort?</p>	
<p>How do you feel about <b>reading fiction in English</b>? Have you read fiction in English before? If you have, what kind of books have you read?</p>	

## *Reader types*

There are many different types of readers. Take this quiz and find out what type of reader you are!

### **1. You are choosing a book to take with you on your holiday. You will...**

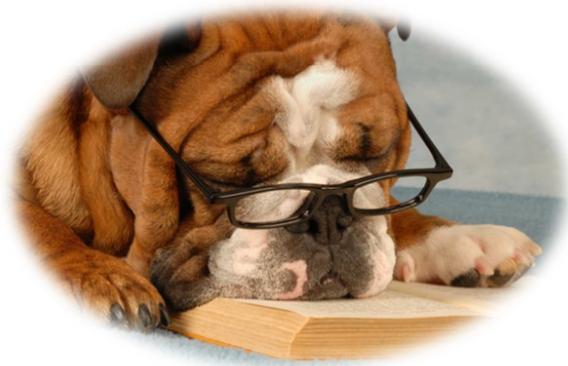
- a) choose a book based on someone else's recommendation and how much they enjoyed it.
- b) just randomly borrow a book from the library.
- c) take a few books because you can't decide what kind of book you want to read.
- d) buy a book from the airport.
- e) take one of the books from your bookshelf you've been meaning to read for a while now.

### **2. Where do you usually read?**

- a) Somewhere comfortable, where you can spend hours concentrating on the book.
- b) When travelling somewhere: on a bus or in a train, if you remembered to take a book with you.
- c) Almost anywhere, sometimes even while standing.
- d) In a cafe while eating.
- e) At the library.

### **3. What is your favourite childhood book?**

- a) The Harry Potter series or the Moomin books.
- b) A book you read at school.
- c) There are too many to choose from!
- d) A collection of fairytales.
- e) A book your parents used to read to you.



### **4. You get a gift card to a bookstore. How will you spend it?**

- a) You buy the book which has the most exciting sounding back cover.
- b) You pick up a book when you're near the bookstore on your shopping trip.
- c) You buy as many different books you can get.
- d) You will browse through the new releases shelf and choose a book from there.
- e) You plan to use it straightaway but keep forgetting it.

**5. How do you organise your bookshelf?**

- a) According to how good the reading experience was.
- b) In no particular order.
- c) By genres.
- d) Based on the year they were published.
- e) Changing the organisation of the books every week.

**6. If someone asked you about the last good book you read, you would...**

- a) Give a passionate speech about the book and your reaction to it.
- b) Tell the name and author of the book.
- c) Give a list of a few titles instead of just one book.
- d) Talk about the book and also the reviews about it you have read.
- e) Try to remember when you last read a book.

***Results:***

**Mostly A: Emotionally involved reader**

You read quite a lot and get emotionally involved with the lives of the characters you are reading about. You have probably cried while reading a book, and you're the kind of person who also cries when watching movies. When you finish a good book you can't stop thinking/talking about it.

**Mostly B: Casual reader**

You don't read on a regular basis but every now and then you decide to pass the time traveling by reading or there is a novel you have to read for a class at school.

**Mostly C: Omnivorous (kaikkiruokainen) reader**

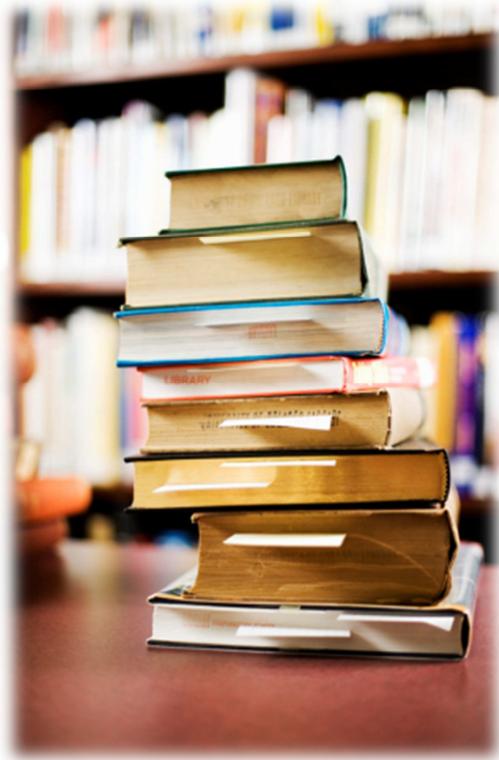
You read everything and everywhere. You always have a book in your bag just in case there is time for reading during the day. At home, you have a huge pile of books waiting to be read.

**Mostly D: Pop reader**

You read popular new titles and books that appear on bestseller lists. You might choose to read a book that has just been made into a movie. You follow book reviews and new releases.

**Mostly E: Wannabe reader**

You may own tons of books, mainly classic novels, that you haven't yet read and perhaps even carry books with you on holidays etc. but never get around to reading them. You want to buy all the books your friends, who know about literature, recommend to you.



*Discuss!*

Talk with your partner about your reading habits and your quiz results.

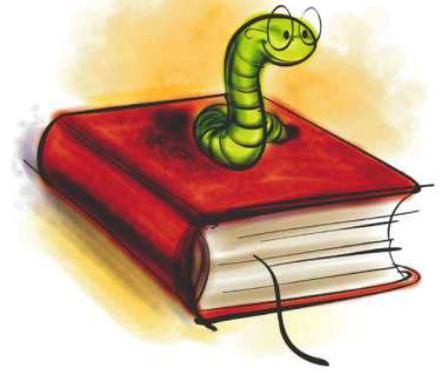
What's similar or different in your reading habits?

What are your expectations of this course and reading a novel in English?



## *A Reader profile*

Now that you have spent some time thinking about your reading habits and discussing them with your friends, it's time to make your own reader profile.



### *Option A:*

Answer the following questions about reading habits and design yourself a reader profile.

### *Option B:*

In addition to doing Option A, design a visual reader profile by using the materials available.

## *My Reading Habits*

Continue the following phrases.

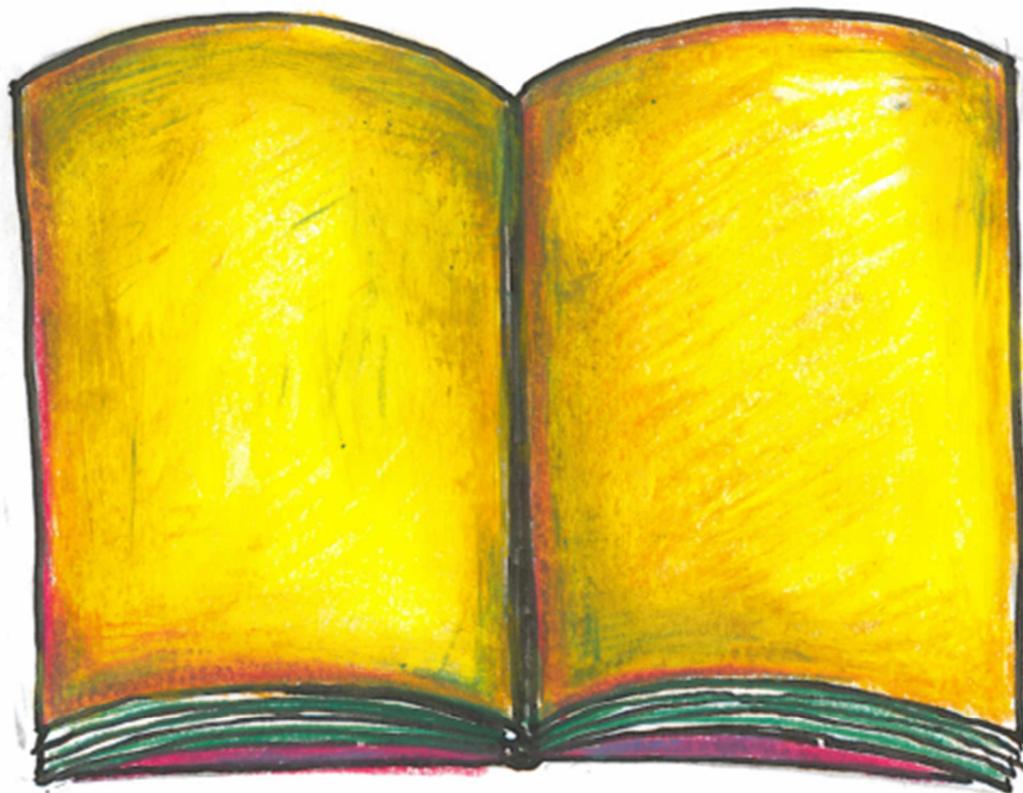
1. My favourite place to read is...
2. I like to read when...
3. When I see an interesting book I...
4. I make the most of the reading experience by...
5. If there is a section in a book I can't understand I...
6. If the vocabulary of the book is too difficult I...
7. In order to understand what is said in the book I...
8. By looking at the front cover of the book I can...
9. The back cover of the book tells me...
10. I find out about the author of the book in order to...

What do you think are your strengths in reading in a foreign language?

What could you still develop in your reading?

What other things describe you as a reader? Include them in your Reader Profile.

What do you look like as a reader? Draw a picture.



Invent yourself a reader name which describes you as a reader. You can use the reader type test as inspiration, or for example choose the name of a fictional character who you think describes you as a reader (e.g. Hermione from the *Harry Potter* series, Matilda from Roald Dahl's book *Matilda*).

*My Reader name:*

## Literature quiz

**1. Who wrote the novel Frankenstein?**

- a) Bram Stoker
- b) Mary Shelley
- c) Robert Louis Stevenson



**2. Which one of these *isn't* a novel by Jane Austen?**

- a) Sense and Sensibility
- b) Pride and Prejudice
- c) Duel and Duality

**3. Which is the first Harry Potter book?**

- a) Harry Potter and the Goblet of Fire
- b) Harry Potter and the Philosopher's Stone
- c) Harry Potter and the Chamber of Secrets

**4. Which famous detective was created by the author Arthur Conan Doyle?**

- a) Sherlock Holmes
- b) Hercule Poirot
- c) Miss Marple

**5. How many dwarves travel to the Lonely Mountain in J.R.R. Tolkien's novel The Hobbit?**

- a) 7
- b) 20
- c) 13



**6. The Time Machine was written by H.G Wells. Which of these is also a novel by H.G. Wells?**

- a) The War of the Worlds
- b) The Lion, the Witch and the Wardrobe
- c) Nineteen Eighty-Four

**7. Which one of these isn't a Marvel superhero?**

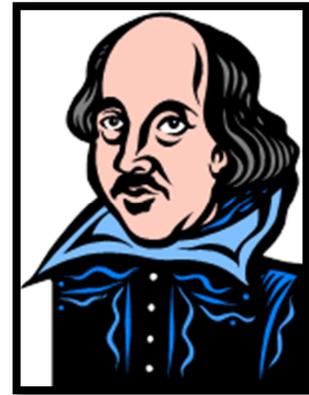
- a) Captain America
- b) Batman
- c) Black Widow

**8. Which one of these novels was written in the 19th century?**

- a) Jonathan Swift: Gulliver's Travels
- b) Suzanne Collins: The Hunger Games
- c) Oscar Wilde: The Picture of Dorian Gray

**9. Which character from a Shakespeare play says the famous words "To be or not to be, that is the question"?**

- a) Henry V
- b) Romeo
- c) Hamlet

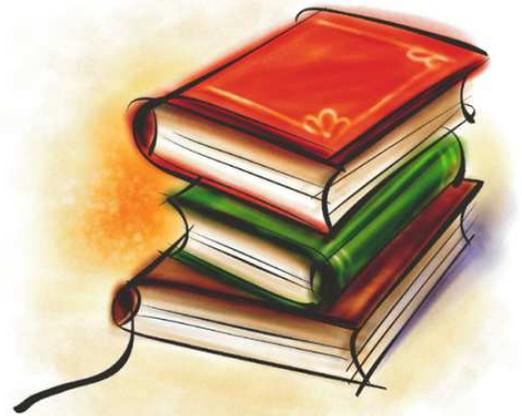


**10. In the recent film version of F. Scott Fitzgerald The Great Gatsby, who plays the role of Gatsby?**

- a) Leonardo DiCaprio
- b) George Clooney
- c) Ryan Gosling

## Literature A-Z

<b>allusion</b>	viittaus
<b>author</b>	kirjailija
<b>autobiography</b>	omaelämäkerta
<b>bestseller</b>	menestysteos
<b>biography</b>	elämäkerta
<b>drama</b>	näytelmäkirjallisuus
<b>edition</b>	painos
<b>fairy tale</b>	satu
<b>fiction</b>	kaunokirjallisuus
<b>foreshadowing</b>	ennakointi, enteily
<b>genre</b>	laji, taidemuoto
<b>metaphor</b>	kielikuva, vertaus
<b>narrator</b>	kertoja
<b>non-fiction</b>	tietokirjallisuus
<b>novel</b>	romaani
<b>paperback</b>	pokkari
<b>play</b>	näytelmä
<b>playwright</b>	näytelmäkirjailija
<b>plot</b>	juoni
<b>poem</b>	runo
<b>poet</b>	runoilija
<b>poetry</b>	runous
<b>preface</b>	esipuhe, johdanto
<b>publish</b>	julkaista, kustantaa
<b>publisher</b>	kustantaja
<b>review</b>	arvostelu
<b>rhyme</b>	riimi, loppusointu
<b>science fiction</b>	tieteiskirjallisuus
<b>setting</b>	tapahtumapaikka
<b>short story</b>	novelli
<b>title</b>	kirjan nimi
<b>verse</b>	säkeistö



## Genres

There are many different genres in literature (and movies), such as fantasy, science fiction and thriller. Genres are a way of categorising different kinds of literature, but it's not an exact science. Texts can belong to more than one genre – for example a science fiction novel can also have romantic elements in it. The distinctions between different genres are flexible. Think of them as helpful guidelines rather than strict rules.

Understanding genres will help you to know what to expect from a text, and to recognize when a writer is playing with the rules of a genre and the expectations of the readers.

Knowing that the book you will read on this course is science fiction, and what science fiction novels are usually like, will give you some idea what to expect from the novel.



*Discuss!*

What genres do you know? Do you have any favourite genres? Talk with your partner.





*Know your genres!*

Here are some well-known genres in fiction. How would you characterise them? How can you recognise when a text belongs to a specific genre? Talk with your partner/group and write down your ideas and examples of books (or movies) that belong to these genres.

science fiction

*poetry*



*crime*

*chick lit*

*fairy tale*

**FANTASY**



## Library book hunt

In this task, you need to go to a library and find books that belong to different genres. Work in pairs and collect the titles, authors and genres of five books.

Here are some genres you may find in the library:

adventure	romance	humor	chick lit
thriller	science fiction	children's literature	poetry
spy	fantasy	fairy tale	short story
crime	horror	western	
detective	ghost story	historical fiction	

Choose five different books. Look at the cover, read the back cover and browse through the book. Decide which genre each book belongs to (note that one book can belong to more than one genre). Write down the title, author and genre(s). You can also borrow some of the books if you want!

Title	Author	Genre(s)



## Library Book Hunt (part 2)

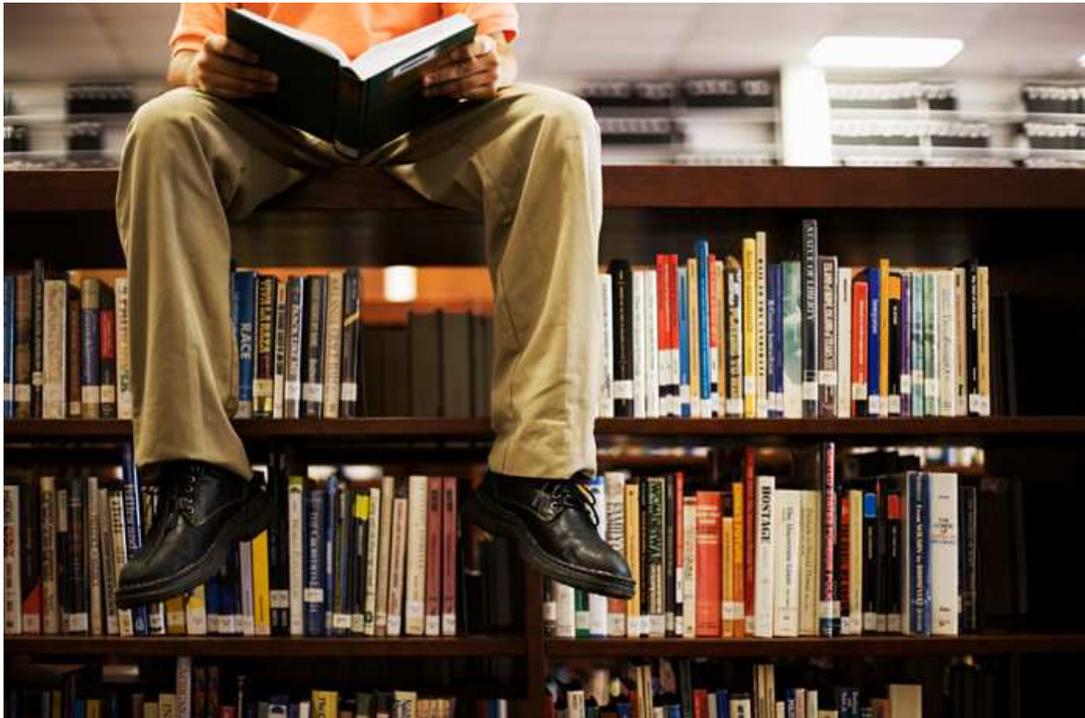
Bring the list of the books you found to class. If you borrowed some of the books from the library, you can bring them to class as well. With another pair, talk about the books you found.

