

Spider-Man
Superman

**Using Scholastic
ELT Readers**

Billy Elliot

Batman
Begins

Catwoman

Pink
Panther

Smallville

 SCHOLASTIC

Monster House

INTRODUCTION

WHY USE READERS?

Readers are widely accepted as a beneficial language learning resource for students. As an introduction to this guide, here are a few of the many ways in which readers are an invaluable asset to the language learning process.

Flexible resource: readers are a versatile tool for use in the classroom and a source of independent study

Cultural benefits: readers can introduce and expose learners to different elements of English-speaking cultures and expand general knowledge

Learner autonomy: students can choose what they would like to read, promoting independent learning

Schemata: learners will often choose a reader based on a subject of which they have pre-conceived knowledge; the activation of this knowledge will benefit their learning process

Skill development: readers promote extensive reading which in turn develops faster and more fluent readers

Language awareness: readers increase exposure to graded grammar, vocabulary and spelling in an engaging context

Further opportunities: ideas introduced in the text can be developed further through writing, speaking and listening activities in addition to reading

Reading promotion: if students read and understand it will encourage them to read more

WHY USE SCHOLASTIC ELT READERS?

Mary Glasgow and Scholastic have a 50-year history of producing youth-focused learning materials. Our experience has shown that foreign language students will acquire language more easily and naturally if they are interested in the content; the medium, the language, becomes unimportant.

The range of Scholastic ELT Readers includes motivating, contemporary titles adapted from popular films and television programmes, such as *Superman Returns*, *The Pink Panther*, *Buffy the Vampire Slayer* and *Malcolm in the Middle*. In addition to the appealing subject matter, they also constitute a sound academic resource by following a carefully graded syllabus. The Readers are based on a pedagogical framework but also deal with contemporary themes and issues that reflect the lives of teenagers today.

Initial market research revealed that the extent of a text was an important factor for teachers. Scholastic ELT Readers reflect the preference for books of a manageable length, ensuring learners

are not deterred or intimidated by extensive text. Feedback from teachers underlined how significant visuals were to adolescent learners, consequently colour photos are used throughout the text and a strong emphasis is put on attractive design.

Our Readers incorporate an important element of background information via the unique magazine-style Fact Files. Interviews with the characters, behind-the-scenes insight into the film/TV programme, theme development and cross-cultural references expand content and are adaptable for class or independent use.

The integrated Self-Study Activities allow the student to check his or her comprehension independently of the class and teacher at various intervals throughout the story. There are activities that the student can complete before, during and after reading each title. Answers are in the Teacher Resource Sheets included in this booklet. The Resource Sheets present further ideas for exploitation of each Reader and specific extension tasks that complement the Self-Study Activities.

The majority of Scholastic ELT Readers have audio available to accompany the text. The CD provides a full graded recording of the story read by professional actors at a speed appropriate for the level of the text. Reading the text whilst listening to the audio has been shown to increase eye-reading speed, and the audio can be used for both extensive and intensive listening purposes. The original programmes and films are widely available and present a wealth of possibilities extending the range of the Reader. Suggestions for exploitation of the audio and screen versions are detailed below.

HOW OUR READERS WORK

Scholastic ELT Readers are divided into four levels of grading, and are compatible with the Mary Glasgow magazine levels (see below).

The headwords which aid level definition are the words that a student would be expected to recognise at that level. Words that might require glossing are recorded at the back of the Reader with space for students to provide L1 definitions. These words can be used as the basis of vocabulary games and practice, and consist of vocabulary specific to the reader that students at that level would be unlikely to know. There are 15 at Starter Level, 20 at Levels 1 & 2, and 25 at Level 3.

Each Reader follows the same structure: firstly, the characters and their relationships are introduced with photos and descriptions, followed by the story. Supplementary pages consisting of Fact Files and integrated Self-Study Activities come after the story, providing opportunities to track students' progress and understanding. At the back of each book is the key words vocabulary list.

