



# TEACHERS GUIDE TO POPREEEL

BY TERESA ROMANO



RADIO OCH TV  
ENGELSKA ÅR 8, 9  
OCH GYMNASIET

# TEACHER'S GUIDE TO RADIO POPREEL AND POPREEL

## A. INTRODUCTION

Popreel is a series of eight radio programmes and six TV programmes for students of English in seventh to ninth grade and upper secondary school. Each programme contains several short interviews with musicians, artists, dancers, gamers, fashion designers, writers and other professionals within different fields of popular culture. This is a field of interest that most teenagers are well acquainted with, which will motivate them to be active and alert while working with the exercises.

The material is designed to give students an opportunity to develop their language skills and at the same time learn about cultural expressions in different English speaking countries.

In this guide there are suggestions for how teachers can work with the series. Most assignments can be done together with the students in class or as homework, depending on your curriculum.

The worksheets that come with each programme have specific tasks that are connected to the content or the theme of that episode. In the section *About the programmes* you will find a short description of the different episodes.

There is also a digital listening comprehension quiz to do after listening to Radio Popreel on ur.se. Students can do these either in class or at home as preparation for classroom work.

In the section *Additional work* in this guide there are more exercises that can be given as extra work. These can be used for all programmes, which makes it possible to pick and choose whatever best suits your planning. There are also suggestions for how to vary the tasks to adapt to the level of your students.

In the section *Before the programme* there are a number of suggestions for how you can prepare the class. The tasks can be used for all the programmes.

## B. EPISODES

### I. POPREEL - 6 TV EPISODES x 15 MINUTES

#### I: Princess Pea, Mark Waid and Dada Masilo

**Princess Pea** is a painter from Delhi who explores ideas of identity, self-worth, and the conflict between traditional and contemporary roles of women in Indian society. We meet her at the Art Fair India 2014 and in her studio in New Delhi.

**Mark Waid** is an American comic book writer, known for his work on titles for DC Comics such as The Flash, Kingdom Come and Superman: Birthright and for his work on Captain America for Marvel Comics. Mark says it's a huge responsibility to write stories about his childhood heroes. He talks about the need for superheroes and Clark Kent vs. Superman.

**Dada Masilo** is a South African dancer and choreographer, known for her unique and innovative interpretations of classical ballets, such as Swan Lake. She was born and raised in Soweto, Johannesburg. Her pieces often address taboos such as homosexuality and racial issues.

#### 2: Slacklining and Art Fair India

**Neha Kirpal** is the founder of Art Fair India. She decided to start the fair because she became interested in the relationship between art and social life during her time as a student at the University of the Arts in London. At the time, there were no large-scale art fairs in India, but with Kirpal's vision and determination, this was set to change.

**Slacklining** means walking and doing tricks on a piece of one inch line pulled tight between two points. It is also used as a form of meditation, physical and mental training.

#### 3: Fashion School, Taj Mahal and spoken word

We meet Nirav Modi an Indian diamond cutter. The **Taj Mahal**, in the city of Agra, is one of his biggest inspirations. In memory of his third wife Mumtaz Mahal, who died when giving birth to their 14th child, the Mughal emperor Shah Jahan built the Taj Mahal! The Taj Mahal is widely recognized as one of the most important buildings in India and is admired for its beauty all over the world.

**Parsons**, the School of Fashion, ranks among the most prestigious fashion schools in the world. We meet the students and hear what they think about fashion and how they create their pieces.

**Spoken word** artist Suli Breaks from London speaks for and to his generation about education and other important things in life.

#### 4: Pin Up-poetry, Graphic Novels and CosPlay

**Abhijeet Kini** is a creative professional specializing in illustration, graphic designs, animation and copywriting in Mumbai, India. His character Angry Maushi is "the angry aunt", saving the city of Mumbai by blasting away the evil minister and others with her guns.

At **ComicCon** in India you can dress up like your comic hero and become someone else for a while. Costume Drama or Cosplay is very popular and every winter there is a costume challenge for the comic fans in India.

**David Lloyd**, from Brighton, England is a British comic book artist best known as the illustrator of the story V for Vendetta, written by Alan Moore.

**Andrea Grant** from Canada lives in New York and calls herself the Pin-up Poet. She is also the author of the graphic novel Minx where the story is set around her Native American roots and mythology.

## 5: Hollywood and Bollywood

We visit **Universal studios** and learn about the film industry and its history. We get to see part of the original sets of War of the Worlds, Pirates of the Caribbean and Spider-Man.

We also learn about another of the world's biggest film industries: Bollywood in Mumbai, India. **Bollywood** is the largest film producer in India and one of the largest centres of film production in the world, with 900 films being produced each year. What is the difference between Hollywood and Bollywood?