*Which genres do the books belong to?*

*Was it difficult to find them? Was it difficult to decide the genres?*

*How did you decide which genres the books belong to?*

*Did you agree with your partner about the genres?*





*What book is it from?*

How well do you know these famous novels? Can you match the quotes to the books?

Work with your partner or group and try to match the quotes with the authors and titles. Please note that each group is given a different set of quotes and titles, so in order to find the correct matches you will need to exchange some of them with other groups.

At the end of the task, each pair/group should have at least five matching pairs of quotes and titles.

*Do you have any extra quotes or titles?*

*Do you need this one?*

*Can you help me with this one?*





## UNIT CHECKPOINT

Remember to check the tasks you have finished on the task checklist!

Go back to check your course goals and think about how you have achieved them, and what you need to do in the next unit.

## UNIT 2 LESSONS

### Lesson 3: Is time travel possible? (2x45min)

*This lesson will introduce the students to some of the themes in the novel *The Time Machine*, such as time travel. Students will also begin to collect words for their own glossary, which is a continuous task meant to be carried out through the course. The main part of this lesson will be spent doing the time travel video task. There is additional information about the science of the YouTube video the students watch as a part of the task on time travel and also extra videos for the students to watch at home.*

#### **Goals for the teacher:**

1. Introduce students to the themes of the Time Machine
2. Instruct the students in collecting words into their own glossary

#### **Goals for the student:**

1. Start collecting words to your own glossary
2. Become familiar with the topic of the novel (time travel)
3. Translate sentences by expressing the same idea in another language instead of translating word for word

#### **0. Checking homework from previous lesson:**

Group discussion on the Library Book Hunt (10min)

Tell the students to talk about the books they found for the Library Book Hunt task and the genres they belong to.

#### **1. Is time travel possible? video task** (about 45 minutes)

In this task the students will learn vocabulary related to time travel, discuss the theme of time travel in small groups, translate sentences from Finnish to English and produce a short text based on the topic of time travel.

#### ***Suggested maintenance: How to collect words for your own glossary***

- a. Instruct the students to go through the wordlist and to start collecting their own glossary by choosing ten words from the list to add to their own glossary. (10min)
- b. Watching the video *Is time travel possible?* (10min)

Parts (a) and (b) can be done in the beginning of the lesson, or before the lesson as homework. If the students watch the time travel video as homework, the video should also be shown in the beginning of the lesson so the students remember more about it for the group discussion.

- c. Tell the students to take a look at the Science Corner if they want to know more about the physics behind the video.
- d. Tell the students to discuss the video in small groups and then ask the whole class what they thought about the video and the possibility of time travel (10min)
- d. The translation exercise is not a necessary part of this lesson, but it is useful practise for the students and can be done in class (10 minutes) or you can also assign it as homework for the next lesson. It is important to make sure that the students understand the importance of translating the main idea, instead of translating the sentences word for word. There is one example in the translation exercise but you can also show the students for example how Google Translator translates sentences word for word with incorrect and often hilarious results. Just copy a long sentence into Google Translator and translate it from Finnish to English.
- e. Finally, as a post-task, the students write a short text on the topic of time travel (10-15 minutes). The writing task can also be assigned as homework.

## **2. Discussion on the themes of The Time Machine (15 minutes)**

Tell the students to talk in small groups about the themes of The Time Machine, using the questions given in the task.

## **3. Tips for reading a whole novel in English (5-10min)**

Talk the students through the tips for reading the book for this course and answer any questions they might have about reading the book or the timetable for reading the book. Remind them of the most important points.

## **4. Getting started with The Time Machine (10min)**

Tell the students to take a look at the cover and first page of The Time Machine and discuss the questions with a partner or in a small group. If some of the students are reading an electronic copy of the book, it is probably a good idea to bring some paper copies to class and give the students the chance to look at a physical copy with its cover and the information on the back cover for this task.

## **6. Writing the first page of a novel (10-15min)**

Ask students to choose one title which they think is the most interesting and have them write the first page for it. This task is an independent task in which students are not guided through the writing and it also connects with the previous activity, in which students had to examine the book cover and the first page of the *Time Machine*.

## **Homework**

Read Chapters 1 and 2 of The Time Machine.

The time travel writing task (f) can be assigned as homework or done in class

## Lesson 4: Getting started with the novel (2x45min)

*In this lesson students will discuss Chapters 1 and 2 of *The Time Machine*, collect words for their own glossaries and learn about the use of articles with common and proper nouns. Students will also get to know different professions and act out through non-verbal communication and learn how to use prediction strategies. It is important that students have read at least the first two chapters of the book before this lesson, since in the lesson the focus will be on those chapters.*

### Goals for the teacher:

1. Help the students to talk about the book
2. Instruct the students with collecting words from the first chapters to their own glossary
3. Get the students to understand the basics of using articles with proper nouns

### Goals for the student:

1. Talk about the book you are reading with others who are also reading the book
2. Collect more words to your own glossary
3. Learn to use articles with common nouns and proper nouns

### 1. Talking about Chapter 1 + Chapter 2 (10-15min)

Tell the students to talk about Chapters 1 and 2 in small groups, using the questions given in the task. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- *Why do you think some characters are referred to by their appearance (Very Young Man) or by their profession (Medical man, Psychologist) instead of their names? Why is the Time Traveller always referred to as the Time Traveller?*
- *How would you react if someone you know told you they had built a time machine? Would your reaction be similar to the reactions of the Time Traveller's guests?*
- *Why does the narrator not believe the Time Traveller?*

### 2. Vocabulary help for Chapter 1 + Chapter 2 (10-15min)

Go through the list of difficult words from Chapter 1 with the students and instruct them to add some of those words (or other difficult words from that chapter) to their own glossary, as in the previous task on time travel. After this look at the vocabulary of the first chapter, tell the students to do the exercise on the vocabulary of Chapter 2. You can also instruct the students to do this glossary task at home if there doesn't seem to be enough time in class.

### 3. What happens next? Discussion and short writing task (15min)

Tell the students to write down any ideas they have about the future in *The Time Machine*, using the questions given in the task. Ask the students to imagine the future time the Time Traveller has returned from in the novel, and to write down a

short description of that time (at least five (5) sentences) with a partner. These short descriptions are then shared in bigger groups of four to six students and the students decide which scenario is the most believable.

#### **4. What's your profession? (15min)**

Tell the students to look at the list of professions and make sure they understand them before starting the task. The students will act out the professions in pantomime in groups 3-4, letting the others guess the profession.

#### **5. Grammar corner: Articles (20min)**

Tell the students to search for names of famous places on the internet and fill in their charts with their partners and discuss their findings. After this the students look at the list of articles with proper nouns and move on to do the grammar corner exercises.

#### **6. Unit checkpoint**

Tell the students to check the tasks they have finished on the task checklist. They should also go back to check their course goals and see what they have achieved in this unit and what they need to do in the next unit.

#### **Homework**

Grammar corner exercises assigned by the teacher (optional).  
Glossary task (2) for Chapters 1 & 2, if not done in class.  
Ask students to do part (a) from the Future in the Movies task.  
Read chapters 3 & 4 for the next lesson.

## UNIT 2 TASKS & MAINTENANCE



### Instructions for collecting words to your glossary



#### What is a glossary?

Glossary is a list of words. In this case, it's a list of English words you encounter during this course with their Finnish translations. Collecting words to your glossary is an ongoing task that you will be working on throughout the course.

#### Where do I find the words? How do I choose them?

You should definitely add some words from the novel you are reading, but remember to add words you encounter elsewhere in this course or outside the course as well.

The idea is to choose words that you find particularly difficult or interesting. *Choosing* is very important; do not add every slightly difficult word you encounter into your glossary!

#### How many words do I need to have?

There is no limit to how many words you can have in your glossary, but by the end of the course you should have at least two pages of words you have collected. Use Times New Roman, font size 12, spacing 1,5. Make sure you add a few words every week!

#### Remember to make use of your glossary!

When you are doing a writing task, use some of the words you have collected. When you are talking about the book, you can also use your glossary.





## *Is time travel possible?*

a) Take a look at the words below. Choose at least ten words to add to your own glossary.

<b>daydream</b> ['deɪdri:m]	unelmoida, haaveilla
<b>fast forward</b> ['fɑ:st 'fɔ:wəd]	kelata eteenpäin
<b>cosmonaut</b>	kosmonautti
<b>orbit</b> ['ɔ:bɪt]	kiertorata
<b>effect</b> [ɪ'fekt]	vaikutus, seuraus
<b>passage</b> ['pæsɪdʒ]	kulku, kulkuväylä
<b>passage of time</b>	ajankulku
<b>measure</b> ['meʒə]	mitta, mitata
<b>beam</b> ['bi:m]	valonsäde
<b>opposite</b> ['ɒpəzɪt]	vastakkainen
<b>curious</b> ['kjʊəriəs]	utelias; outo, omituinen
<b>decade</b> [di'keɪd]	vuosikymmen
<b>consequence</b> ['kɒnsɪkwəns]	seuraus
<b>train carriage</b> [treɪn 'kærɪdʒ]	junavaunu
<b>platform</b> ['plætfɔ:m]	rautatieaseman laitur
<b>further</b> ['fɜ:ðə]	kauempana, edempänä
<b>time period</b> ['taɪm 'pɪəriəd]	ajanjakso
<b>replace</b> [rɪ'pleɪs]	korvata
<b>speed of light</b> ['spi:d ov 'laɪt]	valonnopeus
<b>thus</b> [ðʌs]	näin ollen, joten
<b>synchronize</b> ['sɪŋkrənaɪz]	synkronisoida, asettaa samaan aikaan
<b>meet up</b> ['mi:t 'ʌp]	tavata, kohdata
<b>according to</b> [ə'kɔ:dn̩ 'tə/'tu]	jnk mukaan
<b>accurate</b> [ə'kjʊrɪt]	tarkka, virheetön, täsmällinen
<b>miniscule</b>	erittäin pieni
<b>add up</b> [ˈæd 'ʌp]	laskea yhteen; pitää paikkansa
<b>GPS (Global Positioning System)</b>	maailmanlaajuinen paikannusjärjestelmä
<b>hurtle</b> ['hɜ:tl]	viilettää, sinkoutua
<b>kick in</b> ['kɪk 'ɪn]	alkaa vaikuttaa
<b>atomic clock</b> [ə'tɒmɪk 'klok]	atomikello
<b>round trip</b> ['raʊndtrɪp]	kiertomatka
<b>merge</b> [mɜ:ʒ]	yhdistää, liittää yhteen, sulauttaa
<b>colony</b> ['kɒləni]	siirtokunta
<b>unimaginable</b> [ˌʌnɪ'mædʒɪnəbəl]	käsittämätön
<b>enormous</b> [ɪ'nɔ:məs]	valtava, suunnaton



b) Watch the Ted-Ed video about time travel. Don't worry if you don't understand everything, just try to listen for the main idea. What does the speaker tell about time travel?

### Is time travel possible? - Colin Stuart

<http://www.youtube.com/watch?v=7H3ksmxwpWc>

c) To learn more about the physics involved in the video, take a look at the Science Corner below.

### *Science corner: Time Travel*



- **Speed of light** is 299,792,458 m/s.
- **special relativity** (erityinen suhteellisuusteoria)  
Einstein's theory which states that the speed of light is always the same for all observers regardless of how fast they are moving, and that the laws of physics are the same for those moving in uniform motion. Time dilation is a consequence of this theory.
- **time dilation** ("aikalaajentuma")  
When you're moving at a speed near the speed of light, time moves more slowly for you than it does for someone who is standing still. This means that if you travel near the speed of light, by the time you return you are younger than someone who was the same age as you when you left and for whom time has passed faster than it has for you.
- **Large Hadron Collider (LHC)** is the world's largest particle collider located in Switzerland. Particles are the smallest unit in physics and cannot be divided into smaller parts. In particle colliders, scientists accelerate particles and let them impact on other particles, thus gaining new knowledge of how these subatomic (smaller than atoms) particles behave. For example, the LHC has been used to search for the Higgs boson, which gives mass to some elementary particles.



d) Talk with your partner about the video and what you thought about it.

e) Translate the following sentences into English. Do not translate word for word: instead, try to express the idea of the sentence in English.

*For example:*

Atomikellojen avulla pystytään mittaamaan tarkasti ajankulun eroja suurilla nopeuksilla matkustaessa.

It is possible to measure differences in the passage of time when travelling in large speeds by using atomic clocks.

1. Tiedemiesten mukaan aikamatkustus on teoriassa mahdollista.
2. Jos matkustaa lähes valon nopeudella, aika kuluu matkustajalle tavallista hitaammin.
3. Valonnopeus on aina vakio, kuten Einstein todisti.
4. Aikamatkuksesta on tehty lukuisia televisiosarjoja ja elokuvia.



f) Using the vocabulary you have learned from this task, write a short text of at least 5-10 sentences. You can choose one of these for example:

- 1) a short description of time travel / a time machine (you can also draw a time machine)
- 2) a short story about time travel / a time machine
- 3) first paragraph of a book about time travel

g) Exchange texts with your partner and read their text. Comment your partner's text.

## *Science Corner: Learn more!*

Here are some Ted-Ed videos about various scientific topics. You can find more on YouTube:

<https://www.youtube.com/user/TEDEducation/videos>



### **The chemistry of cookies - Stephanie Warren**

<https://www.youtube.com/watch?v=n6wpNhyreDE>

### **The Infinite Hotel Paradox - Jeff Dekofsky**

[https://www.youtube.com/watch?v=Uj3\\_KqkI9Zo](https://www.youtube.com/watch?v=Uj3_KqkI9Zo)

### **The basics of the Higgs boson - Dave Barney and Steve Goldfarb**

<https://www.youtube.com/watch?v=IElHgJG5Fe4>

### **How fast are you moving right now? - Tucker Hiatt**

<https://www.youtube.com/watch?v=wIzvfki5ozU>

### **Myths and misconceptions about evolution - Alex Gendler**

<https://www.youtube.com/watch?v=mZt1Gn0R22Q>

### **Calculating the odds of intelligent alien life - Jill Tarter**

<https://www.youtube.com/watch?v=6AnLzrzIjSE>

**TED** Ideas worth spreading

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## *The themes of the novel*

### *The Time Machine*

Some of the themes in this novel are **time travel**, **future**, **science**, **society**, **humanity** and **nature**. In groups, discuss the following questions and these topics in general.

1. What do you think the future of our society will be like, for example in 100 years?
2. What do you think are the biggest threats to the environment at the moment?
3. Do you think nature is important? Why/why not?
4. What do you think are the most significant scientific discoveries of the past centuries, for example in physics, medicine or biology?
5. What could be the possible consequences of time travel? Should humans be able to travel in time? Why/why not?
6. If you could travel anywhere in time, where would you go and why? To the past, or to the future?



## *Time travel in popular culture*

Here are some well-known examples of time travel in literature, television and cinema on the next page. Which ones have you seen or read or heard of? What did you think of them? Are there any other examples of time travel in popular culture that you know?