Level	Level	Common European Framework level	Magazine	Headwords	Story word count
Starter	Beginner	Pre-A1	CLICK	300 headwords	Up to 1,500 words
Level 1	Elementary	A1	CLICK/CROWN	600 headwords	Up to 4,000 words
Level 2	Pre-Intermediate	A2	CROWN/TEAM	1,000 headwords	Up to 7,000 words
Level 3	Intermediate	B1	TEAM	1,500 headwords	Up to 10,000 words

CHOOSING A READER

When choosing a Reader motivation is a key factor. Surveys conducted around the world have indicated that adolescent learners are motivated to read about popular culture.

Whether reading individually or in a group, it is important that learners are encouraged to develop a personal response, whether it be negative or positive, to enable them to engage with the text and make a clear decision on what book to read next.

Choosing for a class

When choosing for whole classes there are several ways to ensure that everyone feels their preferences are considered. Dividing the class up and allowing one group at a time to choose a Reader is a tried and tested approach. Given that most titles will be familiar to them, let the class vote, or split the class into groups allowing each group a turn to choose the class reader. Alternatively, conduct an activity that involves students matching the blurb from the back of the Readers to the titles. Once they have completed a task like this, they will be familiar with the possible stories to choose from.

Choosing for reading rings

If reading as a class is not possible or practical, another idea is to set up reading rings. Four or five students read the same text and the context of the group provides opportunities for feedback and clarification. Many of the activity suggestions below can easily be adapted for reading rings.

Choosing for individuals

It is important in terms of motivation that a student is allowed to choose his or her own text, and that they are interested in the subject matter. It is reassuring for students to know that they can select another text if they are not enjoying their initial choice.

IN CLASS ACTIVITIES

Choosing appropriate activities for students to complete during the reading process allows students to engage further with the story and the characters, aiding comprehension and connection with the text. Below are some activity suggestions grouped into before reading, whilst reading and after reading activities, but many of the ideas can be used and reused in other sections.

In order to maximise the advantages of reading as a class it is important that the reading is structured and organised. Students will benefit from being accountable for their reading, being given a section to read and then giving feedback via class discussion or exercises. This will consolidate knowledge of the text, and give students the opportunity for clarification.

There will be language items that students will be unsure of when they first approach the text. It is important that these are addressed but not to the detriment of fluid reading. Ideally graded readers should not be the focus of intensive language study, but rather for reading enjoyment. However, students will come across new vocabulary and aspects of language that can be consolidated with exercises such as those in the self-study section. These before and after reading activities include vocabulary discovery tasks and a variety of exercises designed to make students accountable for their reading and to enhance their comprehension.

BEFORE READING

A 'taster' of the Reader before they start reading can engage and motivate learners. As most Scholastic ELT Readers are based on films and television programmes that your students might know, it is likely that they will have some background knowledge of the story and characters. This is a positive starting point; students will

be motivated if they can teach the teacher and their classmates. A confidence-building introduction to a Reader is to allow your students to explore how much they know as a class already.

TIP! Brainstorming on the board before opening the book will produce vocabulary, character and place names, themes and ideas that they know may be included in the reader. Brainstorming *Buffy the Vampire Slayer* might produce the characters' names (Buffy, Giles etc.), the location(s) of the story (Sunnydale), and specific vocabulary that your students are unlikely to have come across in textbooks (for example, vampire, demon).

This could be an opportunity to introduce vocabulary from the 'New Words' list at the back of the book. You may want to use bilingual dictionaries to translate the words, or elicit meanings in L2, depending on the level of your students. If you feel the 'New Words' list is too extensive for learners to absorb at once, students can use the Self-Study Activities where all new words are pre-taught as and when they appear in the text.

Guess the story: show the cover and elicit vocabulary and ideas. In groups students write the plot outline. These can then be kept for after reading the story and students can compare which one was the closest to the plot.

Character introduction: introduce the characters using pages 4 and 5 of the Readers and ask students to guess the plot based on the people involved. Alternatively, ask students to predict or invent more information about the characters than is provided.

Images: copy the pictures that appear throughout the Reader, and ask students in groups to rearrange them according to the order they think the pictures will appear in the story.

Chapter titles: give students chapter headings and ask them to decide in which order they appear in the book.

