MODERN GHOST STORIES

TEACHER'S GUIDE

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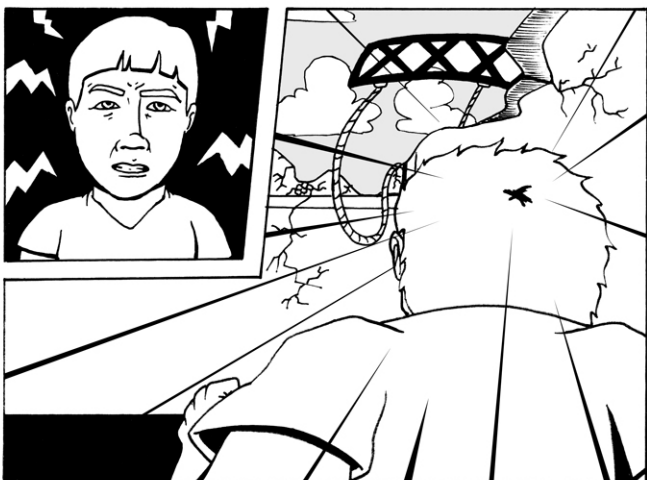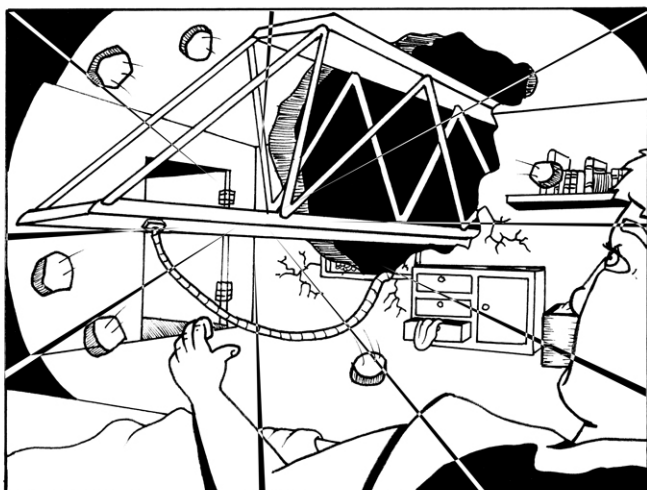
A. PURPOSE

Modern Ghost Stories offers pupils an exciting and moderately scary series of ten radio programmes in English. Through the series, the pupils can practise their listening comprehension. The worksheets for the programmes present a fun and interesting way of working with pupils' understanding of the program.

B. ABOUT THE PROGRAMME

Ghost stories have always held a fascination for children and every English textbook seems to come with its own set of ghost stories. Our thought is to introduce a newer, more up-to-date series of ghost stories to which the pupils can connect, giving them an opportunity to let their imagination take flight.

Modern Ghost Stories is a series of radio programmes with ghost stories set in a modern context. There are ten different episodes in the series, ranging from the boy who fights for real in a computer game to a ghost haunting dogs in a kennel. The series comes in two levels, with Modern Ghost Stories Jr. for lower grades (years 5-7) and Modern Ghost Stories for higher grades (years 8-9). The stories are the same for both levels, but in Modern Ghost Stories Jr. the language is easier and the episodes are divided into two parts, offering a chance to talk about the story and ask questions about it before listening to the second half.

The audio story is supported by a series of illustrations displayed alongside the programme. The illustrations show the story in pictures as a means of supporting and aiding listening comprehension.

Every programme is accompanied by a script and a worksheet. Pupils can listen to the programme while using the script as an extra support for comprehension. In the script, you will also find a list of the more difficult words and expressions found in the programme. Using the worksheet, pupils can answer questions about the content in the programme.

Each worksheet includes questions about the story, topics to discuss concerning the story, a grammar section, a creative exercise and some images from the story to use as help in retelling the story.

In this teacher's guide, you will also find suggestions on how to continue to work with the programmes.

C. SUGGESTIONS ON WORK PROCEDURE

BEFORE LISTENING TO THE PROGRAMME:
Look at the title of the story. Can you guess what the story

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10 EPISODES X 11 MINUTES

will be about just from looking at the title? What do you think it will be about? Who will be in it? Where does it take place? When does it take place? What do you think will happen? On the worksheet you will find some more exercises to do before listening to the programme.

WHILE LISTENING TO THE PROGRAMME:
Listen to the programme. Pupils in lower levels of understanding may need to listen to the programme several times in order to fully understand it, while more advanced pupils should listen to the programme fewer times.
Listen to it again, using the worksheet to answer the questions about details and gist of the programme.

AFTER LISTENING TO THE PROGRAMME:
Talk about what you have heard. Have you learnt anything new? What about words, did you learn any new ones? Are there some words or expressions associated with certain topics that you learned in the programme?

DISCUSSION
• Discuss the topics suggested on the worksheet. You can vary the methods of discussion. One way of working with the discussion is to talk openly about the topics in class. This way, everyone who wants to say something about the topic can and those who don't want to speak don't have to.
• Another way of working with discussion is to let the pupils work in pairs and collect arguments for and against concerning the topic. Give them ten minutes for this. Remind the pupils to use English when they discuss the topics. Switch pairs and let the pupils work with a different person to compare arguments and see if they can come up with more. Discuss the topics in class. This exercise will allow the pupils to formulate arguments for their opinions and help them to use strategies for linguistic security.
• Yet another way of working with the topics for discussion is to assign the pupils to write an argumentative essay/article about the topic.