### ***Books***

Adams, Douglas: *The Hitchhiker's series*  
 Asimov, Isaac: *Pebble in the Sky*  
 Dickens, Charles: *A Christmas Carol*  
 Gabaldon, Diane: *Outlander*  
 L'Engle, Madeleine: *A Wrinkle in Time*  
 Lightman, Alan: *Einstein's Dreams*  
 Niffenegger, Audrey: *The Time Traveler's Wife*  
 Pratchett, Terry: *The Thief of Time*  
 Rowling, J.K.: *Harry Potter and the Prisoner of Azkaban*  
 Vonnegut, Kurt: *Slaughterhouse 5*

### ***Television***

Andromeda (2000-2005)  
 Charmed (1998-2006)  
 Doctor Who (1963-present)  
 Heroes (2006-2010)  
 Lost (2004-2010)  
 Quantum Leap (1989-1993)  
 different Star Trek series (1966-2005)  
 Supernatural (2005-present)  
 The Twilight Zone (1959-1964)

### ***Movies***

12 Monkeys (1995)  
 About Time (2013)  
 Back to the Future films (1985-1990)  
 The Butterfly Effect (2004)  
 Donnie Darko (2001)  
 Groundhog Day (1993)  
 Harry Potter and the Prisoner of Azkaban (2004)  
 Hot Tub Time Machine (2010)  
 Interstellar (2014)  
 Looper (2012)  
 Planet of the Apes films  
 Primer (2004)  
 Safety Not Guaranteed (2012)  
 Star Trek IV: The Voyage Home (1986)  
 Star Trek: First Contact (1996)  
 Terminator films  
 Time Bandits (1981)  
 The Time Machine (1960)  
 The Time Machine (2002)  
 The Time Traveler's Wife (2009)  
 X-Men: Days of the Future Past (2014)



## Getting started with *The Time Machine*

Take a look at the cover and read the first page of *The Time Machine*. Discuss the following questions with your partner/group. Make sure you also write down your answers - you will need them later on in the course!

1. What conclusions can you draw based on the covers? How about the first page of the novel?
2. What do you think about the language of the novel? What are your first impressions?
3. When and where is the novel set?
4. Who is the **main character** of the story? What do we know about him already?
5. What other characters are there? Who is the **narrator** of the story?
6. Do you know anything else about this book beforehand?
7. What do you think happens next in the story?



Theatrical release poster for the movie adaptation of *The Time Machine* by Reynold Brown (Wikipedia)



## *Tips for reading a whole novel for an English course*



### *The purpose of reading*

Remember, you are reading for **general understanding**, not for details. Instead of focusing on individual words, focus on understanding what happens in the story.

You can of course check some words while you are reading. Just don't look up every single word you are not sure of - that will break your concentration and make it more difficult to go back to the story! We will go back to some of the more difficult words later, which brings us to the topic of your own glossary.

### *Collecting words from the book*

The best way to collect new and difficult vocabulary for your own glossary is to first read the chapter simply concentrating on what is happening in the story, and then afterwards to go back to look for difficult words. There are also word lists in the material for every chapter of the book that are designed to help you with building your own glossary.

The point of making your own glossary is that you do not have to include all the new or difficult words in it, you have to choose which words to include. Remember to also include words from elsewhere, not just from the novel. For example, if there is a list of words for a task you can add some of those to your own glossary as well.

### *Will there be an exam about the book?*

There will be no exam about what you have read. Testing your knowledge of the novel is a continuous process divided into several smaller tasks throughout the course. There are, for example, group discussion questions about every chapter to make sure you have understood what you have read.

You need to read the book in order to be able to do the tasks we do on this course. So, if you don't read the whole book during this course, the course will probably be extremely difficult for you.

### *Paper book or e-book - does it matter which I read?*

You can read a paper version of the book or an e-book, it doesn't matter which one you choose. The Time Machine is available for free online (for example here: <http://www.gutenberg.org/ebooks/35>) and as a free e-book from places such as iTunes. The paper version is widely available in libraries.

### *How quickly do I have to read the book?*

You can read it as fast as you like! There is a timetable on the next page that tells you what you have to *at least* have read by each lesson to be able to do the tasks, but it's usually just a couple of very short chapters per week, so don't worry!

#### ***Also:***

If you want to know more about the book and its themes or need help with understanding the book, you can use study sites such as **SparkNotes**, which have chapter summaries, analyses and study questions. Remember that sites like these are meant to help you to understand and remember what you have already read, and to spark your own ideas for group discussion.

<http://www.sparknotes.com/lit/timemachine/>

## *Timetable for reading *The Time Machine**

Remember that this is not a strict timetable; however, if you have read at least as much as this for each lesson, doing the tasks will be much easier for you!

<b>Lessons 1-3</b> Pre-reading	-
<b>Lesson 4</b> Getting started with the novel	Chapters 1 & 2
<b>Lesson 5</b> Let's Talk About the Future!	Chapters 3 & 4
<b>Lesson 6</b> Back to the future	Chapter 5
<b>Lesson 7</b> Time to change the world	Chapters 6 & 7
<b>Lesson 8</b> The future comes for a visit	Chapters 8, 9 & 10
<b>Lesson 9</b> Time to finish	Chapters 11 & 12 + epilogue



## *Titles titles!*

Look at the list of titles below and choose the one that you think is the most interesting. You may also come up with your own title. Write the first page of a book with that title. Remember that the purpose of the first page of a novel is to get the reader hooked on the story!

*The Night Circus*

*The Girl on the Train*

***The Last Woman on Earth***

*The Voice in My Ear*

*Sisters / Brothers*

***The Cat in the Hat***

*We Should Hang Out Sometime*



## *The Time Machine: Chapter 1*

Talk about Chapter 1 in pairs or small groups and answer the following questions.

- What does the Time Traveller say about time and dimensions?
- What kind of character is Filby? What is his reaction to The Time Traveller's tale?
- How does the Time Traveller react when one of his guests says "And you cannot move at all in Time, you cannot get away from the present moment"?
- Why do you think some characters are referred to by their appearance (Very Young Man) or by their profession (Medical man, Psychologist) instead of their names? Why is the Time Traveller always referred to as the Time Traveller?
- How would you react if someone you know told you they had built a time machine? Would your reaction be similar to the reactions of the Time Traveller's guests?



## *The Time Machine: Chapter 2*

Talk about Chapter 2 in pairs or small groups and answer the following questions.

- Why does the narrator not believe the Time Traveller?
- Who are the new characters introduced in this chapter?
- How do the guests react when the Time Traveller suddenly arrives?
- Why doesn't the Time Traveller immediately tell the others where he has been?

## Chapter 1: Vocabulary

Here are some words from Chapter 1 that might be particularly difficult. Take a look at them and their definitions and add some of them to your dictionary. Choose words that are particularly difficult, funny or interesting and include the Finnish translation in your glossary.



- |                         |   |
|-------------------------|---|
| <b>1. anachronism</b>   | a person or thing that belongs or seems to belong to another time |
| <b>2. spasmodic</b>     | taking place in sudden brief spells                               |
| <b>3. introspective</b> | examining one's own thoughts                                      |
| <b>4. incandescent</b>  | emitting light as a result of being heated to a high temperature  |
| <b>5. immaterial</b>    | not formed of matter; incorporeal; spiritual                      |
| <b>6. incredulous</b>   | not prepared or willing to believe (something); unbelieving       |
| <b>7. misconception</b> | a false or mistaken view, opinion, or attitude                    |
| <b>8. fecundity</b>     | intellectual fruitfulness; creativity                             |
| <b>9. transitory</b>    | of short duration   |
| <b>10. velocity</b>     | speed of motion, action, or operation                             |

## Chapter 2: Vocabulary

Here are some words from Chapter 2 that might be particularly difficult. Try to match the words to their Finnish translations. Use Chapter 2 or online dictionaries for help if needed. Afterwards you can add some of the words to your own glossary, along with other words from Chapter 2.

- |                          |       |  |
|--------------------------|-------|--|
| <b>1. ingenuity</b>      | _____ | <b>a.</b> liikkumistyyli, käyttäytymistapa |
| <b>2. scepticism</b>     | _____ | <b>b.</b> nerokkuus                        |
| <b>3. deportment</b>     | _____ | <b>c.</b> hätätilanne, ahdinko             |
| <b>4. exposition</b>     | _____ | <b>d.</b> riutunut, voipunut               |
| <b>5. plight</b>         | _____ | <b>e.</b> epäuskoinen, epäilevä            |
| <b>6. haggard</b>        | _____ | <b>f.</b> epäileväisyys                    |
| <b>7. articulation</b>   | _____ | <b>g.</b> selonteko, selostus              |
| <b>8. wool-gathering</b> | _____ | <b>h.</b> epäkunnioittava, halveksiva      |
| <b>9. incredulous</b>    | _____ | <b>i.</b> unelmointi, haaveilu             |
| <b>10. irreverent</b>    | _____ | <b>j.</b> ääntäminen, artikulaatio         |



## *What happens next?*

Write down any questions or other ideas you have about the future in the Time Machine.

- What have you noted concerning different characters' (e.g. Filby's and Psychologist's) attitudes towards the possibility of time travel? Why?
- What can you say about the future the Time Traveller experienced based on his arrival back home?
- What do you think the Time Traveller encountered on his journey?

Imagine what kind of situation the Time Traveller has been in just before he returns home. With a partner, write down a short story of at least five sentences about the future the Time Traveller has visited.



Read the stories out loud in groups of four to six. Choose which of the situations written by members of your group is the most believable.





## *What's your profession?*

Many of the characters to whom the Time Traveller tells his story are referred to by their profession instead of their names.

Look at the list of professions and make sure you know what they mean. Choose a profession and act it out in pantomime for the rest of your group. The rest of you group has to guess what your profession is.

*Architect*

*Astronaut*

*Author*

*Dentist*

*Economist*

*Film director*

*Florist*

*Journalist*

*Judge*

*Lawyer*

*Librarian*

*Meteorologist*

*Nurse*

*Personal trainer*

*Police officer*

*Physiotherapist*

*Pilot*

*Psychologist*

*Scientists*

*Social Worker*

*Software developer*

*Surgeon*

*Taxi driver*

*Teacher*

*Travel Guide*

*Veterinarian*



## *Grammar Corner: Articles*

Search for famous places and tourist attractions on the internet with your partner and write them down. Pay attention to whether the names have the definite article THE, or not. If there is an article, remember to include it!

Countries	Lakes	Stations/airports	Mountains	Bridges

Compare your list with another pair. What kind of places have THE before the name, and what kind of places don't? Can you deduce any rules based on your examples?

Look at the list of using articles with proper nouns at the end of the material. Does it match the rules you thought of?

## *Tehtäviä artikkeleista (oikeat vastaukset materiaalin lopussa)*

1. The Time Machine -kirjan ensimmäinen lause on:

**The** Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us.

Pohdi, miksi käytössä on määräinen artikkeli the, vaikka kyseessä on ensimmäinen kerta, kun aikamatkustaja mainitaan. Miten tämä sopii määräisen artikkelin käyttöä koskeviin kielioppisääntöihin? (säännöt löytyvät materiaalin lopusta)

2. Lisää **a, an, the** tai **jätä tyhjäksi**.

John Keats can be said to be \_\_\_\_ most famous English Romantic poet. His poems were not generally well received by \_\_\_\_ critics during his life, but by \_\_\_\_ end of \_\_\_\_ 19th century he had become one of \_\_\_\_ most beloved English poets of all \_\_\_\_ time.

At \_\_\_\_ school Keats developed an interest in \_\_\_\_ history and classics, which would stay with him throughout his life and influence his writing. \_\_\_\_ nature is also \_\_\_\_ important theme in Keats's work, for example in \_\_\_\_ well-known poem *To Autumn*.

3. Käännä suomesta englanniksi.

1. Menin töihin autolla.
2. Yhdysvaltojen pääkaupunki on Washington.
3. Maapallo kiertää aurinkoa.
4. Sherlock Holmes on yksi tunnetuimmista kirjallisuuden hahmoista.
5. Hän oli vankilassa kymmenen vuotta.

4. Tuleeko näiden paikkojen eteen **the**?

1. \_\_\_\_\_ Victoria station
2. \_\_\_\_\_ Royal Albert Hall
3. \_\_\_\_\_ Lake District
4. \_\_\_\_\_ Antarctic
5. \_\_\_\_\_ Lake Ontario
6. \_\_\_\_\_ Bond Street
7. \_\_\_\_\_ Republic of Ireland
8. \_\_\_\_\_ Baltic Sea
9. \_\_\_\_\_ Manhattan
10. \_\_\_\_\_ south of France

5. Käännä seuraavat lauseet englanniksi, ja ole tarkkana artikkelien käytössä erisnimien kanssa.

1. Niagaran putous on suosittu turistikohde vuodesta toiseen.
2. San Franciscon kuuluisin maamerkki on Golden Gate -silta.
3. Kuningatar asuu Buckinghamin palatsissa.
4. Hyde Park, Globe-teatteri ja St Paulin katedraali ovat kaikki nähtävyyksiä Lontoossa.
5. Tyyni valtameri on maapallon suurin vesialue.



## UNIT CHECKPOINT

Remember to check the tasks you have finished on the task checklist!

Go back to check your course goals and think about how you have achieved them, and what you need to do in the next unit.

## UNIT 3 LESSONS

### Lesson 5: Let's Talk About the Future! (2x45min)

*The lesson starts with a storyline task in which the students practice using articles. Next the students are introduced to a new reading comprehension strategy - pre-reading. They will also practice using the new strategies. For the rest of the lesson the students will do activities that deal with chapters 3-5. The overall theme of the lesson is FUTURE. The Grammar Corner recommended for this lesson (verb tenses) also relates to this overall theme.*

#### **Goals for the teacher:**

1. Make sure the students have read chapters 3 & 4 by following their group discussions
2. Make sure the students understand the basics of tense compatibility
3. Introduce students to new reading comprehension strategies

#### **Goals for the student:**

1. Talk about chapters 3 & 4 in a small group
2. Learn to use verb tenses correctly
3. Read a chapter of the book aloud with other students

#### **0. Homework**

Students will check their homework independently when they have time.

The students should also have done part (a) from the Future in the Movies task for this lesson.

#### **1. Storyline task (10-15min)**

Students are given images which form stories. Tell students to work in teams (3 students) and put the images in order they think is the most logical. In this task students will be practicing using definite articles ("The image with the man should go first", "May I get the one with the sea view") and polite ways of asking things. The activity will also be a follow-up task on how to use articles.

#### **2. MAINTENANCE: Learning about reading comprehension strategies (15-20min)**

**A)** Show the students a text (any text you think is appropriate, a text with images is a good choice) and ask them to try to predict what the text is about without reading it. Next, ask students to think about which characteristics in a text help in understanding it. This should be done in pairs.

**B)** Have students (in groups of 3-4) predict what sort of vocabulary the text would contain. Tell them to write a few words down. Ask for 2-4 examples to be shared with everybody.

**C)** Ask students (in groups of 3-4) to make up a list of things (which would help understanding the text) one should do before reading a text in a foreign language.

As a conclusion ideas are collected on a common list which everybody may use. The list may be either copied and handed out or printed out.

### **3. Students reading out loud to each other (10-15min)**

Students have read Chapter 3 at home beforehand. In groups of three, students read Chapter 3 to each other taking turns. Tell them to try to read as if they were recording an audiobook: clearly and slowly. Some groups may read more slowly than others, so it is not necessary that everyone reads the entire chapter if there doesn't seem to be enough time.

### **4. Talking about Chapter 3 (5-10min)**

Tell the students to talk about Chapter 3 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- How does the Time Traveller describe the process of travelling in time? What kind of sensations does he experience when he is travelling in time?
- How does the Time Traveller describe the creature he sees at the end of this chapter?

### **5. Vocabulary help for Chapter 3 (5-10min)**

Go through the list of difficult words from Chapter 3 with the students and instruct them to add some of those words (or other difficult words from that chapter) to their personal glossary.

### **6. Future in the movies (15min)**

This task will help students make text-to-text connections as future is a popular theme in movies and it can be looked at from several different viewpoints. This task may be done at home or in class, depending on time resources. If the students are instructed to look for the movies and find out more about them before class, the discussion part of the task should take about 10-15 minutes during class.

*In class:* Divide the students into small groups (3-4 students) and ask them to talk about the movies they have found as homework.

### 7. Talking about Chapter 4 (5-10min)

Tell the students to talk about Chapter 4 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, this question is a good choice for this:

- What do the creatures look like? How does the Time Traveller describe them?