WHILST READING

The objective for activities completed by students whilst reading a text is to develop comprehension to a point of retelling ability, and in turn increase enjoyment of the story and reading in English. Another aim is to help students understand what is not explicitly stated. The ability to infer themes, emotions and ideas that are not directly referred to is a valuable skill that Readers can help develop.

A 'what's happened so far?' quiz: ask students to create questions based on the text and then test each other in groups. Alternatively, as a precursor to reading the next section, you could prepare questions beforehand and the class could compete in teams.

Character analysis: explore a particular character, finding adjectives in the text used to describe them and present a summary to the class.

Dialogue: take different sections of dialogue out of the text and read them to the class, asking them to remember who said it, what they were referring to, where they were, to whom they said it and what was happening in the story at the time. As an example using *Catwoman*, match the following elements of dialogue to the person who said them, and the person it was said to:

'What's your flat number?' (*Police officer to Patience*)

'I went out there to rescue that cat.' (*Patience to police officer*)

'Women want to look beautiful!' (*George Hedare to the other company directors*)

'I don't like these designs at all.' (*George Hedare to Patience*)

Acting dialogue: after reading a chapter, ask students to focus on the dialogue of a particular character. In groups, they act out a scene using the dialogue in the Reader. This could be extended to role-play predicting what will happen in the rest of the chapter, and presenting those ideas to the class.

Summary: in pairs students write a summary of what's happened in the story so far, paraphrasing or noting down the key points.

Event ordering: photocopy a section of the text with as many sentences as there are students in the class. Students learn their sentence by heart, and then move around the class repeating their sentences to each other in order to line themselves up in the correct order of the text. When they are certain they are in order, they can recite their lines in sequence to check.

Word stand-up: each student is allocated a word that appears regularly in the text. As the teacher reads aloud or the audio track is played, each time their word is read out students have to stand up and sit down again.

Timelines: ask students to draw a timeline of the events that take place during the story/chapter.

Family trees: students draw a map of who is connected to whom, and collate any factual details about characters – name, age, job and so on.

Gap-fill: take a paragraph of the text they have already read and blank out every seventh word. Students remember what they have read in order to complete the text.

Matching: in groups, students prepare facts about different characters. The groups then test each other in a game-show style.

Adjectives: prepare groups of adjectives and ask students to allocate the words to different characters, comparing different groups' answers to see if they correspond.

Definitions: before reading a new chapter, prepare new words and definitions for students to match. Then, after reading the section they can go back and see if their interpretations were correct.

Chapter posters: groups summarise the main ideas and key events after reading each chapter and create a chapter poster for class reference.

FOCUS ON LANGUAGE

Vocabulary

It is important that students are given the chance to read without analysing every word. Part of the skill of reading in another language is the ability to infer meaning from context and not be hindered by unknown words. However, there will be important vocabulary that needs to be explored and explained.

Vocabulary games: keep a collection of new words that appear in the text which can then be used for fillers and warmers. Hangman is always popular with teenage classes, as is Pictionary (students 'draw' the word and their team has to guess what it is) and Actionary (students have to 'act out' a word). Create a box of cards with a word per card and the definition or word type recorded on the back.

Themed words: give pairs a theme from the text such as love, school, family and they find any words that are connected with that theme. They produce a mind-map with definitions if necessary which can then be displayed in the classroom as a reference tool.

Summary: write a summary of the text blanking out the key words from the text. Students work in pairs to complete the summary.

Grammar & Structure

Although the primary aim is to allow students to read the text for enjoyment and not to hesitate over language structures, Readers can be used for limited controlled language practice.

Sentence structure: at lower level texts students can practise connecting simple sentences, using words such as so, but, because, and so on.

Retelling: in pairs, students write a summary of the events in the story in the present tense, concentrating on sentence structure and grammar.

Examples: provide students with gap-fill sentences that feature language points they have recently learnt.

Contractions: Ask students to focus on contractions and replace them with the full word forms.

Reported speech: take specific lines of dialogue and students transfer them into reported speech.

Finishing sentences: give groups beginnings of sentences, either constructed yourself and based on the Reader or taken from the text, and ask students to finish them, focusing on grammar and sentence construction. Alternatively, ask them to match two

halves of sentences for comprehension and development.