The main thesis should be supported by three arguments, which in their turn should be supported by three arguments.

Example: I want to argue that playing war games make teenagers more violent. I find three arguments for this thesis, preferably arguments supported in research, news articles etc. One of my arguments is that teenagers who are exposed to violence in computer games more often act out aggressively, their impulse control is diminished. This argument I now support with three new ones, as I do with my other two main arguments.
A good way of starting the essay/article is by presenting arguments for the other side, which you then undermine.

This exercise will give the pupils a way of practising doing research and finding facts to support their arguments. The more arguments they find, the heavier will their side of the discussion weigh.

WORK WITH PICTURES
• Cut out the pictures. Use them as a support for retelling the story in your own words. Work in pairs for this!
• Cut out the pieces of texts for the pictures. Make your own illustrations to the texts!
• Make a storyboard – a story with pictures as in a movie. What scenes would you need if you were to make a movie about this story?

THINGS TO DO LATER ON/EXTRAS:
• Try creating your own scary music. Can you find different themes? How would the music for a ghost sound? For a werewolf? For a creepy alley?
• Create a crossword using words from the story. Let a friend try solving your crossword.
• Work in pairs and enact the story. Perform it in front of the class. For variation: vary the theme on the performed scene. Perhaps one pair can do a variation of the scene so that it is comic instead of scary. Another pair can make a tragic scene, yet another one do it opera-style, western-style, fantasy-style, science-fiction-style etc.
• Write a summary of the story.
• Write a story about what led up to the events in the programme. What had happened before? What happened after the story took place?
• Choose a part of the story and write a dialogue that could have taken place between the characters.
• Translate the text or translate a part of the text.
• Write your own ghost story. Email it to Engelska@ur.se
• Break down the text – which words help creating a ghostly and scary context? What happens if you switch those words to others? Does the story change?
• Imagine you are the main character. Write a diary or a letter to a friend about what has happened to you.
• Write a news article about the events in the ghost story. Carry out interviews with the people involved in it.
• Use a video camera and make a feature for a news broadcast about the events in the story. Pretend you are a reporter/TV team who is investigating the mysterious events in the ghost story.

D. LINKS AND EXTRA MATERIAL

In UR Access, you will find three other UR series about ghosts;
GHOST STORIES
OVER TO YOU AND
THE GHOST HUNTER

In the UR programme *Anaconda in English – Scary Stuff*, Nassim Al Fakir goes ghost hunting in Scotland.

In *Duellen - spöken*, Ada Wester competes against Agnes Hellström on the topic of ghosts.

Flickan och spöket is a short movie about a mysterious man in a museum.

A webpage about ghosts in Sweden:
http://www.spokwebben.se/

A webpage about paranormal activities:
http://www.paranormal.nu/

A webpage about inexplicable things:
http://www.detoforklarliga.se/detoforklarliga/parse.php?p=index.html&menulang=1

E. LGR 11 AND MODERN GHOST STORIES

Parts of Lgr 11 touched by Modern Ghost Stories marked in bold;

IN LGR 11 IT IS SAID THAT:
In years 7–9 - Content of communication

• **Current and subject areas familiar to the pupils.**
• **Interests, daily situations, activities, sequences of events, relations and ethical questions.**
• **Views, experiences, feelings and future plans.**
• **Living conditions, traditions, social relations and cultural phenomena in various contexts and areas where English is used.**

LISTENING AND READING – RECEPTION

• **Spoken English and texts from various media.**
• Spoken English with some regional and social variants.
• **Oral and written instructions and descriptions.**
• Different types of conversations, dialogues, interviews and oral communications.
• **Literature and other fiction in spoken, dramatised and filmed forms.**
• Songs and poems.
• **Oral and written information, as well as discussions and argumentation for different purposes, such as news, reports and newspaper articles.**

• Strategies to understand details and context in spoken language and texts, such as adapting listening and reading to the type of communication, contents and purpose.

• Different ways of searching for, choosing and assessing texts and spoken language in English from the Internet and other media.

• Language phenomena such as pronunciation, intonation, grammatical structures, sentence structure, words with different registers, as well as fixed language expressions pupils will encounter in the language.

• How texts and spoken language can be varied for different purposes and contexts.

• How connecting words and other expressions are used to create structure and linguistically coherent entities.

SPEAKING, WRITING AND DISCUSSING – PRODUCTION AND INTERACTION

• Different ways of working on personal communications to vary, clarify, specify and adapt them for different purposes.

• **Oral and written narratives, descriptions and instructions.**

• **Conversations, discussions and argumentation.**

• Language strategies to understand and be understood when language skills are lacking, such as reformulations, questions and explanations.

• Language strategies to contribute to and actively participate in conversations by taking the initiative in interaction, giving confirmation, putting follow-up questions, taking the initiative to raise new issues and also concluding conversations.

• Language phenomena to clarify, vary and enrich communication such as pronunciation, intonation and fixed language expressions, grammatical structures and sentence structures.