### 8. Vocabulary help for Chapter 4 (10min)

The vocabulary help task for this chapter is a crossword puzzle that the students need to fill in using words found from Chapter 4. The correct answers for the puzzle are included here in the teacher's material. After the students finish the crossword puzzle, tell them to write down five words that best describe the Eloi (their appearance, their behaviour, etc.). Ask them to use either words they can find from Chapter 6 or any other words they think describe the Eloi particularly well. These words can also be added to the glossary.

### 9. Grammar Corner: Verb tenses (15min)

Instruct the students to fill in the missing verbs in correct tenses, individually or in pairs. Go through the correct answers with the whole class, paying special attention to any verbs that the students had problems with.

### Homework

Grammar Corner exercises assigned by the teacher (optional)

Ask students to find a short piece of news about SOCIETY (for example inequality, education) in English at home and bring it to next class. They may get it online or a newspaper etc. The text should be not more than a 1000 words long. If the students look confused, brainstorm for examples. The text will be later used in From News to a Fairytale task.

Ask students to read chapter 5 for the next lesson.

## ***Lesson 6: Back to the future (2x45min)***

*In this lesson, the students will be introduced another reading strategy which is important to know when reading texts with difficult vocabulary - reading for the gist. Students will also be introduced to poetry as a genre, learn how to write a poem together with their classmates and get instructions for their first bigger writing task. Also the students will discuss chapter 5.*

### **Goals for the teacher:**

1. Introduce a reading comprehension strategy: **reading for the gist**
2. Instruct the students on how to write **a poem**
3. Assign students the first writing task

### **Goals for the student:**

1. Get familiar with and practice a reading comprehension strategy
2. Learn how to write a poem
3. Update your checklist and start thinking about the First Writing task

### **0. Homework from previous lesson (5-10min)**

Check the grammar homework from the previous lesson. Students should have found a text and brought it along in preparation for the reading for the gist task.

### **1. MAINTENANCE: Introducing a reading comprehension strategy: reading for the gist (20min)**

In this activity students practice reading for the gist, that is, extracting the most important part from a text they have chosen. They will also be practising note taking, listening comprehension and speaking.

Students have sought through the internet, magazines, newspapers etc. a short text and brought it to class. Present them what it means to read for the gist or ask students what they think it means. Reading for the gist involves taking a holistic approach towards reading. Texts are not read word for word but the reader tries to understand the main points of the text. After reading for the gist one could make a summary of any text.

Tell students to read the text in class and afterwards write down what they think are the main points of the text. Then ask students to find a partner and present in turns what the text is about using their notes.

## 2. Talking about Chapter 5 (5-10min)

Tell the students to talk about Chapter 5 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- What does the Time Traveller do when he discovers that his time machine is missing? What is his immediate reaction?
- How does the Time Traveller befriend one of the people he meets in the future?

## 3. Vocabulary help for Chapter 5 (5-10min)

Instruct the students to translate the list of words from chapter 5 to Finnish using a dictionary or an online dictionary. This can be done alone or with a partner and the use of the students own mobile phones is encouraged. Tell the students to add some of these words to their own glossary, along with any other words from chapter 5.

## 4. How to write: A poem (20min)

In this task, students will recognise poems and familiarise themselves with different types of poems. They will also practice writing a poem together with their classmates.

### A) Poetry characteristics

Show students a collection of texts which contain not only different types of poems, but also a variety of other texts, such as a news text, an academic text, an advertisement, song lyrics, an extract from the Time Machine, a note, an e-mail. Students will have to work in groups of 3-4 and their task is to choose those texts from the collection they think are poems. Ask students why they think the texts they chose are poems. Make a list of poem characteristics from students' answers.

### Text types

*a news text*  
*an academic text*  
*song lyrics*  
*an extract from the Time Machine*  
*a note*  
*an e-mail*

## Low-income students more likely than ever to apply to university, Ucas says

"The gap between the numbers of rich and poor students applying to university has narrowed, with disadvantaged teenagers more likely than ever before to want to enrol.

New figures, published by admissions service Ucas, show that the application rates of 18-year-olds living in poor areas in all four countries of the UK have increased to the highest levels recorded."

Source: <http://www.theguardian.com/education/2015/jan/30/low-income-students-likely-apply-university-ucas>

"For this study, 'motivation' is defined in the terms put forward by Crookes and Schmidt (1991: 498-502): interest in and enthusiasm for the materials used in class; persistence with the learning task, as indicated by levels of attention or action for an extended duration; and levels of concentration and enjoyment. I chose this definition of motivation as I agree with them (ibid.: 498-500) that no studies so far adopt learner enthusiasm, attention, action, and enjoyment as referents for and..."

source: from Peacock, Matthew. 1997. The Effect of Authentic Materials on the Motivation of EFL learners. ELT Journal Volume 51/2 April 1997 © Oxford University press 1997.  
ELT J (1997) 51 (2): 144-156.  
doi: 10.1093/elt/51.2.144

"Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky..."

"Eddie! Remember eggs, honey and milk!"

*Dear Lillian*

*Thank you for your quick reply. I am very inspired to have you as a participant in our project. I will be sending you all the details concerning your part later in the spring. Would you please send me your full background information so I can log you into our system.*

*Thank you!*

*Sincerely*

*Edna Cartwright*

"He put down his glass, and walked towards the staircase door. Again I remarked his lameness and the soft padding sound of his footfall, and standing up in my place, I saw his feet as he went out. He had nothing on them but a pair of tattered, blood-stained socks. Then the door closed upon him. I had half a mind to follow, till I remembered how he detested any fuss about himself. For a minute, perhaps, my mind was wool-gathering. Then, 'Remarkable Behaviour of an Eminent Scientist,' I heard the Editor say, thinking (after his wont) in headlines. And this brought my attention back to the bright dinner-table."

Source: Project Gutenberg

### **B) Poetry matching**

In this task students work in teams of three and familiarise themselves with different types of poetry. Their task is to match definitions of different types of poetry with samples of poems. After matching the correct poems with their definitions/descriptions, students will read the poems they choose to each other. The goal of this task is to get students recognise different types of poetry and practice pronunciation. The poem types and extracts you will find in the students' material.

### **5. Shared poem task (10-15min)**

In this activity students will write a poem in groups of four by taking turns. Each student has to write a verse to the shared poem. Students are provided with options and instructions for poem writing. You may go through the different options with the students if necessary. The students may select from a few options as to what kind of poem they would like to write.

### **6. Instructions for the first written task (5-10min)**

This task is the first one of the individual tasks students have to do in their own time. A limited amount of class time will be spent doing this task. However, students are encouraged to consult the teacher should any problems or questions arise concerning this task.

Ask students to start collecting ideas for their poem or a song. Have them brainstorm and write down ideas without censoring.

### **7. Unit checkpoint (5min)**

Have students update their personal checklists (tick boxes). This may also be assigned as homework if there is no time for it at the end of this lesson.

### **Homework**

Tell the students to do the BBC Radio task as homework, and if there is time at the end of the lesson show them the website

(<http://www.bbc.co.uk/radio/programmes/formats/readings/player>) and answer any questions they might have about the task.

Tell students to read the chapters 6 & 7 and write down the main points in such a way that they are able to relate them to a partner. On the next lesson, students will have to compare their summary notes.

## ***Lesson 7: Time to change the world (2x45min)***

*In this lesson the students will discuss another theme of the novel - society. They will reflect upon how society functions through a speaking and negotiation task. Student will also be working on genres through turning a news article into a fairytale. Finally they will update their personal task list.*

### **Goals for the teacher:**

1. Make sure the students understand some of the things the novel says about society
2. Instruct students on how to turn a news article into a fairytale
3. Remind students about the course timetable (in terms of tasks to be completed)

### **Goals for the student:**

1. Understand what the novel says about society through group discussions
2. Turn a news article into a fairytale
3. Update your list of tasks at unit checkpoint

### **0. Homework from previous lesson**

#### **BBC Radio task (10min)**

Tell the students to discuss the BBC Radio programmes they listened to as homework.

### **1. Talking about Chapter 6 (5-10min)**

Homework: tell students to compare their summary notes and check whether they have the same points.

Tell the students to talk about Chapter 6 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- Why didn't the Time Traveller sleep well?
- How does the Time Traveller escape from the creatures?

### **2. Quiz or vocabulary help (5-10min)**

Option A: Quiz about surviving in a post-apocalyptic world, discussion

In this activity students complete a quiz and discuss how well they would survive in a post-apocalyptic world.

Option B: Chapter 6, discussion about vocabulary

Go through the list of difficult words from Chapter 6 with the students and instruct them to add some of those words (or other difficult words from that chapter) to their own glossary.

### **3. A Perfect Society (20min)**

In this task students will practice argumentation and explaining in English. This task will also be focusing on negotiation and group work skills. Through thinking upon a perfect society students will reflect upon their own society, its pros and cons.

Students' task is to create a new society on the basis of the one we're living in. In a group of 3-4 people students put the different aspects of society in order from the most important to the least important. Each student will have to be prepared to explain why they think a certain aspect is more important than some other. Also, encourage them to add any aspects they think is missing from the list. Finally, students will have to select five most important aspects and compare their lists with other groups.

### **4. Talking about Chapter 7 (5-10min)**

Tell the students to talk about Chapter 7 in small groups, using the questions in the material. You may link the ideas about a perfect society which come up in the previous task to this activity. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- How have the Eloi and the Morlocks evolved into the beings the Time Traveller encountered?
- What kind of plan does the Time Traveller have at the end of this chapter?

### **5. Vocabulary help for Chapter 7 (5-10min)**

Tell the students to match the words from Chapter 7 with their definitions, and to use the chapter of the novel or a dictionary as help if needed. After finishing the task, the students should add some of the words into their glossary, along with any other words they want to include from this chapter.

### **6. From News to Fairy Tale (20-30min)**

In this task students will practice the genre conventions of a fairytale and practice speaking and writing in English.

Students can use the same piece of text they searched for the activity in the MAINTENANCE module. This has the benefit of students' knowing the text quite well already.

Divide the students into small groups (3-4 students) and ask them to talk about the news articles they found and about the genre of fairy tale. After this they will turn their news articles into fairy tales.

### **7. UNIT CHECKPOINT (5min)**

Tell students to update their personal checklists (tick boxes). At this point it is good to make sure the students have progressed, or at least, you may remind students about the overall timetable.

### **Homework**

As homework students will have to remind themselves about the movie they chose to present to their fellow students in UNIT 2 and they will also have to find a film review on it.

Also, students will have to think about and list **CHARACTERISTICS OF A GOOD FILM REVIEW**. Students may use the film review they found as first hand source.

Ask students to read chapters 8, 9 & 10 for the next lesson.

## UNIT 3 TASKS & MAINTENANCE



### The storyline task

*This task will be done in groups of four.*

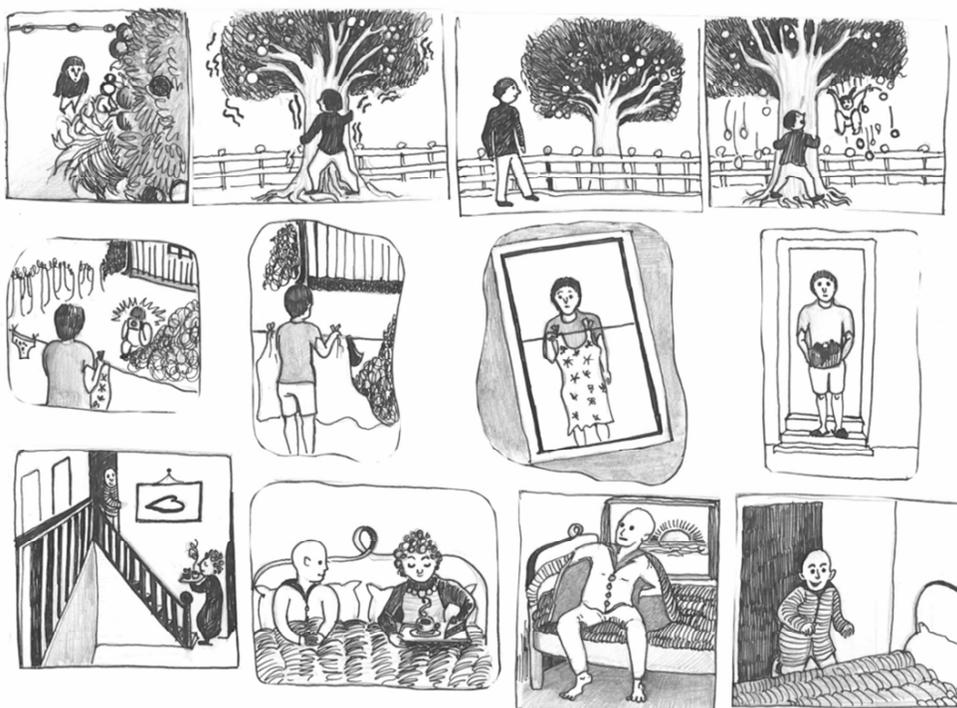
*Each member of your group will be given a picture which is a part of a story. The task of the group is to put the pictures into such order that the pictures will form a storyline.*

1. Describe the picture to the others at first. Other group members may ask questions from the one describing.
2. Arrange the pictures into a complete story according to the descriptions.
3. Tell the story to the rest of the class. You may write it down in order to focus on which articles you use when telling the story.

Hint: remember to use **a** when describing the picture first time and when arranging the pictures, use **the**.

For example: "This is **a** picture of girls playing football."

"I think **the** picture of girls playing football comes before the picture with the rain."





## ***MAINTENANCE: Reading help***

A) The teacher will show you a short text. Examine the text and think about the following questions.

1. Look at the entire text. Does it have images?
2. Do the images help you get an idea what the text could be about? How?
3. Are there other parts of the text that help? How do they help?
4. What words do you think the text contains?

B) In a group of 3-4 predict what sort of vocabulary the text will probably contain. Write down as many words as you can think of.

C) In your groups think up a list of things one should do before reading a text in a foreign language. Share your list with rest of the class.



## ***MAINTENANCE:***

### ***Reading for the gist***

1. Search through the internet, magazines and newspapers and choose a short (about 1000 words) text that has to do with society. Bring the text in class and if the text contains images, bring them along as well. You do not have to read it beforehand.
2. In class, look at the text briefly following the instructions made on the previous lesson. Read the text through and write down what you think are the main points of the text. Try to make your notes in such a way that you would be able to retell somebody else what the main points of the text are.
3. Find a partner and present the text to them using your notes.



## The Time Machine: Chapter 3

Write down your answers for the following questions OR answer them in pairs or small groups.

- How does the Time Traveller describe the process of travelling in time? What kind of sensations does he experience when he is travelling in time?
- How fast does he travel through time? (From the paragraph which starts *'The landscape was misty and vague...'*)
- What does the Time Traveller see in his destination?
- How does the Time Traveller describe the creature he sees at the end of this chapter?



### Chapter 3: Vocabulary

Add any particularly interesting or difficult words from this chapter to your own glossary. Here are some difficult words from the chapter that you can add to your glossary, and their definitions that can be helpful when you try to translate the words into Finnish. You can also use a dictionary.

<b>traverse</b>	to pass or go back and forth over something
<b>peculiar</b>	strange or unusual
<b>switchback</b>	a mountain road which rises and falls sharply
<b>intermittent</b>	happening occasionally
<b>velocity</b>	speed of motion, action, or operation
<b>solstice</b>	the shortest or the longest day of the year
<b>apparatus</b>	a machine that has a specific function
<b>petulance</b>	impatience, irritation or sulkiness
<b>hail</b>	small balls of ice falling from the sky
<b>verdigris</b>	a green or bluish patina formed on copper



## *Future in movies*

A) Search through the internet and find at least three movies that deal with FUTURE in a way that interests you. Note that some of the movies from the list of time travel in popular culture in UNIT 2 also deal with future and can be used for this task.

Find out more about the movies you have selected and write down your thoughts concerning the way future is dealt with in the movie. Be prepared to talk about the movies in class.

*How does the movie deal with the future?*

*How is future presented in the movie? Is it a utopia or a dystopia?*

*How is the future in the movie different from the world today?*

*If it's a time travel movie, how do the actions of the characters impact the future?*

*Can you think of any connections with the Time Machine?*

B) Talk about the movies you chose in small groups .Use the questions above in your discussion.