Conditionals: for higher levels, ask them to discuss alternative possibilities for the story using conditionals. To prompt the activity, ask them to imagine they are a character and how they might think at various points in the story:

If I were Patience Philips, (I would)... (*Catwoman*)

If I were Frank, (I would)... (*Angela's Ashes*)

If I were Lois Lane, (I would)... (*Superman Returns*)

AFTER READING

It is important to give students the opportunity to feed back after reading the book, and share their ideas and reactions. Below are some activity suggestions which can be modified to fit different groupings in class.

Writing

Review: students write a review of the book, commenting on character, plot, themes, the ending and so on, and awarding the Reader a rating out of five stars.

Rewriting: students work in pairs to rewrite the ending or the denouement of the story. They read this aloud to the class, and the class votes on which ending they like the most.

Blurb: in pairs students rewrite the blurb on the back of the book, including the elements that they think are the most important to the story.

Synopsis: students write a synopsis of the story, focusing on main events and characters.

Diaries: students choose a character and write a diary entry from two different points during the book.

Biography: students choose a character and write a biography of that character, beginning at the end of the book. What did he or she go on to do with his or her life?

Agony aunt: learners choose a difficult point in the story for a particular character and write an agony aunt letter explaining their problems at that stage in the story asking for advice. Other students could respond to these letters with suggestions.

Captions: in pairs, students write captions for the images throughout the book.

Surveys: ask students to write and conduct surveys about the Reader and/or film or television programme it is based on. Students can present their findings to the rest of the class.

Speaking

Acting: in groups students act out a scene and recreate what happens in the book. If they prefer, they can change the ending.

Interviews: students can script and conduct an interview, one partner playing a character, the other the interviewer.

Presentation: in groups students research a theme or topic from the Fact Files, and teach their research to the rest of the class.

Discussion: take themes from the book and use them to start discussions and debates, either in groups or pairs. The Fact Files suggest themes such as 'I want to be perfect: plastic surgery' (*Catwoman*) or 'Should boys do ballet?' (*Billy Elliot*), both of which could form the basis of a 'for or against' debate.

Running dictation: a passage from the text is stuck to one wall of the classroom. Working in pairs, student A sits at the other end of the classroom acting as scribe. Student B has to run to the text, memorise a section, run back to student A and dictate the text.

GENERAL ACTIVITIES

Hot-seating characters: a student chooses a character to be, and sits in the centre of the room in the 'hot-seat'. Other students ask him or her questions to establish which character they have adopted, and the student in the centre has to answer in character. Questions can only be answered with 'yes' or 'no'.

Adopt a character mill drill: students choose to be a character, and they move around the classroom asking a question they have prepared and answering other questions in character. Once all the students have spoken to each other, they form groups to work out who everyone is and then feed back as a class.

Matching dialogue: find pairs of statements and replies, writing

them on separate slips of paper. Give students a slip of paper each and ask them to memorise what is on the paper. Take the slips of paper away. They must find their partner by going around the room and repeating their sentence, listening to others in order to find the other half of their dialogue.

FACT FILES

Discussion: each Fact File has questions that can be used as a springboard for class or group discussion, giving the students an opportunity to engage with the themes of the Reader on a personal level, and also a chance to practise the vocabulary and language they have learnt through the text. Alternatively these questions could form the basis of a writing activity.

Fact File creation: students can write their own Fact Files, creating posters or pages that could be collated to form a class Fact File book. Ask them to work in groups and choose a theme from the story that they would like to explore.

Projects: students can conduct further research on the subject of an existing Fact File. Developments could include organizations, historical events, themes, character history in terms of creation and development (Batman originating from a comic, for example) and places. Students can use the Internet, libraries and other resources. Present findings to class and make a poster to display in the classroom.

Origins of story: what was the sequence of events from initial idea to final media production? Some readers started with books, so students can find out if these were biographies, novels or comics. Students investigating readers that started as TV programmes can find out when they were aired, in what format etc. Film based-readers can trigger questions such as who played the main characters, where it was filmed and how much the reader or film has in common with the original story.