**Whistling Woods International** Film School, located in Film City Mumbai, is the best filmmaking school and college in India. The school is also among the top ten film schools in the world according to the Hollywood Reporter. Young actors from around the world come to Whistling Woods International to study for an acting career in Bollywood.

**6: A zombie story, Games of Thrones tourism and Vance Joy Devaki Singh and Luke Kenny:** India's first zombie origins feature film "Rise of the Zombie" features Luke Kenny and Benjamin Gilani and is written and directed by Devaki Singh.

**Tarun Kumar Sahu** is the young talent behind images in the graphic novel *Zombies Rising* and was discovered on Facebook.

For **Games of Thrones** fans around the globe, the series is the ultimate in fantasy escapism: an epic, rollercoaster ride that thrills with dark themes and incredible plot lines. Popreel visits Winterfell and a few other sets from the popular TV-series version of *Game of Thrones*.

**Vance Joy** or **James Keogh** is a well-known Australian singer-songwriter. His song *Riptide* was released in 2013 and became popular all over the world.

## 2. RADIO POPREEL - 8 EPISODES x 20 MIN'S

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### 1: Los Angeles, California

This programme is about the US film industry and its studios as well as Santa Monica Beach, also known as Muscle Beach. Possible themes to work with are *Beauty standards, Life in California, Hollywood*.

### 2: Bollywood, India

This programme is about the film industry in India and Bollywood. Possible themes to work with are *The Indian film industry, A typical Bollywood movie, Write your own Bollywood manuscript and act it out!*

### 3: Princess Pea, Mark Waid and Dada Masilo

Same content as Popreel episode 1

### 4: Slacklining and Art Fair India

Same content as Popreel episode 2

### 5: Fashion School, Taj Mahal and spoken word

Same content as Popreel episode 3

### 6: Pin Up-poetry, Graphic Novels and CosPlay

Same content as Popreel episode 4

### 7: Hollywood and Bollywood

Same content as Popreel episode 5

### 8: A zombie story, Games of Thrones tourism and Vance Joy

Same content as Popreel episode 6

## C. WORKSHEETS

We hope that the series will inspire the students to interact in discussions about the content and also to produce their own presentations based on the topics that are brought up in the programmes.

Every programme is accompanied by a worksheet. With the worksheet as support, students can practise listening skills while listening to or watching the programme. As follow up activities there are tasks to make students produce their own oral and written material and to find out more about the topics that arise. The exercises are designed to encourage them to also find examples of cultural expressions in their own surroundings and to compare them with those in the interviews.

## D. SUGGESTIONS ON WORK PROCEDURE

On [www.ur.se](http://www.ur.se) the episodes will be available in full length, but you can create your own video clips easily and use the parts that you prefer for your teaching. You can also ask students to watch the programmes at home and do exercises as home assignments and then bring their notes back for a follow-up activity in class. Alternatively, the programmes can be shown in class and assignments can be given as a follow-up activity to do at home.

The radio programmes can be used as follow-up on the TV shows. As the radio programmes are a bit longer and more detailed they offer the possibility to go deeper into the topics and to find out more. By choosing either the TV series or the radio interviews or by using both, teachers can vary the level and adapt the work procedure according to the level of language proficiency of their students.

### I. WORKING WITH THE RADIO PROGRAMMES

The radio series consists of eight programmes that are 20 minutes long. There are several interviews in each one of them with music in between so that the teacher can choose to listen to only part of it.

The accompanying worksheets contain a listening comprehension task that covers the whole programme. Programme 1: L. A. California and programme 2: Bollywood, India are not related to the TV series, whereas programmes 3-8 bring up the same topics as the TV programmes but more in-depth.

A key to the listening comprehension can be found at the end of each work sheet. There is a script to each programme with a vocabulary list. The vocabulary can be given as home assignment or it could be practised in class.

In the section *Additional work* in this guide there are more exercises that can be given as extra work. These can be used for all episodes, which makes it possible to pick and choose whatever best suits your planning. There are also suggestions for how to vary the tasks to adapt to the level of your students.

In the section *Before the programme* there are a number of suggestions for how you can prepare the class. The tasks can be used for all the programmes.

### 2. WORKING WITH THE TV PROGRAMMES

The TV series consists of six programmes that are 15 minutes long. The programmes can be used as preparation for the radio programmes 3-8 as they deal with the same topics but in a shorter version. The students will also have visual support for their understanding. You can choose whether to show the programme with English subtitles, Swedish subtitles, or no subtitles at all, to vary the level on their listening comprehension.

## E. ADDITIONAL EXERCISES

### 1. Vocabulary

Ask the students to write down useful words and expressions from the programmes. When they collect new words they can both focus on what they hear and what they see in the programme. Write the words on the whiteboard and translate them together.

### 2. Synonyms and antonyms

Choose five words from the script. What synonyms are there? Antonyms? What other expressions could be used instead?

### 3. Expand your vocabulary

Choose 10-15 of the words from the script and give them as homework. To vary, give students the assignment to choose words and create a word test for their friends!

### 4. Write sentences with new words

Ask the students to use some of the words that they have learned. Let them write their own sentences and present them on the whiteboard. Discuss the sentences and correct them together.

### 5. Prepare a debate

Ask your students to prepare a debate on one of the themes that are brought up in the programmes. Give them the phrases in Handout 1 before they start.

### 6. Translation exercise

Print out the script to the programme that you have been listening to and choose a part of it. Let the students translate it to Swedish. To make it harder the teacher can translate a part of the script to Swedish and hand it out before you listen to the programme. When you have listened to the programme ask your students to translate it back to English. You may also give this exercise as a home assignment as that will give them the opportunity to listen more than once.

## 7. Summary writing

Ask the students to summarise, in no more than five sentences, what the programme was about. Let them read their summaries to each other in groups of four. Let them compare their summaries and agree on what are the most important parts. Then ask them to rewrite the summaries and cut out everything that is not important.

## F. BEFORE THE PROGRAMME

1. Find a picture that is related to the episode and ask the students what they see:
  - What is there in the picture?
  - Why did I choose this picture?
  - What do you think that we will be listening to?
  - Have you seen anything like this before?
2. Write a few new words, one at a time, on the whiteboard:
  - What does it mean?
  - Have you ever heard this word before?
  - In what situations could this word be used?
  - How could you use this word?
  - Let's make a sentence with this word.
3. Read a passage from the script:
  - Where are we?
  - Who is it about?
  - What is it about?
  - Do you know anything about the topic?
4. Choose one of the topics that are brought up in the programme and ask the students:
  - What do you know about...?
  - What is your experience of...?
  - Would you like to...?
  - Is it common in Sweden to...?
  - Do you know anyone who...?
  - Do you think it is difficult to...?
5. Give short summaries of the interviews
  - We will be listening to an interview about...
  - The interview takes place in...
  - The interviewee is...
6. Hand out the description of the episode and let the students read the texts to get an idea of what they will hear and see. Explain difficult words, show them on a map where the episode is recorded and fill them in on any important information needed to understand the content.

## Handout: Useful phrases to express opinions

I agree with...because...  
I disagree with...because...  
I think it is important to remember that...  
I find it unlikely that...  
I suppose it could be true that...  
I wonder whether it is really true that...  
I doubt that...  
According to... and I agree because...  
According to... and I disagree because...  
... claims...but I think...  
... discusses the fact that...and I would like to add...  
...presents his/her opinions on...  
As far as I know...  
I have never heard of...  
I wonder if...  
I totally agree that...  
I am not convinced...  
My own experience is that...  
I have often heard that...  
I hear what you say but...  
Maybe you are right but...  
It could be true but I wonder if...  
I am convinced that...  
It could be true but...  
It is possible that you are right but...  
If you see it this way...  
Try to see it this way instead...  
I am quite sure that...  
I am positive...  
It sounds reasonable to me that...

## POPREEL, RADIO POPREEL AND LGR II

Parts of Lgr 11 that are emphasised in *Popreel* are marked in italic;

### 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, 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.

## POPREEL, RADIO POPREEL AND GY II- EN 5

Parts of Gy11 that are emphasized in Pop Reel are marked in italic;

### English 5

The course English 5 covers points 1–5 under the heading Aim of the subject.

Teaching in the course should cover the following core content:

#### Content of communication

*Subject areas related to students' education, and working life; current issues; events and processes; thoughts, opinions, ideas, experiences and feelings; relationships and ethical issues.*

Content and form in different kinds of fiction.

*Living conditions, attitudes, values and traditions, as well as social, political and cultural conditions in different contexts and parts of the world where English is used.*

#### Reception

*Spoken language, also with different social and dialect features, and texts that instruct, relate, summarise, explain, discuss, report and argue, also via film and other media.*

*Coherent spoken language and conversations of different kinds, such as interviews.*

Literature and other fiction.

Texts of different kinds and for different purposes, such as manuals, popular science texts and reports.

Strategies for listening and reading in different ways and for different purposes.

Different ways of searching for, selecting and evaluating texts and spoken language.

How words and phrases in oral and written communications create structure and context by clarifying introduction, causal connection, time aspects, and conclusions.

#### Production and interaction

*Oral and written production and interaction of various kinds, also in more formal settings, where students instruct, narrate, summarise, explain, comment, assess, give reasons for their opinions, discuss and argue.*

*Strategies for contributing to and actively participating in discussions related to societal and working life.*

*Processing of their own and others' oral and written communications in order to vary, clarify and specify, as well as to create structure and adapt these to their purpose and situation. This covers the use of words and phrases that clarify causal connections and time aspects.*