C) Which movie dealt with future in a way you, as a group, think is the most interesting? Choose one of the movies you discussed and write a short text introducing the film for a future-themed movie event.

**utopia** any real or imaginary society or place that is considered to be perfect or ideal

**dystopia** an imaginary place where everything is as bad as it can be (the opposite of utopia)



## *The Time Machine: Chapter 4*

Talk about Chapter 4 in pairs or small groups and answer the following questions OR write down your answers to them.

- How far into the future has the Time Traveller traveled in this chapter?
- How do the creatures which the Time Traveller encountered behave?
- What do the creatures look like? How does the Time Traveller describe them?
- What does the Time Traveller do to make sure the creatures won't be able to use his time machine?



## *Chapter 4 Vocabulary (part 1)*

Write down five words that best describe the Eloi (their appearance, their behaviour, etc.). Use either words you can find from Chapter 6 or any other words you think describe the Morlocks particularly well. Add the words to your own personal glossary if needed.



## Chapter 4: Vocabulary (part 2)

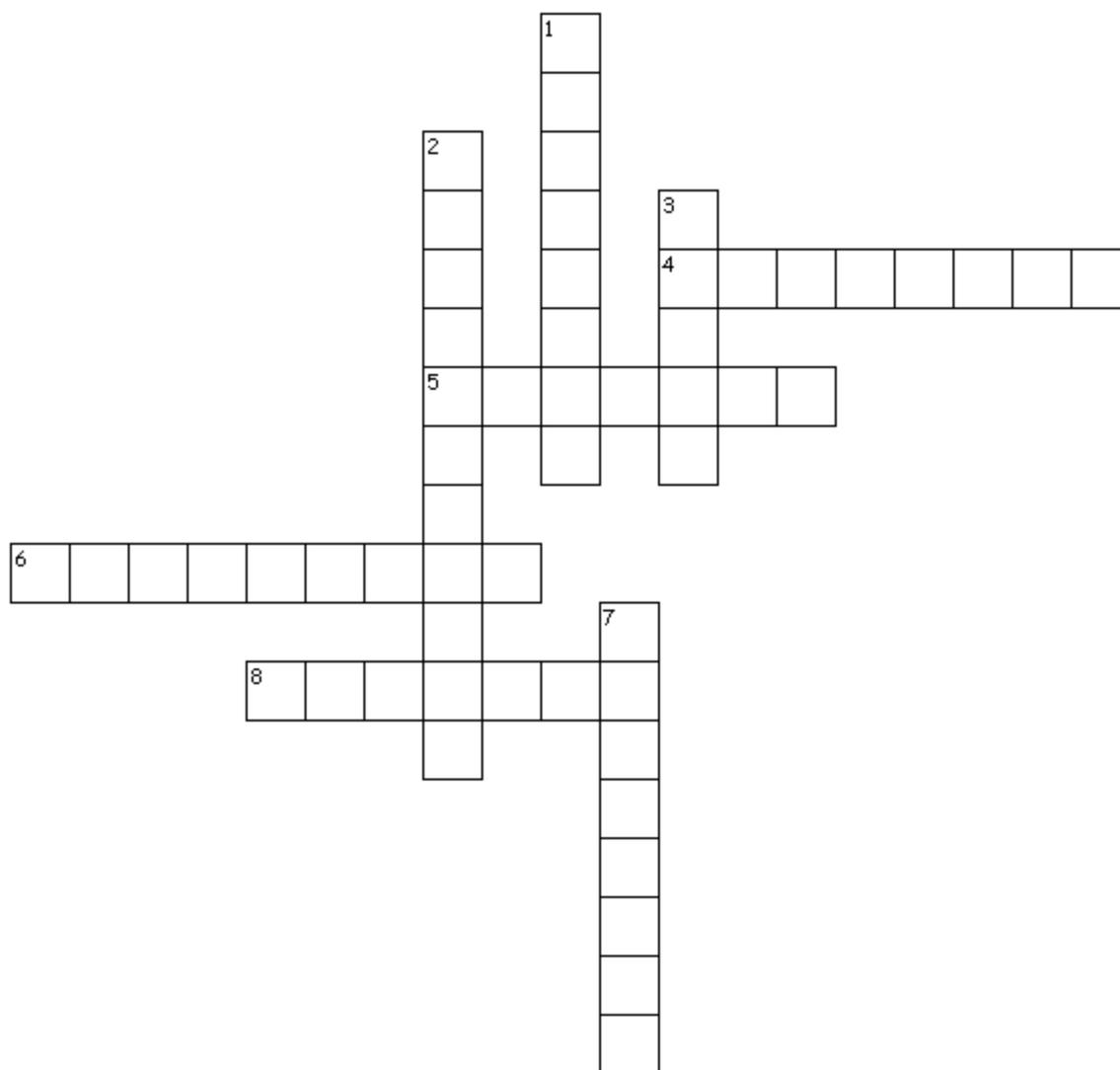
Fill in the crossword using words from Chapter 4.

### Down

1. to become greater in size or number
2. cultivating land, farming
3. physically weak and delicate
7. to hold back or be uncertain

### Across

4. unable to stay still or quiet
5. a pillow
6. extremely beautiful and pleasing
8. to make something better





## Grammar Corner: verb tenses

Fill in the verbs in correct tenses, alone or with a partner.



### Stoke & Staffordshire

31 October 2014 Last updated at 12:41 GMT

## Stafford fireworks fire: Two missing, man arrested

**Two people are missing after a large blaze at a fireworks warehouse that saw two people taken to hospital.**

Dramatic bursts of fireworks and thick smoke could be seen as the fire burned in Stafford on Thursday night.

Although the blaze at the unit of SP Fireworks was brought under control in about three hours, fire crews are still damping down.

A 53-year-old man \_\_\_\_\_ (*on pidätetty*) in connection with the blaze, Staffordshire Police said.

In total four people were hurt in the fire, which \_\_\_\_\_ (*alkoi*) at about 17:00 GMT and tore through the building on the Baswich Industrial Estate.

Two men remain in hospital, police said, with one described as being in a "poorly condition" and the other as stable.

### 'Man on fire'

At its peak, the blaze was being tackled by about 50 firefighters.

Police cannot get onto the site until the building is deemed safe, BBC reporter Frankie McCamley said at the scene.

The Staffordshire force said the site \_\_\_\_\_ (*tutkittaisiin*) once the fire was completely out, as the operation moved into an investigation into the cause of the fire.

Supt Jane Hewett said: "On Friday we \_\_\_\_\_ (*jatkamme tutkimista*) this incident and work to ensure everyone is accounted for."

She said the force's focus remained on tracing those at the factory shortly before the explosion.

West Midlands Ambulance Service said four people were treated at the scene and two needed to be taken to hospital - a man in his 40s with serious burns and a man in his 60s who \_\_\_\_\_ (*oli hengittänyt sisään*) smoke.

A number of roads in the area were closed and businesses and homes were evacuated.

Stephanie Horton \_\_\_\_\_ (*työskentelee*) in a neighbouring business on the industrial estate and was treated for the effects of smoke inhalation at the scene.

She described hearing "three massive explosions" and seeing the owner of a neighbouring business thrown to the floor by the blast.

Ms Horton said she saw two vehicles parked outside SP Fireworks, and one man running out of the blazing building.

"It became evident after that there were potentially other missing people," she said.

According to its website, SP Fireworks is part of Stafford Plastics Group, which supplies roofing and other building materials.

### 'Mayhem'

Darren Humphreys works at an accident repair business opposite the premises, and said the area was quickly engulfed by smoke.

"There was a chap who got out who was on fire and a couple of our lads ran over to help him," he said.

Eyewitness Robert Hine said he first heard an "enormous bang" at about 17:20.

"It was like November the 5th 10 times," he said.

"There were fireworks going off in all directions, bangs, great plumes of black smoke.

"I assumed someone must have set fire to a great load of fireworks.

"It was mayhem."

Police said they planned to reduce the size of the cordon around the scene in the early hours so Baswich Lane could reopen to traffic.

Tilcon Ave \_\_\_\_\_ (*tulee pysymään*) closed and cordoned off while the investigation continues, and all the businesses accessed via Tilcon Ave will remain closed and sealed off for the time being.



### *Practice!*

Choose whether you would like to write in the past tense (I did) or the present tense (I do). If you need help check the grammar rules at the end of the material.

A. *Past:* you have unintentionally offended your friend and want to apologise but don't know how to do it. You resolve to write a letter to your friend.

B. *Present:* You have a profile on Facebook and someone you like sends you a message in which he/she asks about what you do in your life. You write a brief description of what you like to do in daily basis.



## *The Time Machine: Chapter 5*

Talk about Chapter 5 in pairs or small groups and answer the following questions.

- What does the Time Traveller do when he discovers that his time machine is missing? What is his immediate reaction?
- Why is he so sure that the time machine has simply been moved, and no one has actually used it to travel in time?
- How does the Time Traveller befriend Weena, one of the Eloi?
- What is Weena, along with the others, afraid of?
- How does the Time Traveller react when he encounters the Morlocks? How does he describe them?

## Chapter 5: Vocabulary



What do these words from Chapter 5 mean? Translate them into Finnish, using for example an online dictionary, and add them to your own personal glossary if you find them particularly difficult or interesting.

**pedestal** \_\_\_\_\_

**inadequacy** \_\_\_\_\_

**tamper** \_\_\_\_\_

**frenzy** \_\_\_\_\_

**foolish** \_\_\_\_\_

**improper** \_\_\_\_\_

**repugnance** \_\_\_\_\_

**subtle** \_\_\_\_\_

**garland** \_\_\_\_\_

**dread** \_\_\_\_\_

**keenly** \_\_\_\_\_



## Poem acquaintances

A) You will be shown a selection of texts. Work in groups of 3-4 to decide which of the texts are poems. Make notes on why you think the texts you chose are poems and try to recognise the genre of each of the other texts. Share your notes with the rest of the class.

B) Below there are a set of poems and their definitions. Try to match poems with their definitions. Work in groups of 3-4.

"A Haiku is a Japanese poem which can also be known as a Hokku. A Haiku poem is similar to a Tanka but has fewer lines. A Haiku is a type of poetry that can be written on many themes, from love to nature."

There was a young fellow named Hall  
 Who fell in the spring in the fall.  
 'That would have been a sad thing  
 Had he died in the spring,  
 But he didn't—he died in the fall.  
 — Anonymous

An old pond!  
 A frog jumps in—  
 the sound of water.  
*Matsuo Basho*

**"An acrostic poem is a type of poetry where the first, last or other letters in a line spell out a particular word or phrase. The most common and simple form of an acrostic poem is where the first letters of each line spell out the word or phrase"**

"A limerick is often a funny poem with a strong beat. Limericks are very light hearted poems and can sometimes be utter nonsense. They are great for kids to both read and write as they are short and funny."

"A Free Verse is poetry written with rhymed or unrhymed verse that has no set meter to it."

**A Boat, Beneath a Sunny Sky**

Lewis Carroll, 1832 - 1898

*A boat, beneath a sunny sky  
Lingering onward dreamily  
In an evening of July—*

*Children three that nestle near,  
Eager eye and willing ear,  
Pleased a simple tale to hear—*

*Long has paled that sunny sky:  
Echoes fade and memories die:  
Autumn frosts have slain July.*

*Still she haunts me, phantomwise,  
Alice moving under skies  
Never seen by waking eyes.*

*Children yet, the tale to hear,  
Eager eye and willing ear,  
Lovingly shall nestle near.*

*In a Wonderland they lie,  
Dreaming as the days go by,  
Dreaming as the summers die:*

*Ever drifting down the stream—  
Lingering in the golden gleam—  
Life, what is it but a dream?  
This poem is in the public domain.*

**After the Sea-Ship** Walt Whitman (1819–1892).

AFTER the Sea-Ship—after the whistling winds;  
After the white-gray sails, taut to their spars and ropes,  
Below, a myriad, myriad waves, hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship:  
Waves of the ocean, bubbling and gurgling, blithely prying,  
Waves, undulating waves—liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant, with curves,  
Where the great Vessel, sailing and tacking, displaced the surface;  
Larger and smaller waves, in the spread of the ocean, yearnfully flowing;  
The wake of the Sea-Ship, after she passes—flashing and frolicsome, under the sun,  
A motley procession, with many a fleck of foam, and many fragments,  
Following the stately and rapid Ship—in the wake following.



## *Shared poem*

In this activity your task is to create a poem in a group of 3-4. Each group member will have to participate by writing a line or two, depending on the type and length of your poem. Here are a few options to help you get started.

Remember to check out the cool devices that are used in poems!

### *HOW TO CREATE AN ACROSTIC POEM*

1. Decide what to write about.
2. Write your word down vertically.
3. Brainstorm words or phrases that describe your idea.
4. Place your brainstormed words or phrases on the lines that begin with the same letters.
5. Fill in the rest of the lines to create a poem.

As a starting point think, for example, about what you like the most. What are your favourite things in the world? Ice cream, coffee, chocolate?

## HOW TO CREATE A FRACTURED NURSERY RHYME

1. Pick a poem or song
2. Find the words that rhyme in the original poem
3. Choose new rhyming words to make a new poem or song!

### *Well-known Nursery Rhymes:*

#### **Humpty Dumpty Sat on a Wall**

*By Mother Goose*

*Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall;  
All the king's horses and all the  
king's men  
Couldn't put Humpty together  
again.*

#### **Hey diddle, diddle,**

*By Mother Goose*

*Hey, diddle, diddle,  
The cat and the fiddle,  
The cow jumped over the moon;  
The little dog laughed*

*To see such sport,  
And the dish ran away with the  
spoon.*

#### **There was an old woman who lived in a shoe**

*By Mother Goose*

*There was an old woman who  
lived in a shoe.  
She had so many children, she  
didn't know what to do.  
She gave them some broth without  
any bread;  
And whipped them all soundly and  
put them to bed.*

### *HOW TO WRITE FREE VERSE*

1. Decide what to write about
2. Think about any sensations your topic (e.g. a sleigh ride down a hill) might involve
3. Think about how you could express those sensations with words

#### *Useful tips for writing Free Verse:*

#### *CHOOSE THE WORDS CAREFULLY*

Carefully chosen words can help you create a poem that sounds like the situation, emotion, or object you are writing about. For example, you can use short words with sharp consonants (such as cut, bash, stop, kick, lick, bite, punch, jump, stick, and kiss) when you want to show excitement, fear, anger, new love, or anything that might make your heart beat quickly. Use longer words with soft sounds to create the effect of pause, laziness, or slowing down. (more on poem writing [www.poetry4kids.com](http://www.poetry4kids.com))

## *MORE ON WRITING POETRY!*

**Alliteration** is a literary device where the first sound in a series of words is the same, like “She shares shining shells.” You can use alliteration in free verse to create a particular mood, feeling, or sound to the poem, especially when combined with careful word choice. For example, the word “licking” forces your tongue to the front of your mouth when you say it, like a lick! Let’s combine this careful word choice with alliteration in a free verse poem about a hard candy on a stick!

**Personification.** Sometimes giving inanimate objects human characteristics can breathe new life into it. (See, I just did it!) Have you ever heard someone say that the sun was peeking out from somewhere, or that the clouds were lazy, or the water licked the shore? That’s personification.



## *The First Written Task*

A) The world the Time Traveler lives in is concerned about everything that can be explained and verified. He tries to convince his club colleagues that time traveling is possible. Can everything be explained? Are we willing to find an explanation for everything? Are there any mysteries that have not been completely understood?

Write a poem, song or a short story about a mystery which interests you. You may write a poem which has rhyming words or try writing a free verse poem.

B) If the Time Traveller or one of his club colleagues would accidentally end up in our time, what do you think they would have to say about our culture, society - how we live our lives?

C) Write either:

*a poem*

*a song*

*or a short story*

from the point of view of a person from the past.



*To get started, here are some instructions:*

- 1) Brainstorm for any ideas, vocabulary, images or sensations coming to mind when you think about the theme*
- 2) Just write down anything that comes into your mind, don't leave anything out*
- 3) Clarify your ideas about the theme, what do you want to say about it?*
- 4) Make a list of the most important words about your topic*
- 5) Plan the structure of your poem/song/short story*



## Listening to someone reading

a) Go to the Readings category on the BBC Radio website and choose one of the programmes.

<http://www.bbc.co.uk/radio/programmes/formats/readings/player>

For example, Book of the Week (nonfiction readings) or Book at Bedtime (fiction readings) are both good choices for this task.

b) Choose one episode and listen to it at least twice. First listen for the main idea. Then listen to it again to make notes. You can pause or rewind the programme when needed.