Creator research: Students can use the Internet and other sources to research the creator/director of the programme or film: Joss Whedon, creator of *Buffy*; DC Comics, the origin of Superman and Batman. What other productions have they created? What inspired the characters? Are there any other stories/programmes/films connected with these creators or stories e.g. *Angel*, the spin-off series of *Buffy the Vampire Slayer*.

AUDIO ACTIVITIES

One of the main benefits of readers is that students can listen to the audio whilst following the text on the page. This develops eye-reading speed and increases confidence in reading. The advantages include:

- Students hear how words should be pronounced whilst seeing them written on the page, making a connection between aural and visual interpretations of the word
- Students hear the intonation and stress patterns of the text being read aloud, aiding comprehension and grammar and giving them an example of English being read by a native speaker in a context that interests them
- Listening to a story being read aloud allows for interpretation of the story on another level; the mood of the characters and their relationships/attitudes to one another as demonstrated through vocal expression
- If students are given listening assignments to complete at home, they have control of the audio and can stop, start and repeat as much as required. The process is autonomous and student can organise and control the listening activity completely independently of the teacher

Although reading aloud is an important skill, it is one that can cause anxiety for a student learning a foreign language, especially if the text is completely new to them. As their focus will be on pronunciation and avoiding making mistakes, they will not absorb the language and comprehension will be minimal.

TIP! If students are required to read aloud at any point, they should be given time to prepare a passage beforehand and/or listen to the audio first.

It is important that the accompanying audio is primarily connected in the students' minds to reading for pleasure. They have chosen a particular reader because it interests them, and the aim is to motivate students to read for the same reasons they would in L1. As students listen the story becomes more natural and familiar to them until they become unaware that they are listening in a foreign language. This type of language acquisition is ideal as they become less aware of the language learning process. The audio can be used in place of the teacher reading aloud; a change of voice and an animated reading of the text is another motivational factor.

TIP! Although the audio that accompanies readers is mainly seen as a tool for extensive activities, it can also be used for intensive listening. Short sections of the text can be used to illustrate and identify pronunciation, intonation and stress patterns.

Story preview: before reading the story, play sequences of audio from the beginning, middle and end of the story. Discuss what type of story it is, the genre, the characters and what events might take place. This audio glimpse gives the students a preview of the characters and relationships with each other early in the story, as well as activating any prior knowledge of the text.

Chapter preview: to introduce a new chapter, play the beginning of the chapter and then pause, giving the students an opportunity to feed back. What happened in the previous section, what happened in the extract just played, what do they predict will happen next?

Audio Adjectives: make a list of adjectives describing characters that are used in the book and pre-teach them to the class. Play short sections of the tape to the class and ask students to match the words or sets of words to each character.

Key words: listen to a section, then students work in pairs and list key words they think they will hear in the next section. Listen and check.

Gap-fill: give students an extract from the tapescript with words blanked out which they complete whilst listening. Alternatively, give students the tapescript with some words substituted with incorrect details. Students listen and correct the mistakes.

Gist listening: give students sentences with phrases or events from the section about to be played. Ask them to listen and put the information in order.

Dictogloss: pre-teach any necessary vocabulary. Students listen twice to a short section of the text without pausing. Students make notes of key words or phrases, then work together in pairs to recreate a version of the text. The class can compare their different versions, and listen once again with the transcript.

Conversation completion: prepare the text blanking out elements of dialogue. Students discuss in pairs what they think was said, and then listen to the audio twice to help them hear the missing words.

Ordering: give students words that form sentences from the text, and ask students to put them in order. Listen to see if they are correct. Alternatively, give them sentences from a paragraph that are in the wrong order and ask them to put them in the right sequence. Listen and check.

Pronunciation practice

Stress & intonation: give the students some new sentences from the text. Ask them to read them aloud in pairs and decide whether the voice should go up or down at the end of sentences, and where the stress falls in the sentence. Listen and check.

Pauses: working in pairs, students think about where in a paragraph the reader should pause. Compare responses as a class, then listen and check.

Drilling: ask students to repeat short sentences after the tape, copying pronunciation, stress and intonation.

Weak forms: take a section of the text and blank out unstressed words. In pairs, students consider what these words might be, and then listen to the audio to fill in the spaces. Over the page is an example of this activity, using a short extract from chapter 2 of *Smallville: Arrival*. The unstressed words that could be removed are in italics:

Jonathan and Martha took the boy home to their farm. They named him Clark. They didn't tell him about his arrival. They didn't tell other people either. If someone asked, they said, 'He's Martha's sister's son. She died.'

They didn't want Clark to be different from other children. But he was different. He was special. He was very strong. He was very fast. Nothing hurt him. When he was eight, a big milk can hit his head. It didn't hurt him.

Verb tenses: Choose a paragraph with multiple examples of *-ed* endings for the past simple blanked out. Ask students to think about how the words are pronounced and which of the three *-ed* endings they should use, such as *decided*, *watched* and *played*. With lower levels, students can determine which form of the present simple should be used according to the person being referred to; *he goes* or *they go*, for example. Listen and check.

Syllables: ask students to read a passage and determine how many syllables words have. Listen and check.

ORIGINAL FILM/TV PROGRAMME ACTIVITIES

Many Scholastic ELT Readers are based on media titles that are popular with teenagers all over the world, making them immediately motivating and interesting for the students. If a learner has seen a film and enjoyed it, they will feel positive towards the Reader from the beginning. As well as being available on many local or cable channels, both the movies and the TV series of most titles are available on DVD. Whether you have access to the screen version may influence your choice of Reader, and might have an impact on the way you use the text in class. There are many things you can do with screen versions that will have both linguistic and motivational benefits for your students, and activities are not restricted to watching the film after the book has been finished. Many argue that shorter, very specific activities will benefit learners more than watching the film from beginning to end. Some activity suggestions are outlined below.

Video is considered to be an authentic text as it is created for an audience of native speakers. It will give learners a great deal of satisfaction if they can understand even a small portion of the dialogue and what happens on screen, and there are activities that are suitable even with the lowest level students.

TIP! Low-level students could watch visually stimulating parts of the film with minimal dialogue, such as the opening scene of *Superman Returns*, and describe the scene using only the present simple.

Watching a screen version can aid understanding as there are paralinguistic features available for interpretation; background noise, voice intonation, rhythm and stress, visual clues such as body language and facial expressions, characters appearances and settings/environments. Watching film is captivating, and provides language in context. The setting of a scene and the body language of actors can give a clear indication of whether the language they are using is formal or informal. In addition, the wealth of cultural information that can be gleaned from watching a programme or film can be exploited in class.

Watching a film or television programme for pleasure is a very different activity to watching in class for language practice. When we go to the cinema we are passive viewers and the film entertains us. However, watching a film for language development is an active process and students may find it strange if they are not accustomed to it. Keeping extracts short and focused is one way to keep learners engaged in active analysis, especially if students have specific activities to complete.

TIP! When preparing activities, keep sections short. With an extract of more than 10 minutes it will be difficult to keep students interested, and will take a lot of preparation to make activities worthwhile.

Reassure your students that they are unlikely to understand every word of the dialogue, but that using the screen version is

still a beneficial activity. Remind them that the main focus is gist, or set them limited tasks to watch for specific information.

TIP! When using film in the classroom, be aware that the content of the corresponding Reader may have been modified to make it appropriate for a teenage audience. The films may have local classifications that should be considered, and it is recommendable to watch the film first in order to assess any culturally sensitive material, such as language or behaviour that would be inappropriate.

If the only screen version available has subtitles, it can still be used as they can be exploited for language use in the classroom, or covered up if you do not want students to see them. Even dubbed films can be used without sound for visual activities, examples of which are given below.

TIP! When playing the DVD in class, make sure that you can control the machine from where you are standing when the sequence plays.

Preview

Story preview: play three short sequences from the beginning, middle and end of the programme. Discuss what genre of story it is, who the characters are and what events students might expect. This could be a preview to reading the story, although be careful not to disclose the ending!

Chapter preview: preview what might happen in the next chapter. If there are differences between the film and the book, ask students to identify what they are.