Here are some helpful questions to consider.



- *What is the reading from? A book?  
What kind of book? Something else?*
- *What genre does it belong to?*
- *What happens in the text being read?*
  
- *Why did you choose this particular programme and episode?*
- *Based on what you have listened, would you like to read this book or listen another episode?*
- *Would you recommend it to others? Who?*
- *What else do you have to say?*

c) In class, share your thoughts on the programme with your partner or group.



## The Time Machine: Chapter 6

Talk about Chapter 6 in pairs or small groups and answer the following questions.

- Why didn't the Time Traveller sleep well?
- Where does the Time Traveller go in this chapter? Who does he see there?
- How do the creatures react to fire?
- How does the Time Traveller escape from the creatures?



### Chapter 6: Vocabulary

Add words from this chapter that are particularly interesting or difficult to your own glossary. Here are some difficult words from the chapter that you can add to your glossary, and their definitions that can be helpful when you try to translate the words into Finnish for your glossary. You can also use a dictionary.

<b>pallid</b>	lacking colour or brightness
<b>abundant</b>	having a plentiful supply of something
<b>hitherto</b>	until this time
<b>disconcerted</b>	embarrassed or confused
<b>parapet</b>	a low wall or railing along the edge of a balcony or a roof
<b>descend</b>	to move or go down
<b>hastily</b>	quickly
<b>carnivorous</b>	eating animal flesh
<b>interminable</b>	endless or seemingly endless
<b>insensible</b>	lacking sensation or consciousness

Write down five words that best describe the Morlocks (their appearance, their behaviour, etc.). Use either words you can find from Chapter 6 or any other words you think describe the Morlocks particularly well. Add the words to your own personal glossary if needed.



## *How would you survive in a post-apocalyptic world?*

A post-apocalyptic world is a world which has been destroyed by a disaster such as a nuclear war, natural disaster or an alien attack. Take this quiz to find out how well you would survive in a post-apocalyptic world!

### **1. Can you light a fire?**

- a) Yes, I am a Scout! I can do it with a tinderbox or sticks.
- b) Yes, if there are matches.
- c) I have seen people do it on TV so I think I can do it.
- d) No, I'd probably just burn myself.

### **2. Who would be your ideal companion in a post-apocalyptic world?**

- a) Buffy the Vampire Slayer / Indiana Jones
- b) Legolas / Hermione Granger
- c) Terminator / Robocop
- d) Your grandmother / your dog

**3. Which special skill would you choose from this list?**

- a) Outdoor survival skills
- b) Cooking
- c) Fighting
- d) Magic tricks

**4. If you had to leave in a hurry, which of these items would you take with you?**

- a) Your phone
- b) Food
- c) A knife or a gun
- d) Your teddy bear / a picture of a loved one

**5. If you come across an abandoned library, which of these books would you take with you?**

- a) A survival guide
- b) First-aid guide
- c) A novel about apocalypse
- d) A cook book



## ***Results:***

### **Mostly A**

You will probably survive rather well after any kind of disaster. You are well-prepared and useful for others trying to survive.

### **Mostly B**

With a little help from other people you will probably survive. You have useful skills but probably won't survive on your own.

### **Mostly C**

You think you can survive anywhere, mostly because you have seen movies about zombies, aliens and infectious diseases.

### **Mostly D**

You won't survive for long, but maybe surviving in a post-apocalyptic world wouldn't be that much fun anyway.



Discuss in groups of 3-4 how well you would survive in a post-apocalyptic world and share your quiz results. You may use the following questions.

- After what disaster would you survive the best (zombies, nuclear war, etc.?)
- What do you think is important when trying to survive?
- What kind of catastrophes have you encountered in the news or in films?
- How can catastrophes be prevented?



## *A Perfect Society*

Your task is to create a new society on the basis of the one we're living in. In a group of 3-4 people put the different aspects of society in order from the most important to the least important. Be prepared to explain why you think a certain aspect is more important than some other. Also, feel free to add any aspects you think are missing from the list. Finally, select the five most important aspects and compare your list with another group.

*infrastructure*

*currency system*

*social security system*

*equality between people*

*art and recreation*

*democracy*

*competition*

*nature*

*power hierarchies*

*educational*

*systems*



## *Science fiction novels about society*

If you want to read more science fiction novels that deal with society and its problems, here is a list of well-known examples of such novels. For dystopian movies, take a look at the next page.

**Asimov, Isaac:** The Foundation series

**Atwood, Margaret:** The Handmaid's Tale

**Atwood, Margaret:** Oryx and Crake

**Bradbury, Ray:** Fahrenheit 451

**Collins, Suzanne:** The Hunger Games series

**Huxley, Aldous:** Brave New World

**Ishiguro, Kazuo:** Never Let Me Go

**James, P. D.:** The Children of Men

**Le Guin, Ursula K:** The Left Hand of Darkness

**Le Guin, Ursula K.:** The Dispossessed

**Orwell, George:** 1984

**Orwell, George:** Animal Farm

**Sinisalo, Johanna:** Auringon ydin



## *Movies set in a dystopian society*

### **12 Monkeys** (1995)

A convicted criminal from a future society travels back in time to find the source of a virus which has destroyed most of the human race.

### **Blade Runner** (1982)

A retired detective who used to hunt down rebelling androids is called back on duty when a group of androids escape and start to demand longer lifespans.

### **Brazil** (1985)

In this satirical film a civil servant lives in an automated, bureaucratic society and dreams about being a hero.

### **Children of Men** (2006)

Society has collapsed into chaos after humans are no longer able to procreate, until one woman is found to be pregnant.

### **District 9** (2009)

Aliens are treated as second-class citizens and put into government camps in this film which parallels the apartheid in South Africa.

### **Elysium** (2013)

Most of the human population lives on the overpopulated and polluted Earth, while the rich and the powerful live on a luxurious space station.

### **The Fifth Element** (1997)

In a universe threatened by evil, the only hope lies in an alien spacecraft which gets destroyed. A being created by scientists and a taxi driver attempt to save the world.

### **Gattaca** (1997)

In a world where people who can afford genetic manipulation have an advantage over everyone else, a man buys DNA

from a genetically altered man in order to enter a space program.

### **The Hunger Games** (2012)

Young people are randomly selected to fight to death in a televised event until one person is left as a winner. First of a series of films based on Suzanne Collins's The Hunger Games novels.

### **The Matrix** (1999)

Machines have taken over the world and enslaved humans, who live in an illusion of reality.

### **Minority Report** (2002)

Advanced technology allows the police force to predict who is going to commit a crime and capture them before they do anything illegal.

### **The Road** (2009)

A man and his young son struggle to survive in a post-apocalyptic world in this bleak film based on a novel by Cormac McCarthy.

### **Snowpiercer** (2013)

In a train carrying the last survivors of a new ice age, the poor inhabitants of the last train carriage fight their way through the train and demand equal treatment.

### **V for Vendetta** (2006)

An anarchist freedom fighter attempts to throw over a fascist government in a dystopian United Kingdom. Based on a graphic novel of the same name.

### **WALL-E** (2008)

This animated movie focuses on a robot that cleans the polluted Earth abandoned by humans, falls in love with another robot, and starts an adventure which will change the fate of the human race.



## *The Time Machine: Chapter 7*

Talk about Chapter 7 in pairs or small groups and answer the following questions.

- How have the Eloi and the Morlocks evolved into the beings the Time Traveller encountered?
- What are the Eloi afraid of (other than just the Morlocks)?
- What does the Time Traveller realise about the Morlocks' eating habits?
- What kind of plan does the Time Traveller have at the end of this chapter?

For more information about evolution, take a look at the science corner below.



### *Science Corner: Evolution*

- **Evolution** is the process of change in all living organisms.
- The genes which have proved out to be best at adapting and reproducing are passed on to the next generation.
- The scientific theory of evolution by natural selection was first presented by **Charles Darwin** in the book *On the Origin of Species* (1859).
- For more information about evolution, check for example this Ted-Ed video:

**Myths and misconceptions about evolution - Alex Gendler**

<https://www.youtube.com/watch?v=mZt1Gn0R22Q>

## Chapter 7: Vocabulary

Match the following words with their descriptions.

<b>hitherto</b>	<b>dexterous</b>	<b>wade</b>	<b>anguish</b>
<b>subterranean</b>	<b>imperceptible</b>	<b>procure</b>	<b>dwelling</b>
<b>malign</b>	<b>prenaturally</b>	<b>vaguely</b>	<b>rigorous</b>

1. until this time \_\_\_\_\_
2. extreme pain or misery \_\_\_\_\_
3. evil in influence, intention or effect \_\_\_\_\_
4. imprecisely, not exactly \_\_\_\_\_
5. living below the surface of the earth \_\_\_\_\_
6. having good physical skill, agility \_\_\_\_\_
7. supernaturally \_\_\_\_\_
8. to walk with the feet immersed in water \_\_\_\_\_
9. too subtle or gradual to be noticed \_\_\_\_\_
10. harsh, strict or severe \_\_\_\_\_
11. to obtain or acquire something \_\_\_\_\_
12. a place for living in \_\_\_\_\_



Add some of the words from this list to your own personal glossary. Choose words that are difficult or particularly interesting.



## *From news to fairy tale*



A) In preparation for this task, find a news article in English that has something to do with SOCIETY. You can also use the article you used for the reading for the gist task in the beginning of this unit. Bring the news article to class or be prepared to access the article on your phone or tablet during class.

Here is a list of the websites of some of the biggest English newspapers, which might be good places to start looking for a news article:

The Guardian <http://www.theguardian.com/uk>

The Telegraph <http://www.telegraph.co.uk/>

The Independent <http://www.independent.co.uk/>



B) In class, talk about the news articles you found with a partner or in groups of three.

- What is the news article about?
- Why did you choose that particular one?
- Where did you find it? Was it easy to find?

C) Discuss in pairs or small groups. Write down your ideas and use them as a guide when writing a fairy tale of your own.

- What does a text need to have in order to be called a fairy tale?
- How can you recognise a fairy tale?
- What usually happens in fairy tales?
- How do they begin and end?
- What fairy tales do you know?

**A tale about fairies; a tale set in fairyland; *esp.* any of various short tales having folkloric elements and featuring fantastic or magical events or characters. Also as a mass noun: such stories collectively or as a genre.**

Oxford English Dictionary

A **fairy tale** (pronounced /'feəri,teɪl/) is a type of short story that typically features European folkloric fantasy characters, such as dwarves, elves, fairies, giants, gnomes, goblins, mermaids, trolls, or witches, and usually magic or enchantments.

Wikipedia



D) Turn your news article into a short fairy tale. The fairy tale should be at least 10 sentences long, with a clear beginning and an end.

**For example:**

If the news story is about a political protest, you can write a fairytale in which the protesters are the heroes fighting against an unjust king.





## *UNIT CHECKPOINT*

Remember to check the tasks you have finished on the task checklist!

Go back to check your course goals and think about how you have achieved them, and what you need to do in the next unit.

## UNIT 4 LESSONS

### Lesson 8: The future comes for a visit (2x45min)

*This is the first lesson of the fourth and last unit of the material. Students will be making connections between the novel and their own thoughts about the future. Students will start a group project in which they will explore their own attitudes towards future. Also, on this lesson students will familiarise themselves with the characteristics of a review and form good instructions on how to write one.*

#### **Goals for the teacher:**

1. Students familiarise themselves with review characteristics
2. Students discuss chapter 8,9 and 10
3. Students involve themselves in a drama activity

#### **Goals for the student:**

1. Work in a group to decide what are the most important characteristics of a review
2. Discuss the events in the novel (chapters 8 ,9 and 10) with your group
3. Investigate different cultures, including your own, through drama

#### **0. Homework from previous lesson**

Students have looked for online reviews and written down characteristics which will be dealt with in the next section (how to write a review).

#### **1. Talking about Chapter 8 (5-10min)**

Tell the students to talk about Chapter 8 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- What do you think is the place the Time Traveller and Weena visit?
- What important does the Time Traveller find from one of the galleries?
- What does the Time Traveller come to think of the humankind?

#### **2. How to Write: A Review (15-20min)**

This task will give students the basic knowledge about how a review should look like. It also makes them think about how a review is written. This task will also work as a starting point for their review writing.

### LISTING REVIEW CHARACTERISTICS

From the students' lists of review characteristics, make up a common list of characteristics by discussion and sharing of opinions. You may categorise the characteristics into three parts: the introduction, the body and the ending. These parts work as a layout for the review itself. You may add whatever you feel necessary onto this list.

#### The Introduction

- Basic information about the movie (name, year, genre, director, screenwriter, main actors)
- Evaluation of the movie (an opinion of the film by the writer)

#### The Body

- Plot summary
- Description of the movie: how it looked like, the personal watching experience
- Justification of one's experience and impressions by formal structure and technical aspects (narrative, lighting, sound etc.) How do the technical aspects affect how the movie looks and feels to the spectator?
- Thematic content of the movie and how it affects one's experience of the movie Do the technical aspects support the themes?

#### The Ending (conclusion)

- Reminding the reader about the writer's general thoughts of the movie
- Who would you recommend the movie to, why/why not

### 3. The second written task: A review (5min)

Give students the second writing task. In this task the students have to write a review on a film they have selected. Encourage students to use the instructions they have formed to help in the writing process. The completion of this task will probably extend to time when the course has already finished.

### 4. Talking about Chapters 9 and 10 (5-10min)

Tell the students to talk about Chapters 9 and 10 in small groups, using the questions in the material. After the group discussion, talk about one or two of the questions with the whole class. For example, these questions are good choices for this:

- Why do you think the Time Traveller refers to the Morlocks as "human rats" in this chapter?
- What discovery does the Time Traveller make at the very end of this chapter?
- What does the Time Traveler imagine society was like before the Eloi and the Morlocks?

### 5. Vocabulary help for Chapters 9 and 10 (10-15min)

Tell the students to match the words from Chapter 9 with their Finnish translations and to go through the list of words from Chapter 10. They should add some of the words to their own glossary, along with any other words they want to add from these chapters.

### 6. An interview with future and past creatures (20-30min)

In this task students will interview a minimum of four creatures, some of which are involved with the Time Machine and some are not. A talk show is arranged to interview creatures from the future and the past which students themselves will be acting out. The interviewees may also comment on their fellow interviewees' answers and ask them questions as well.

Have the roles visible for students. For this task it may be convenient to divide the class into two groups. Each group will have students acting out the roles of The Time Traveller, Weena, a Morlock and a person from our era (and any other role you want to include)

**Pre-Task:** Before the interview starts, have students think up questions to be asked from the interviewees. This may be conducted in pairs. Instruct students to think up a variety of questions. For example, questions about society and its functioning will be fruitful.

Example questions you can suggest for the students:

- What is your normal day like?
- What do you think about your life?
- How is your society working?
- Is there anything you consider a threat?
- What do you like about your life?
- If you could change something in your society, what would it be?

#### **Post task:**

For students to think about after the main part of the task either individually or in small groups. This may also be assigned as homework.

## ***Lesson 9: Time to finish (2x45min)***

*The point of this lesson is to go outside the classroom to finish reading the Time Machine (Chapters 11 and 12). This activity is linked to the discussion on favourite reading environments in the first unit as they get to decide where they wish to do the task. They are also instructed to choose a pleasant spot. Students will practice their pronunciation and listening comprehension skills through reading the last chapter to each other out loud. They will prepare themselves for their personal project through group discussion.*

### **Goals for teacher**

1. Students choose a pleasant spot for reading the last chapter
2. Students read the last chapter to each other out loud
3. Students discuss chapter 11 and 12 and do the final vocabulary help task/adding words to their glossary

### **Goals for student**

1. Decide with your group a place outside the classroom where you wish to finish the book
2. Finish reading the Time Machine
3. Discuss the theme you have decided to explore in your analysis
4. Finish adding words to your personal glossary

### **0. Preparation for a trip outside classroom**

#### **1. Reading out loud, outside (10min + 30-45min)**

##### **Pre-task (10min) in class**

Give students a list of places outside classroom and remind them about their favourite reading environments dealt with at the very beginning of the course. Ask whether they have anything to add to it and tell them to choose a place in which they wish to finish reading the book. Divide students into groups of 3-4. Students will have to negotiate in English. Once each group has chosen a place of their liking, try to arrive into a mutual decision on the place you wish to go to. (This may be also done at the end of previous lesson, to save time.)

##### **Task (30-45min)**

Take students outside the classroom.

Instruct students to form groups 3-4 or pairs and ask them to read the last chapter out loud to each other. Tell students to think about and answer the content questions on the final chapters (11 and 12) during listening. The point of this task is to have students practice pronunciation and listening comprehension skills.

In the second part of the reading comprehension task, students prepare for their personal projects. They start from the reality of fiction and proceed to thinking about their own.

## **2. Vocabulary help for Chapter 11 and 12 (5-10min)**

Tell the students to look at the list of words from chapter 11 match the words and their Finnish translations from chapter 12. They should add some of those words along with any other words from chapters 11 and 12 to their own glossary.

## **3. Taking a look at the glossary (10min)**

By now the students should have finished adding words to their glossary (though they can still add some words in the last lessons if they want). Tell them to compare their glossaries with other students (in pairs or groups of 3-4) and talk about the process of collecting a glossary and how they used the words they had collected. The teacher should also check that the students have completed their glossary task.

## **Lesson(s) 10-11: The unknown future (2x45min)**

*In this lesson students will start a very important project synthesising a great deal of what they have investigated in their reading. They will be making text-to-world and text-to-self connections through reflecting upon their own future and the future of their culture. This task has many valuable benefits for students. They will have to synthesise their thoughts into an artistic form. In this process, they will be solving problems concerning visual presentation and learning about the mode (e.g. photography, video shooting) of their project. As the task will probably take more than 75minutes altogether, it is recommended to reserve a bit more time for it.*

### **Goals for the teacher:**

1. Students get started with the year 6000 project
2. Students add words to their personal glossaries

### **Goals for the student:**

1. Start planning your project by making a concrete plan on paper
2. Start working on your project
3. Add vocabulary to your personal glossary

### **0. Glossary work**

Have students add five (5) words to their personal glossary from Chapter 12.

### **1. The Future Makers (the year 6000)**

This task will invite students think about their personal future or the future of the human kind. The goal of this task is to connect the past readings of the novel with students' own reality. This helps to make text-to-self and text-to-world connections. Even though this task will be time consuming, it will be very useful and important to have students think about their own attitude towards their future with reference to what they have read. This task helps them to become more involved in their reading and coursework as students are allowed to choose the mode of their project from several options. In addition, this task will support their visual thinking and they will get practice in problem solving. The task is recommended to be done in small groups.

#### **ORIENTATION:**

Remind students about the events of the last chapter and their discussion after reading. Have them for example *remind each other* about the issues by returning to their previous groups. Tell students about the upcoming project and its goals (think about your own future/the future of your society/culture, make/design something which presents the future of your selection). Have them choose the kind of project they wish to pursue. If a student wishes to do the project individually instead of in a group that can also be done. Tell the students working in groups to present a plan of each of its members' responsibilities within that group to make sure everyone has something to do.

**Pre-task:** Have students return to their ideas on their own future and tell them to make a plan on how to carry out their project. This involves, for example, making a screen play and a script in the short movie option and a sketch in the three picture series option. If students find producing plans difficult, have them brainstorm shortly on ways of making a plan in each task option.

### *Lesson 11 (2 x 45min)*

Continue the projects started in the previous lesson. After finishing their planning/sketches/scripts students may start realising their plans. Have a camera, pencils, brushes, colours, paint etc. available for students.

#### **Homework**

Tell students to go through the goals set at the beginning of the course and their personal task-checklists. Ask them to update the list and mark down any problems for consultation.

## **Lesson 12: Looking back (2x45min)**

*This lesson will be the culmination point of the past literature course. On this lesson students will be presenting their project work, discussing it and giving feedback on each other's products. Students will be updating their task checklists. There is also time for self-assessment and teacher feedback on this lesson.*

### **Goals for teacher:**

- Students present and discuss their personal projects
- Students give feedback to each other and the teacher
- Students assess their own learning in relation with the goals set in the very beginning of the course

### **Goals for students:**

- Present your project to other students and discuss it with them
- Give feedback to other students about their work
- Return to your personal goals and checklists and assess what you have learned on this course

### **0. Homework (5-10min)**

#### ***UNIT CHECKPOINT:***

Students have gone through their personal task-checklists at home and marked down completed tasks. Ask if students have problems with their checklists and be prepared to help them. If any of the tasks is missing or not ready at this point, give students an appropriate amount of time to finish and return them. For instance, one of the longer writing tasks may still be incomplete. A week or two should suffice.

### **1. Exhibition - gallery walk (50-60min)**

In this task students will present to their classmates what they have worked on - what are their thoughts about their own future or the future of their society/culture. Students should have their projects ready by this time. It would be convenient to have students' work ready in their place.

For this task the class will be divided into two groups. Group 1 will be the first one to present. Each group 1 student should take a spot from the class and have their project out for everyone to see. Group 2 students will be divided evenly among the exhibition spots (preferably one student at an exhibition spot) Group 1 students will present their work to group 2 students in 2-3 minutes, after which there is time (2 minutes) for asking questions and giving feedback on the projects. Every five minutes, students move clockwise to the next exhibition spot for another presentation. This pattern continues until each group 2 student has been on each exhibition point.

After one full round of presentations and feedback, group 2 students prepare their exhibition spots for presentation and group 1 students present their work to that group 1 student they started with.

What students should share about their work?

- How they see their future/future of their society in the year 6000? (are there humans? how do they live their lives? are there any threats?)
- How did they choose the medium of their work?
- What stages did the project have?
- Were there any particular problems?

## 2. Self-assessment (10 min)

Once the exhibition activity has been finished with, students should update their task check list. Tell the students to return to their goal chart and *ask them to write a short letter* in which each student asks to be given a grade they think they deserve. In this text students should comment on their development and learning in relation to the goals they set at the beginning of the course. The language of this task is free.

The letter should include:

- what they think was best on the course
- what they did not like about the course
- information about each of the four skills and how goals concerning them were reached
- assessment on how the common goals were reached
- thoughts about the most important aspects affecting their learning
- thoughts about how to continue developing the four skills
- the grade student thinks he/she deserves

Tell students to go through their own reader profiles and see if they would answer the questions differently now compared to the beginning of the course. Have students share the changes with a partner.

## 3. Feedback about the course and instruction (10 min)

The point of this activity is to have students think about the structure of the course and the quality of instruction. It will be helpful to know what students think about the course in order to develop the content/instruction farther and modify anything necessary.

This may be done either in English or in Finnish.

## UNIT 4 TASKS

### *How to watch a movie for a review?*



When you think about writing a movie review, there's a lot you can do to prepare for the watching of the movie. Here is a list of things you may want to take into consideration:

- *Prepare yourself for watching the movie twice*
- *The first time, try to see the movie as a whole and as an enjoyable cinematic experience*
- *The second time, dig into details of the movie. You may comment and analyse, for instance, the narration, lighting, music, acting and themes of the movie*
- *Take notes on the second watching*
- *Which genre does the movie represent?*
- *You may want to investigate which other movies the director of the movie has made*
- *How does the movie fit into the line of other productions from the same director?*



Start planning your review and write the first draft.



## *The Time Machine: Chapter 8*

Talk about Chapter 8 in pairs or small groups and answer the following questions.

- What do you think is the place the Time Traveler and Weena visit?
- What important does the Time Traveler find from one of the galleries?
- What does the Time Traveler come to think of the humankind?
- Point out anything that interests you in the text

## CHAPTER 8: Vocabulary

Match these words from Chapter 8 with their Finnish translations. Use a dictionary if necessary.

- |                   |       |                                   |
|-------------------|-------|-----------------------------------|
| 1. vestige        | _____ | a. joen suu                       |
| 2. estuary        | _____ | b. valtava, jättiläismäinen       |
| 3. miscellaneous  | _____ | c. viipyä, viivytellä, hidastella |
| 4. colossal       | _____ | d. jäännös, jälki, häivä          |
| 5. linger         | _____ | e. sekalainen                     |
| 6. abundant       | _____ | f. jälkeläinen                    |
| 7. descendant     | _____ | g. ränsistynyt, autio             |
| 8. disinclination | _____ | h. runsas, yltäkylläinen          |
| 9. decay          | _____ | i. patruuna, panos                |
| 10. derelict      | _____ | j. haluttomuus, vastahakoisuus    |
| 11. volatile      | _____ | k. mädäntyä, lahota, pilaantua    |
| 12. cartridge     | _____ | l. räjähdysherkkä, tulenarka      |



Add some of the words from this list to your own personal glossary. Choose words that are difficult or particularly interesting.

## *How to write: A review*



The internet is full of movie reviews and book reviews which are easily accessible to everyone. In Unit 3 you talked about movies dealing with future. You were asked to choose a movie about future you found the most interesting. Find a movie review on the movie you chose.

Think about what makes a good review. What kind of characteristics do they have? Bring your findings to class and be prepared to share them with your classmates.

*Here are some questions to spark your investigations:*

- *What are the main points of a review?*
- *How does the movie review start?*
- *What is the **tone** of the text?*
- *How much does a review usually reveal about the plot?*
- *Does the writer seem to give a justified account of the movie?*
- *Would you watch the movie the review is about?*



*In class:*

1. In a group of four people, share your findings and try to combine your lists of review characteristics in order to form a shared list of characteristics.
2. Share your list with the entire class. The teacher will help in forming a new list.
3. Design easy instructions on how to write a review with your group. You may divide the review instructions into three parts: the introduction, the body and the ending. What characteristics does each part contain?



## *The Time Machine: Chapter 9*

Talk about Chapter 9 in pairs or small groups and answer the following questions.

- When the Time Traveler lights a fire, how does Weena react to it? Why?
- Why do you think the Time Traveller refers to the Morlocks as “human rats” in this chapter?
- Why do the Morlocks suddenly run away?
- What discovery does the Time Traveller make at the very end of this chapter?



## *The Time Machine: Chapter 10*

Talk about Chapter 10 in pairs or small groups and answer the following questions.

- What does the Time Traveler imagine society was like before the Eloi and the Morlocks?
- What does the Time Traveler notice when he arrives at the White Sphinx?
- How does the Time Traveler manage to escape from the Morlocks?

## Chapter 9: Vocabulary

Match the following words from Chapter 9 with their Finnish translations.

<b>crouch</b>	<b>adjacent</b>	<b>manoeuvre</b>	<b>atrocious</b>
<b>calamity</b>	<b>foliage</b>	<b>writhe</b>	<b>fumble</b>
<b>hillock</b>	<b>fermentation</b>	<b>insidious</b>	

1. onnettomuus, katastrofi \_\_\_\_\_
2. kyykistyä, kumartua \_\_\_\_\_
3. salakavala \_\_\_\_\_
4. julma, hirvittävä \_\_\_\_\_
5. käyminen, pilaantuminen \_\_\_\_\_
6. viereinen \_\_\_\_\_
7. hapuilla, haparoida \_\_\_\_\_
8. ohjata, käsitellä \_\_\_\_\_
9. lehdet, lehvästö \_\_\_\_\_
10. vääntelehtiä, kiemurrella \_\_\_\_\_
11. kumpare, kumpu \_\_\_\_\_



Add some of the words from this list to your own glossary. Choose words that are difficult or particularly interesting to you.

## Chapter 10: Vocabulary

What do these words from Chapter 10 mean?

Translate them into Finnish and add some of them to your own glossary.



**hasty** \_\_\_\_\_

**keen** \_\_\_\_\_

**cattle** \_\_\_\_\_

**steadfastly** \_\_\_\_\_

**feeble** \_\_\_\_\_

**perforce** \_\_\_\_\_

**tranquil** \_\_\_\_\_

**groove** \_\_\_\_\_

**meek** \_\_\_\_\_

**contrivance** \_\_\_\_\_

**scramble** \_\_\_\_\_



## *Interviewing creatures from the past/future*

Creatures from the future and the past have come to our time to tell about their lives in the future. Half of the class will act out the interviewees and the other half will be the audience/interviewers. The interviewees may also ask questions from the audience and from other interviewees. Arrange a talk show in which the following roles are acted out:

- *The Time Traveller*
- *Weena*
- *A Morlock*
- *A person from the 21st century (perhaps not so distant future)*
- *Anyone else you want to add*



### ***Before the interview:***

Come up with questions you would like to ask people from the past/future.

### ***After the interview:***

Think about these questions either individually or in small groups.

- How does living in our era feel?
- If a person from our time did the same trip as the Time Traveler and saw the societies of the Morlocks and the Eloi, would there be anything to be found shocking?
- Do you think there is anything threatening our culture or society?
- If there is anything threatening our society or culture, is there anything we (humans) could do to remove the threat(s).



## *Reading out loud, outside*

In this task the class will make a trip outside the classroom. The teacher and the students will decide upon the place together.

Teacher will suggest places you might want to go read the finishing chapters (11 or 12) or at least one of them. You may add any other suggestions onto the list. Your task is to talk to your classmates in groups of 3-4 and decide upon a place you would like to read in.

In groups of 3 – 4, read the chapter(s) to each other, taking turns. After reading, talk about them both in your groups. You can use the following questions:

### *The Time Machine: Chapter 11*

- After the Time Traveller leaves the world of the Morlocks and the Eloi, where does he end up?
- How far into the future does he travel?
- What does the place look like?
- What kind of creatures does the Time Traveller encounter now?

### *The Time machine: Chapter 12 (+epilogue)*

- What does the Time Traveller see when he returns to his own time?
- Why does the time machine return to different part of the room when the Time Traveller comes back than when he left?
- How does the narrator react to the Time Traveller's tale?
- Why does he come back to visit him the following day?

Now that you have finished reading the book, talk about these questions in your group.

- Think about the last chapter and the kind of future the Time Traveller faces. How does he react to what he sees?
- How do you think the future of your own culture/the future of humankind would look like in the year 6000? What would life look like?



## Chapter 11: Vocabulary

Here is a list of some of the more difficult words from Chapter 11. Read through the list and add some of the words to your own glossary.

<b>prodigious</b>	suunnaton, mahtava; epänormaali, luonnoton
<b>halt</b>	pysäyttää, seisahtua
<b>lichen</b>	jäkälä
<b>perpetual</b>	jatkuva, ikuinen
<b>incrustation</b>	päällyskerros, kuori
<b>desolate</b>	autio, asumaton; lohduton
<b>slant</b>	olla vinossa
<b>algal</b>	levämäinen
<b>sombre</b>	vakava, murheellinen, synkkä
<b>abominable</b>	vastenmielinen, kamala
<b>obscure</b>	pimentää, peittää näkyvistä
<b>darkling</b>	tummuva, pimenevä
<b>apprehension</b>	huoli, pelko, levottomuus
<b>concavity</b>	kovertuma
<b>giddy</b>	sekaisin, pyörällä päästään
<b>clamber</b>	kiivetä, kavuta



## Chapter 12: Vocabulary

Match these words from Chapter 8 with their Finnish translations. Use a dictionary if necessary.

- |                 |       |                               |
|-----------------|-------|-------------------------------|
| 1. ebb and flow | _____ | a. seisahtunut, pysähtynyt    |
| 2. decadent     | _____ | b. ritilä, ristikko           |
| 3. stagnant     | _____ | c. aaltoilu                   |
| 4. hatch        | _____ | d. tiedustelu, kysely         |
| 5. grate        | _____ | e. punoa, kehitellä           |
| 6. scrape       | _____ | f. rappeutunut, turmeltunut   |
| 7. motionless   | _____ | g. raaputtaa, raapia          |
| 8. inquiry      | _____ | h. reppu                      |
| 9. elude        | _____ | i. ymmärtää, käsittää, tajuta |
| 10. bawl        | _____ | j. liikkumaton                |
| 11. knapsack    | _____ | k. välttää, väistellä         |
| 12. comprehend  | _____ | l. huutaa, karjua             |

### Science corner: Compass points

Here is a list of the points of the compass in English. Do you know them in Finnish?



*North*

*South*

*East*

*West*

*Northeast*

*Northwest*

*Southeast*

*Southwest*



## *Talking about your glossary*

By now you should have finished the process of collecting words to your own glossary. (You can still add words during the last lessons if you want, so if you find any good words, don't let this stop you from adding them to your list!)

Talk about the process of collecting words with your partner or in small groups. Here are some questions that can help you in your discussion:

Compare your glossaries and see if you have many similar words.

- *What did you think of this process?*
- *Where did you find words for your glossary, other than from **The Time Machine**?*
- *How did you use the words in your glossary? In writing tasks, other tasks?*
- *How did collecting a glossary help you?*

## *Our future in the year 6000*

Think about the last chapter and the kind of future the Time Traveller faces.

How do you think the future of your own culture/the future of humankind would look like in the year 6000? How would they live their lives?

Choose one of the options below with your group.

### **OPTION A**

Create a series of **three photos** in which you try to bring forth three most important characteristics of future you have chosen. In this task you may borrow a camera or use your own cell phone camera. You may decide, for example, what the humans of your future look like and how do they live their lives. You may also decide to have no humans at all in your series of photos but concentrate on other aspects you think are important. You may ask your classmates whether they would like to participate in your photoshoot.

**OPTION B**

Shoot a **short film** about how the future looks like. The film should not be too long, maximum of 3-4 minutes. Start with a script of your movie and what you want to tell the audience about the future. You may ask your classmates to participate depending on whether you need them to play any roles in your short film.

**OPTION C**

Draw/paint a **picture** of how you think the future would look like. Pencils, paint and paint brushes and appropriate paper are available.

**OPTION D**

Write a **poem** or a **song** about some aspect of the future. To get started, you may remind yourself about how to write poems, which was previously discussed in Unit 3.



## *FINAL CHECKPOINT*

This is the final checkpoint. Make sure that you have completed all the tasks.



## *Presenting project work*

Now it's time to present what you have been working on and you should have your project work ready for everyone to see/hear/watch. In this task you will give a short presentation (2-3 minutes) on your work. You will also be answering questions after your talk.

Here are a few questions to help you talk about your work:

- *How do you see your future in your work? (e.g. Are there humans? How do they live their lives? Are there any threats?)*
- *Why did you choose this method (e.g. photography)?*
- *What stages did the project have?*
- *Were there any particular problems?*

### **Gallery walk**

1. Go to your exhibition spot and make sure you have at least one spectator
2. Give your presentation (2-3 minutes)
3. Answer questions your audience makes (2 minutes)
4. Audience moves to the next exhibition spot
5. Repeat your presentation to the next listener
6. Swap roles with the audience you had first



## *Assessing learning*



It's time to look back and think about the past course and what you have learned.

A) Give yourself a realistic grade for everything you have achieved on this course. Think about both personal and common goals set at the start of the course.

1. Practice **READING** in a foreign language
2. Get familiar with **READING STRATEGIES** and other helpful ways of dealing with texts
3. Get familiar with fiction and other concepts of literature
4. Practice **READING, SPEAKING, LISTENING** and **WRITING** on this course
5. Think about yourself as a reader of different texts and of a foreign language

B) Write a letter to the teacher in which you tell what you have learned and why you think you should get the grade you gave yourself. Try to back up your opinion as well as you can.

Here are questions to guide your thinking. Feel free to add anything else you feel is relevant.

- *What do you think was best on the course?*
- *What did you not like about the course?*
- *What kind of goals did you have concerning the four skills?*
- *How did you reach the goals?*
- *How did you reach the common goals?*



C) Go through your Reader Profile. Would you answer any of the questions differently now, after taking this course? Share your thoughts with a partner.



## *Giving feedback on the course*

It is essential for both learners and teachers to receive feedback in order to develop their work. Think about these questions either in small groups or individually and then write down your answers for the teacher.

- How useful do you think the tasks/activities on the lessons were?
- Do you feel that the writing tasks you did were useful (e.g. poem, review, first page)?
  
- What would you have left out?
- Is there anything you would like to add to the course?
- Do you think the course gave you versatile opportunities to study English?  
Why/why not?
  
- How helpful do you think the instruction on the course was?
- Is there anything the teacher could have done more to help you reach your goals?

# EXTRA GRAMMAR



## Aikamuotojen yhteensopivuus

Englannin kielen aikamuodot eivät oikeastaan sovi yksi yhteen suomen kielen aikamuotojen kanssa. Sen sijaan, että englannin kielen aikamuotoja ajattelisi suomen kielen aikamuotojen kautta, kannattaa ajatella niiden jakautuvan kahteen ryhmään: nykyhetken ja menneen ajan muotoihin. Yhteen ryhmään kuuluvia aikamuotoja voi luontevasti käyttää toisten samaan ryhmään kuuluvien aikamuotojen kanssa samassa virkkeessä.

Tämä jaottelu on erityisen tärkeä kirjoitettaessa pidempiä tekstejä ja käytettäessä epäsuoraa kerrontaa, joten sen opettelusta on sinulle paljon hyötyä tällä kurssilla ja yleensäkin, kun kirjoitat englanniksi.

### Nykyhetken muodot

- **preesens**                    I love you.
- **futuuri**                        I will love you.
- **perfekti**                        I have loved you(and still do).

*I have done this before and I will do it again.*

Huomaa, että perfektissä have -apuverbi on preesensissä, ja ainoastaan pääverbi on menneessä aikamuodossa. Tämä voi auttaa hahmottamaan englannin kielen perfektiiä nykyhetken aikamuotona.

### Menneen ajan muodot

- **imperfekti**                    I loved you.
- **konditionaali**                I would love you.
- **pluskvamperfekti**        I had loved you(but not anymore).

*I missed the bus and would have missed another if I hadn't ran to the bus stop.*

Huomaa, että pluskvamperfekti eroaa perfektistä siinä, että have-apuverbi sekä pääverbi ovat menneessä aikamuodossa. Pluskvamperfekti on siis menneen ajan muoto, toisin kuin perfekti.

Eryyistapauksia:

**Since** = siitä lähtien kun

Lause, joka alkaa **since**-sanalla, voi olla imperfektissä, vaikka päälause olisi perfektissä

*Since you left me, I haven't been sleeping well.*

**As if** = ikään kuin

Sivulause, joka alkaa **as if**... voi olla imperfektissä, vaikka päälause olisi preesensissä.

*She looks at me as if she hated me.*

**It's time** = on aika

Virke, joka alkaa sanoilla **it's time**... on imperfektissä, vaikka puhutaankin nykyhetkestä tai tulevasta ajasta.

*It's (about) time we left this party.*

## *Artikkelit yleisnimien kanssa*

### Epämääräinen artikkeli

-> kuulijalle ennalta tuntematon tai määrittelemätön asia

ESIMERKKILAUSE

suomeksi esim. yksi, eräs, joku

Erilaisia käyttötilanteita

- ammatti, kansallisuus, puoluekanta tai uskonto

*He is a doctor. He is an Irishman and a Protestant.*

- ajan, määrän ja hinnan ilmaisut

*He drove 60 miles an hour. He goes to the city twice a day.*

a / an

an kun seuraava sana alkaa vokaaliäänteellä

**an** elephant, **an** hour

**a** university

### Määräinen artikkeli THE

-> ennalta, tilanteesta tai yleisesti tunnettu asia

Yleisesti tunnetut käsitteet

*the world, the sun, the universe*

Tietyt tavalliset sanat:

*opposite, previous, former, latter, only, usual, same, right, wrong, following*

huom!

next - the next (ensi - seuraava)

last - the last (viime - viimeinen)

Tarkasti määritellyt asiat

- of-genetiivi  
*the capital of Finland*
- superlatiivi  
*the best thing ever*
- järjestysluku  
*the third time*

- sivulause  
*Did you see the man who did it?*

Mitä... sitä -komparatiivi  
*The more the merrier!*

Julkiset instituutiot  
*The press, the law, the theatre, the public, the Army*  
poikkeus: *society*

## Ei artikkelia

Epämääräiset asiat

- monikko  
*Cars can be very expensive nowadays.*
- abstraktit sanat  
*courage, happiness, luck*
- ainesanat, kuten materiaalit ja ruokasanat  
*gold, water, cotton*
- edessä omistusmuoto tai pronomini  
*my car, every woman, that feeling*

-> määräisenä kuitenkin *the*-artikkeli!

Muita tapauksia esim.

- tietyt paikat preposition jälkeen  
*in jail, from college, at school, to work*
- ateriat  
*breakfast, lunch, dinner*
- kulutavat  
*by land/sea, by car/train/foot*
- sanonnat  
*They danced cheek to cheek and walked arm in arm.*

## *Artikkelit erisnimien kanssa*

### Ei artikkeleita

- henkilöiden nimet  
*Mr Holmes, Mary Poppins*
- useimmat maantieteelliset erisnimet, kuten valtiot, kaupungit, järvet (katso lista!)
- jos erisnimi on muodostettu erisnimestä ja yleisnimestä  
*Victoria Station, Heathrow Airport*

### Määräinen artikkeli THE

- monikolliset erisnimet  
*The Simpsons, the United States*
- meret, joet (EI järvet!)  
*the Pacific Ocean, the Nile*
- maapallon osat  
*the Equator*
- maantieteelliset nimet, joissa on joku seuraavista sanoista: empire, kingdom, region, republic, state, union  
*the United Kingdom*
- vapaa-ajan viettoon liittyvät paikat  
*the National Gallery, the Globe*

Näihin sääntöihin on myös paljon poikkeuksia, jotka löytyvät seuraavasta listasta.



**the** Golden Gate Bridge (San Francisco)



Tower Bridge (Lontoo)

**Ei artikkelia → perussääntö****Yksikössä**

- Nimet
- Maat, valtiot ja maanosat: Canada, Europe

poikkeus: The Congo, the Ukraine, the Sudan, the Antarctic

**Luonnossa**

- Vuoret: Mount Rushmore, Mount Everest
- Saaret: Greenland, Sicily
- Järvet ja putoukset: Lake Ontario, Niagara Falls
- Ilmansuunnat ja sijainti: eastern Finland, central Europe

Huom : yleisnimien kanssa: the Middle East, the south of France

**Yhteiskunnassa**

- Osavaltiot, kylät, kaupungit: California, Paris  
poikkeus: the Hague
- Puistot ja kaupunginosat: Hyde Park, Chelsea  
poikkeus: the City, the East/West End (Lontoo), the Bronx, the East/West/Lower/Upper Side (New York)
- Kadut, torit ja aukiot: Sesame street, Trafalgar Square  
poikkeus: the Mall, the Strand (Lontoo)
- Asemat ja lentokentät: Heathrow Airport
- Kaupat ja oppilaitokset: Harrods, Oxford University
- Linnat ja kartanot: Buckingham Palace, Windsor Castle
- Kirkot, sillat Englannissa: St. Paul's, Tower Bridge
- Pelkät arvonimet ilman nimeä: the Queen
- Lyhenteet, jotka luetaan kirjain kerrallaan: the NBA, the CIA, the EU

**The-artikkeli****Monikossa**

- Nimet: The Simpsons
- Maat: the United States
- Vuoristot: the Rocky Mountains
- Saaristot ja saariryhmät: the Canary Islands, the Philippines

**Luonnossa**

- Aavikot ja metsät: the Sahara (Desert), the Amazon (Forest)
- Maapallon osat: the South Pole, the Equator, the Arctic Circle
- Joet ja lahdet: the Mississippi (River), the Danube, the Gulf of Finland
- Meret ja valtameret: the Mediterranean (Sea)
- Kanavat ja kanaalit: the Suez Canal, the English Channel

**Yhteiskunnassa**

- Nimet, joissa: empire, district, isle, kingdom, region, republic, state, union  
the United Kingdom, the Republic of India
- Ravintolat, pubit, majatalot ja useimmat hotellit: The Ritz, the Sheraton
- Teatterit, konserttitalit, galleriat ja museot: The Globe, the National Gallery
- Radat, tiet, ja tunnelit, sillat Amerikassa: the M1 (Motorway), the Golden Gate Bridge
- Kulkuvälineet ja engl.kieliset sanomalehdet: the Titanic, the Washington Post

# KEY

## GRAMMAR KEY: ARTICLES

2. Lisää **a, an, the** tai **jätä tyhjäksi**.

John Keats can be said to be the most famous English Romantic poet. His poems were not generally well received by \_\_\_\_\_ critics during his life, but by the end of the 19th century he had become one of the most beloved English poets of all \_\_\_\_\_ time.

At \_\_\_\_\_ school Keats developed an interest in \_\_\_\_\_ history and classics, which would stay with him throughout his life and influence his writing. \_\_\_\_\_ nature is also an important theme in Keats's work, for example in the well-known poem *To Autumn*.

3. Käännä suomesta englanniksi.

1. I went to work by car.
2. The capital of the United States of America is Washington
3. The Earth orbits around the sun.
4. Sherlock Holmes is one of the most well-known characters in literature.
5. He was in jail for ten years.

4. Tuleeko näiden paikkojen eteen **the**?

1. \_\_\_\_\_ Victoria station
2. the Royal Albert Hall
3. the Lake District
4. the Antarctic
5. \_\_\_\_\_ Lake Ontario
6. \_\_\_\_\_ Bond Street
7. the Republic of Ireland
8. the Baltic Sea
9. \_\_\_\_\_ Manhattan
10. the south of France

5. Käännä seuraavat lauseet englanniksi, ja ole tarkkana artikkelien käytössä erisnimien kanssa.

1. Niagara Falls is a popular tourist attraction year after year.
2. The most famous landmark of San Francisco is the Golden Gate Bridge.
3. The Queen lives in Buckingham Palace.
4. Hyde Park, the Globe, and St Paul's are all sights in London.
5. The Pacific Ocean is the largest area of water on Earth.

## **GRAMMAR KEY: VERB TENSES**

has been arrested

started

would be investigated

will continue to investigate

had inhaled

works

will remain

<http://www.bbc.com/news/uk-england-stoke-staffordshire-29844774>

## **VOCABULARY KEY**

### **CHAPTER 2**

- |                   |                                     |
|-------------------|-------------------------------------|
| 1. ingenuity      | b. nerokkuus                        |
| 2. scepticism     | f. epäileväisyys                    |
| 3. deportment     | a. liikkumistyyli, käyttäytymistapa |
| 4. exposition     | g. selonteko, selostus              |
| 5. plight         | c. hätätilanne, ahdinko             |
| 6. haggard        | d. riutunut, voipunut               |
| 7. articulation   | j. ääntäminen, artikulaatio         |
| 8. wool-gathering | i. unelmointi, haaveilu             |
| 9. incredulous    | e. epäuskoinen, epäilevä            |
| 10. irreverent    | h. epäkunnioittava, halveksiva      |

**CHAPTER 4**

Across

4. *restless*
5. *cushion*
6. *exquisite*
8. *improve*

Down

1. *increase*
2. *agriculture*
3. *frail*
7. *hesitate*

**CHAPTER 7**

1. hitherto
2. anguish
3. malign
4. vaguely
5. subterranean
6. dexterous

7. prenaturally
8. wade
9. imperceptible
10. rigorous
11. procure
12. dwelling

**CHAPTER 8**

- |                   |                                   |
|-------------------|-----------------------------------|
| 1. vestige        | d. jäännne, jälki, häivä          |
| 2. estuary        | a. joen suu                       |
| 3. miscellaneous  | e. sekalainen                     |
| 4. colossal       | b. valtava, jättiläismäinen       |
| 5. linger         | c. viipyä, viivytellä, hidastella |
| 6. abundant       | h. runsas, yltäkülläinen          |
| 7. descendant     | f. jälkeläinen                    |
| 8. disinclination | j. haluttomuus, vastahakoisuus    |
| 9. decay          | k. mädäntyä, lahota, pilaantua    |
| 10. derelict      | g. ränsistynyt, autio             |
| 11. volatile      | l. räjähdysherkkä, tulenarka      |
| 12. cartridge     | i. patruuna, panos                |

**CHAPTER 9**

1. calamity
2. crouch
3. insidious
4. atrocious
5. fermentation
6. adjacent

**CHAPTER 12**

- |                 |                               |
|-----------------|-------------------------------|
| 1. ebb and flow | c. aaltoilu                   |
| 2. decadent     | f. rappeutunut, turmeltunut   |
| 3. stagnant     | a. seisahtunut, pysähtynyt    |
| 4. hatch        | e. punoa, kehitellä           |
| 5. grate        | b. ritilä, ristikko           |
| 6. scrape       | g. raaputtaa, raapia          |
| 7. motionless   | j. liikkumaton                |
| 8. inquiry      | d. tiedustelu, kysely         |
| 9. elude        | k. välttää, väistellä         |
| 10. bawl        | l. huutaa, karjua             |
| 11. knapsack    | h. reppu                      |
| 12. comprehend  | i. ymmärtää, käsittää, tajuta |

Pictures for the storyline task