Preview without sound: Watch part of the film without sound. Ask questions to elicit details of the plot, characters, settings and vocabulary based on what the students know already about the text and what they can see.

Chapter heading: As a gist activity, show students a scene from the film, perhaps without sound, which is also focused on in the book. Ask students to guess the chapter heading as a preview to reading the chapter.

Images preview: if students are not familiar with the film or the television programme, use the book and DVD/video cover, images from the reader and the blurb on the back of the book to introduce the story. Ask them to predict how the film will begin, then play the first scene to see if they were right.

Focus on setting

Vocabulary: choose a section of the film where the visuals are very strong and there is a substantial amount of material for description; the opening scene is often a good source of this. Pause or put the player on 'still' and cover the screen with small pieces of paper. Pre-teach the vocabulary that students will need to describe the scene/environment, and then gradually remove the pieces of paper as they describe what they can see. Divide the class into teams to introduce a competitive element!

Drawing: find a still that has potential for description activities. Students work in teams. Half the team can see the screen and they have to direct the others to draw the scene either on the whiteboard or on paper within a time limit.

Focus on dialogue

When preparing activities using the screen version of the text, remember that dialogue will differ and will be more complex; colloquialisms, different accents and speeds of speech will challenge the learner. It is important to select scenes to analyse that will not overwhelm students, and that where appropriate they have access to a script at the end of the activity. Intensive listening of film dialogue can be difficult and it is likely that they will not understand everything, even at a higher level. It is worth pointing this out to students before viewing.

Subtitles: if the film has subtitles in students' L1, cover up the subtitles and ask students to recreate the dialogue in their own language based on what they hear. Alternatively, students read the subtitles covering the rest of the screen, and write the dialogue in English.

Who said what: from a section of the film that is also present in the book, take some important dialogue and ask students to guess or remember who said the words. Then play the section of the film for students to check. Alternatively, you could play a scene without sound, and ask students to remember the dialogue, recreating it in pairs based on their knowledge of the story so far.

Scripting: watch a scene with no sound and ask students to create their own script to be spoken over the silent section of the film.

Focus on character

Allocating adjectives: pre-teach some adjectives describing character traits or physical descriptors. Students have to group them together guessing which adjectives describe one person (for example, 4 people, 12 adjectives, and they have to decide which ones correspond). Then watch a scene and learners allocate the adjectives to different people. Feedback as a class to see if they all agree. If not, discuss why, looking at the scene in detail to provide justification.

Character profiling: learners prepare a description of a character, detailing what they look like, their interests and personality. They read them out and the class has to guess which character is being described.

Focus on comprehension

Short clips can be played numerous times to ensure that students reach a high comprehension level of the scene, and to give them the maximum opportunity to absorb the information on multiple levels.

Plot tracking: early in the film choose a scene which comes at a crucial point in the plot. Ask students to draw a timeline or flow chart up to this point explaining what has happened. If the film is one that most students have seen, ask them to write their own version of the plot.

Sound only: play a clip without the picture (adjust the brightness or contrast or cover the screen). Ask students to listen, make notes and then in pairs work out what happened in the scene – who was present, what they talked about, where they were etc. Feedback ideas as a class and watch the video to see if they were right.

Prediction: after reading a chapter show the same section from the film. Pause the film at an important moment, and ask students to remember or predict what happens next; who says what and what elements of action take place.

Recap: Use a section of the video (perhaps without sound) to recap what happened in the previous chapter. Play the sequence without sound and ask students to retell the chapter as a class, saying once sentence each. Alternatively, use a still as a prompt, choosing an image that incorporates the main elements of the section.

Spot the mistakes: half the class (group A) watch a section of the video and make notes to retell the story. Working in pairs when the class come together, group A retell the story to their group B partners. The storytellers make three deliberate mistakes in their retelling of the story, and group B then watch the section and identify the three mistakes that their partners made.

Reviewing the film

Review: students become film critics and write a review of the film considering the plot, action, special visual effects, and so on.

Character analysis: after watching the film, students discuss the characters. Who was their favourite character and why; what was their contribution to the story; what were their strengths and weaknesses; was there anything they did not like about the characters or the way they behaved?

Ending: discuss whether or not they liked the ending, and if not, how they think it should have been different. If they had not seen the film before, was it the ending they expected?

Criticism: ask students to be critical of the film and discuss elements of the story they did not like. Perhaps there was too much violence, not enough action or they did not like the romance storyline.

Praise: students identify their favourite scene in the film. Ask them to describe what happens in the scene and why they chose it.

INDEPENDENT STUDY

If you ask your students to use the Readers at home independently of each other and of the teacher, it is important that they have a process of accountability in order to monitor their progress.

TIP: The Self-Study Activities at the back of the book can be used effectively for consolidation tasks at home. They have been targeted specifically to aid comprehension and incorporate the vocabulary that appears in the 'New Words' section at the back of the book. In addition to exercises such as matching, true or false and ordering, the Self-Study Activities also include open-ended questions to encourage learners to think about what might happen next. Answers to the questions are in the Teacher Resource Sheets included in this booklet.

Book reviews: ask students to complete a book review after they finish a text. These can form a class collection which learners can use as a reference to help them choose their next book.

Reading rings: students reading the same text can check with each other at the start of each class to ensure they make progress and to clarify any comprehension queries. They can summarise what has happened in the section of the story, and discuss character and plot developments.

Partner support: encourage two or more people at least to choose the same Reader so they can compare ideas, feed back and clarify comprehension queries.

Guidance: give your students guidance as to how much of the text they should be reading each time, such as two pages a day, and whether they should be listening to the audio and following the text at the same time.

GUIDELINES FOR PHOTOCOPIABLE WORKSHEETS (see overleaf)

Worksheet A: Word & Character Association

Take words of a particular type (adjectives for example) from the text and write them at random in the word box at the top of the worksheet. Stick pictures and/or write names to identify the four characters on the worksheet. Photocopy one worksheet per student. Ask students to match the words with the characters they correspond to and write the words underneath the image. When choosing the words decide whether you want the answers to be clear cut, or whether words could be matched with more than one character; make this clear to the students when giving instructions.

Worksheet B: Book Review

Photocopy one worksheet per student and ask them to complete the worksheet after finishing a book. Remind students that they should give a personal response, and that it does not necessarily have to be positive. Ask students to give the book a star rating out of five, colouring in the number of stars they award the book.

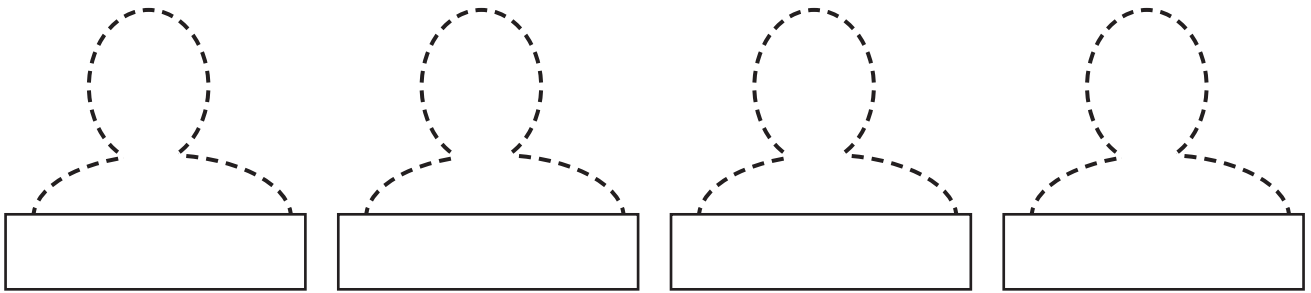
WORKSHEET A: WORD AND CHARACTER ASSOCIATION

NAME:

CLASS:

WORD BOX

Match the words in the box above with the characters below. Words may be connected with more than one character.



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WORKSHEET B: BOOK REVIEW

NAME:

CLASS:

Title of book:

Level: Date started: Date Finished:

Write a summary of the book: what kind of book is it, what are the themes, who are the characters, what is the book about?

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Give your opinion of the book. Do you like it? Why (not)? Who are your favourite characters and why? Do you like the story?

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My star rating for this book is:

