



Penguin Readers

Teacher's Guide

to Developing Listening Skills

This guide offers English language teachers practical advice on how to use audio cassettes with graded Readers. It contains a variety of suggestions for activities for use in the classroom, and includes 12 photocopiable student's Worksheets. The Worksheets are linked to specific Penguin Readers but can be adapted for use with any graded Reader.

This Guide describes:

- the role of graded Readers in the learning of English and the main ways in which they can be used
- the advantages of using audio cassettes with graded Readers
- how the use of audio cassettes fits in with reading classes and the development of students' listening and reading skills
- a wide variety of activities and suggestions for using cassettes with a class Reader:
 - before reading the book or sections of the book
 - after reading sections of the book
 - after reading the book

The student's Worksheets include the following activities:

- Who is who?
- Getting the picture
- What is the place like?
- What are the people like?
- Numbers
- What is the problem?
- Mind map
- Expand the sentences
- Who is talking?
- Working on pronunciation
- What makes them behave as they do?
- What can you remember?

This Guide contains tapescripts from:

Money to Burn	0582 43484X
Far from the Madding Crowd	0582 430119
A Catskill Eagle	0582 401763
Dead Man's River	0582 058589
Ricky Martin	0582 343046
The Black Cat and Other Stories	0582 401674
Princess Diana	0582 402034
Men in Black	0582 373980
Anita's Big Day	0582 275369

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Penguin Readers

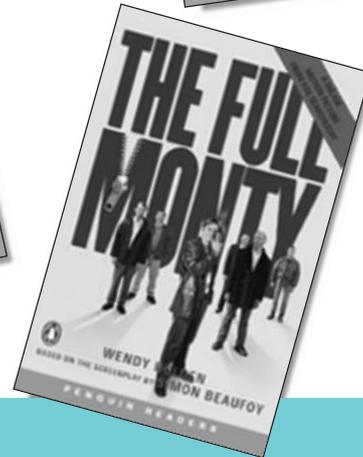
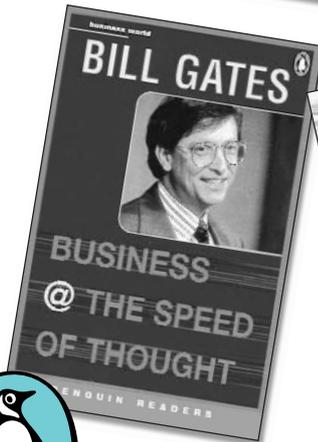
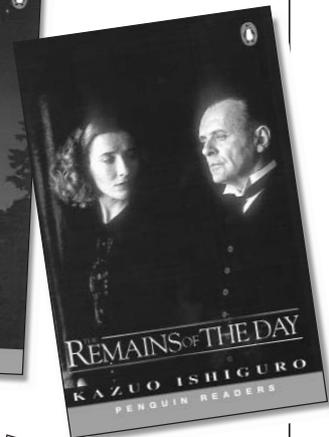
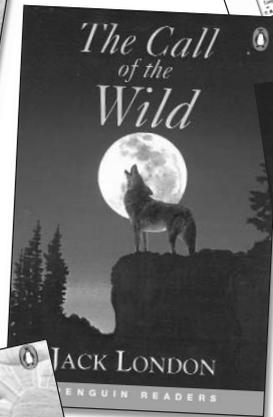
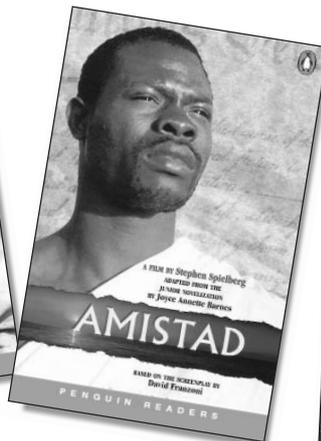
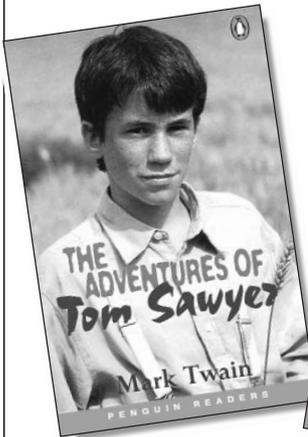
Teacher's Guide

to Developing Listening Skills

Carolyn Walker



The best choice of Graded Readers



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Penguin Readers Factsheets have been developed for teachers using Penguin Readers with their class. Each Factsheet is based on one Reader, and consists of:

- a summary of the book
- interesting information about the novel and novelist, including a section on the background and themes of the novel
- a glossary of new words
- a selection of lively supplementary activities for use with the Reader in class

Penguin Readers Factsheets are available to download free from our website www.penguinreaders.com

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www.penguindossiers.com

An innovative website offering new topical teaching articles every month – free of charge. Language is graded at Penguin Readers Level 3 and full teacher's notes are provided.

For a full list of Readers published in the Penguin Readers series, and for copies of the Penguin Longman catalogue, please contact your local Pearson Education office, or:

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* For a free recording of these tapescripts visit www.penguinreaders.com and go to the Resources section or contact your local Pearson Education office.



1 Introduction

The full texts of a large number of the Penguin Readers have been recorded on audio cassette to accompany each book. For the learner a cassette version of the story is a highly useful addition to the written text, while for the teacher the cassettes provide an extra, valuable resource for classroom activities. This Guide is intended to provide some ideas for using audio cassettes in conjunction with Graded Readers in the classroom.

2 Graded Readers: some preliminary comments

Graded Readers have a very important role to play in learning English. Research has shown that reading a lot of interesting material at an appropriate level will help students to:

- improve their reading skills and become faster and more fluent readers
- improve their knowledge of grammar and vocabulary
- improve their spelling
- improve other language skills including writing, speaking and listening
- improve their general knowledge
- improve their confidence in reading and their attitude to reading for pleasure

Graded Readers are suitable for extensive reading because there are books for every level, from beginner to advanced.

There are three main ways in which Graded Readers can be used:

- *As a class Reader:* the teacher, or the teacher together with the students, chooses a book at the right level for the class, and everyone has a copy to read. Students can do the reading at home or in class, either individually or as shared or group reading. Exercises and activities for class work can be based on the class Reader.
- *In a class library:* a selection of books at the right level for the class is assembled. Each student chooses a book on a regular basis. Students can read their books in class in a 'quiet reading session', or they read the books at home for homework. The teacher may wish to see each student individually to discuss the book they are reading. There may also be activity sheets and exercises to do when the book is finished.
- *As part of a school library:* the school may have its own library, or a reading section which is part of a larger self-access centre. Here, each student takes out a book appropriate for his or her level whenever they wish. The book may or may not have an accompanying activity sheet. Teachers may ask students to write 'reading diaries' so that a record of the reading is kept.

Detailed suggestions and advice on using Graded Readers can be found in the *Penguin Readers Teacher's Guide to Using Graded Readers* (1998). More ideas for the classroom can also be found in the *Penguin Readers Teacher's Guide to Using Film and TV* (1999) and the

Penguin Readers Teacher's Guide to Preparing for FCE (1999).

3 Advantages of using cassettes with Graded Readers

The last few years have seen an enormous increase in the number of books available on cassette. There are various uses for recordings of books depending on the type of user. For the first language reader, cassettes provide an alternative and pleasurable way of experiencing a book. From their earliest years, children love listening to stories. Indeed, being read to, both at home and at school, forms a vitally important part of young children's early education. Enjoying listening to stories continues through to adult life, as can be seen by the many books read aloud on radio, for example on BBC radio in the UK. Lots of people enjoy listening to stories while doing other things such as travelling, driving to work, or even doing the housework!

For learners of English, a cassette of a Graded Reader offers the advantages described above and more, as we will see below.

Listening practice

Cassettes of Graded Readers provide ideal listening practice material for learners. A recording provides an opportunity for the learner to listen to a sample of language which is clear and of a high quality, and is spoken by a native speaker of English. As the language of a Graded Reader is carefully controlled, the story or text will be well within the learner's ability to understand.

If they listen to the cassette while following the text in the book, learners will be able to see exactly how the speech stream is broken up into individual words. They will see how the letters are realized as sounds and hear the pronunciation of the word in context, including its stress pattern. This is important, as the pronunciation of a word may undergo certain changes in different phonetic contexts. The prosodic features of the spoken text will also help to indicate how the written language is divided into phrases, clauses and sentences. Moreover, pronunciation is extremely important in reading: assigning sounds to the written words is a significant part of the reading comprehension process.

Comprehension skills

Using a cassette and book together can help in important ways with both reading and listening skills. For example, listening to and understanding the tape before reading the book will help provide useful background knowledge so that reading proceeds faster. Hearing the characters differentiated by the actors using different voices and accents will help students to form mental pictures of them when reading the book. The intonation of the voices on tape can also provide clues to the feelings and attitudes of the characters. Equally, if students read the text before listening to the cassette, they will find it easy to achieve a reasonable understanding of the spoken version.

In fact, there is some evidence to suggest that the development of listening and reading skills are closely related. For example, Anderson and Lynch (1988) give examples of research which has found that the mental



processes involved in reading and listening are in some respects similar. In particular, readers and listeners have to be able to hold the overall content of a spoken or written text in mind. As they continue to read or listen, they interpret new information in the light of what they have already heard or read. Anderson and Lynch conclude that improving listening skills is likely to benefit reading skills. In addition, it is thought that practice in listening in this way also helps the speaking skill.

It should be pointed out, however, that the listening that takes place with cassettes of Readers is different from other types of listening that takes place in real life. In a conversation, for example, a listener can ask for clarification if he or she is uncertain of a message. Moreover, the cassette contains a particular type of language, namely, written language read aloud. Written language differs in many important ways from unscripted spoken language. For example, information in a written text is relatively 'dense', and syntactic patterns may be quite different from those in a natural conversation.

In answer to these points, first, listening to a story gives important practice in listening to longer texts than is usual in conversational interaction. Second, it is clear from the above, and will also be shown in what follows, that cassettes of Readers are an extremely valuable resource in the language classroom. But, in enabling learners to develop their listening skills, teachers will clearly need to provide other genres of spoken material in addition to cassettes of Readers.

Motivation

Stephen Krashen has remarked that 'Free voluntary reading ... is the missing ingredient in intermediate second and foreign language instruction.'¹ However, fostering the reading habit, especially in a foreign language, is not an easy task. Using a cassette of a book will help encourage students to read in the foreign language as cassettes can bring a story to life in an exciting way. The actors dramatise the text and make it seem immediate and involving. The whole experience will increase motivation to read on!

Equally, because learners are listening to a dramatized, exciting story, their motivation to listen will be heightened. In the process, their listening skills will be enhanced through the concentrated attention which occurs when people are listening to a good, involving story.

Authenticity

Listening to stories is a recreational activity. Many people like to listen for relaxation and pleasure outside the classroom. Listening to a Graded Reader on cassette is therefore an *authentic* type of language activity as well as being a useful one. For this reason, it may not be necessary to ask students to do more than simply listen and enjoy the story – to listen and react. The cassettes can be treated as 'talking books' – an instalment of the tape can be played for a few minutes every lesson as a warm-up, for example. This is a perfectly justifiable use of the cassettes.

It may be argued that since Graded Readers use simplified language, learners are not being exposed to

'authentic English'. However, it is often difficult with authentic, unsimplified texts, such as news broadcasts,

TV programmes, films, or recordings of spontaneous conversations between native speakers, for students to go beyond a gist level of comprehension. Listening to cassettes of Graded Readers, on the other hand, offers learners the chance to listen to language matched to their level of knowledge of English. It is reasonable to expect them to hear and recognize most of the words they hear. In this sense, being able to listen and arrive at a full, meaningful interpretation of what they hear can be said to give learners an 'authentic' listening experience.

Independent study

Krashen has also pointed out that 'When [second language learners] read for pleasure, they can continue to improve in their second language without classes, without teachers, without study and even without people to converse with'². The benefits of extensive reading in a foreign language are well established and it is clear that Graded Readers are a very versatile resource for language learning. How much more effective they will be as a means for independent study if the learner can use a cassette to practise listening comprehension, have access to the pronunciation and even use the tape for his/her own pronunciation practice!

Classroom resource

Lastly, and probably most importantly from the teacher's point of view, the cassettes can also be treated as listening comprehension texts for which listening tasks are set. But more than this, it is possible to create many exciting classroom activities based on the use of the two media *in conjunction with* each other. This guide contains many ideas for doing just this.

4 Teaching listening with cassettes and Graded Readers

As we have said above, cassettes of Graded Readers can be used to help practise and develop listening skills. A very useful aspect is the fact that the book exactly matches the tape. It can operate as a tapescript, which means that learners can look quickly and easily to check what they have heard.

By working with cassettes and Readers, some of the aspects of listening that can be worked on are:

- matching letters and sounds: recognizing spoken words previously read and recognizing written words previously heard
- identifying stress patterns in words and how these affect the pronunciation
- identifying word boundaries in the spoken language
- identifying stress and intonation in sentences
- assigning the correct meanings to the words heard
- using background knowledge (from what is known about the story, from pictures, and/or from sound effects) to fill in gaps in understanding the spoken message
- using background knowledge to make predictions
- listening for specific facts or ideas

¹The Power of Reading page 84.

²The Power of Reading page 84.



- monitoring the success of comprehension
- arriving at an adequate interpretation of the whole message
- remembering and recounting or re-using what has been heard

Note that even with native speakers it is difficult to talk about 100% comprehension of a text, since people will always focus on different aspects of a spoken message, depending on factors such as their own personal interests, their background knowledge, their level of concentration, etc. Therefore, expecting 100% absorption of a spoken message is unrealistic. However, the differences in what students understand from what they hear can form the basis of interesting classroom discussions and activities.

5 Basic points when using cassettes in class

5.1 Equipment

If you have not used a tape recorder in the classroom before, you may find these tips useful.

Before the class:

- make a copy of the cassette for use in class and keep the original somewhere safe. Cassettes are expensive to replace if lost or damaged.
- familiarize yourself with the tape recorder. Make sure that you know how to operate the controls. Practise if necessary.
- make sure that the power is switched on and that the tape recorder is working properly.
- put in the cassette and play a part of the tape to check that the sound is clear and of good quality. If the sound is not clear, check that the heads on the tape recorder are clean. If the tape itself is poor quality, *do not use it*. Students will not enjoy unclear recordings.
- adjust the volume control. Go to the back of the room and check that the sound is clearly audible.
- finally, find the right place on the tape to begin your extract. Then *set the counter on the tape recorder to zero* so that you can easily rewind to repeat the extract.

5.2 Techniques for listening

A single tape recorder

You control the tape recorder which is placed at the front of the class. You can:

- *play* the tape: all the students listen simultaneously.
- *use the pause button*: pause and ask students to say what they have heard or what they think they will hear, or give them time to complete a task; students can be asked to tell the teacher to pause the tape when they hear a specific item.
- *rewind*: repeat the listening, asking students to check what they have heard or to listen for something different.

Alternatively, allow students to control the tape recorder.

Language laboratory

If the listening is done in a language laboratory:

- You can proceed in the same way as above. Students

listen with headphones, which gives a better sound quality. Students also have their own volume control, which is an advantage. An added feature of many language laboratories is *recap or repeat*. This allows a very *short* stretch of speech to be replayed several times.

- An alternative is to pre-record the listening text onto the students' machines. Then students have control over their own machines and can listen, pause or repeat to suit their own requirements.

One or more tape recorders with headphones

If you have a set of headphones, or better still a *junction box* into which several headphones can be plugged, you can set up a 'listening corner' in your classroom. Then you can ask some students to listen while others are engaged in a different activity. You can use this arrangement to set up information-gap activities or groupwork. If you have more than one tape recorder, one or more students can listen to different tapes.

5.3 Hints on developing materials and activities

Some things to bear in mind when developing materials for the use of cassettes with Graded Readers are:

- Choose very short sections of the tape (maximum 10 minutes) for class work. It is difficult to maintain interest or to exploit longer extracts for teaching purposes.
- For some activities, it is useful to make a second tape of extracts from the main tape. Do this with a tape-to-tape copying facility, using the pause buttons to edit out any text that you do not want.
- It is possible to make use of both media at the same time: some students can be asked to read while others listen to the same piece of text. Interesting activities can be based on the natural 'information gaps' which occur.

6 Using cassettes with a class Reader: some activities and suggestions

Working with cassettes is a good way to maintain students' interest in a book and at the same time develop students' listening abilities. But how does the use of cassettes fit in with reading classes and the development of reading?

This guide assumes three broad stages in the reading lesson, namely *'Before reading'*, *'While reading'* and *'After reading'*. It is generally accepted that the 'Before reading' stage is used to build motivation, specify reading purposes, establish what is already known about the topic, make predictions or pre-teach key vocabulary. During the 'While reading' stage, the text is read and various reading skills are practised and developed. Finally, after having read the text, learners may then work to develop their understanding, and their experience of the text is extended through activities such as discussion, interpretation, or the reformulation of the ideas in a different form. If you are using a *class Reader*, short sections of the cassettes can be used in reading lessons at all of these three stages in the reading lesson.

In the sections which follow, ideas for using audio



cassettes with a class Reader are organized for convenience into sections which focus first on *different aspects of listening*. These sections are further subdivided to show how these aspects of listening can be practised *before* reading, *while* reading and *after* reading.

In the *Before reading exercises*, the emphasis is perhaps more on developing listening comprehension skills and on using the listening text as a preparation for reading.

In the *While reading exercises*, students listen to the tape at the same time as they look at the text. This enables them to become familiar with the way in which the spoken form relates to the written form.

In the *After reading exercises*, listening skills are practised but in such a way that a greater understanding of the written text is achieved. Using a tape after reading can help to develop opinions and reactions to the story, the characters and the themes in the book.

Note, however, that this division is not absolute: certain exercises in one section could equally well be used at a different stage in the reading lesson.

Worksheets containing examples of the activities described can be found at the back of the Guide. For most of the Worksheets, worked examples for certain books are given in sections 6.1–6.6.3. Tapescripts from a selection of Penguin Readers can be found on pages 14–18. The intention in providing these worked examples is to provide a model which can be used for other cassettes or books.

Of course, audio cassettes can also be used for self study. Your school may have a library or study centre. Some study centres provide books and tapes for borrowing, and some also have facilities for students to listen to tapes on their own. In either case, it is a good idea to have a library of audio cassettes which go with the Graded Readers so that students may read individually and borrow the cassette of their book. They may find some of the Worksheets in this Guide useful to use at the same time.

6.1 Using cassettes to preview the story

This section contains ideas for activities to be done before students read the text, either the whole book or each new part of the book. Use these activities to help students prepare for comprehension of the written text. The activities will activate students' background knowledge, establish a few key concepts in the story and encourage predictions.

- Play a few short sequences from the beginning, middle and towards the end of the tape. Discuss what type of story it is, and what events students might expect.
- Use the tape to establish the main characters and help students get a mental picture of who is who early in the book. The different voices used by the actors on the tape will help to do this. Here is an example of how this can be done using **Worksheet 1**. This example is based on *Dead Man's River* (Easystart) pages 1–3. (See page 15 of this Guide for tapescript.)

1 Draw this table on the board and write in the names as below. Ask students to copy the names onto their table.

Name	age/sex	other information
1 Jonas Clark		
2 Hetty Gray		
3 Mr Gray		
4 Old Harry		
5 Bernie		
6 Pete		

- 2 If necessary give students the words you want them to use, ie young, old, man, woman. Play the tape while students listen and complete the 'age/sex' column.
- 3 Play the tape a second time. Ask them to complete as much as they can of the 'other information' column while listening.
- 4 Elicit answers from the students and write them in on the table on the board. A suggested answer is given below:

Name	age/sex	other information
1 Jonas Clark	young man	wants to marry Hetty
2 Hetty Gray	young woman	works in a bank
3 Mr Gray	man	Hetty's father
4 Old Harry	old man	has a bag of gold
5 Bernie	man	is big
6 Pete	man	is little

Note that a number of answers are possible for the 'other information' column.

- 5 An alternative would be to give students only the 'other information' and ask students to fill in the names. Or you could give different items for each character. It would also be possible for students to complete the *whole* table from listening to the tape.
- 6 Finally ask students to say what they think will happen in the story. Then start reading!

- Many readers have pictures. You can combine these pictures with a sequence from the cassette to preview the book, chapter or section which students are about to read. **Worksheet 2** can be used for this.
- Play the tape of the last paragraph or last few sentences of the book. Ask students to say what they think happened in the story. If there are words like 'it', 'he', 'she' or 'that', etc. which are not explained, ask students to say what they think the words could refer to.
- If you are introducing a new chapter in the book, play a short sequence from the beginning of the chapter and then pause the tape. Ask students to say what is happening, and what has just happened. Ask them to say, or act out, what they think will happen next. What is X going to say next? What is X going to do next?
- Give a short summary of the part of the text you are going to read. Ask students to write down the exact words that they think the characters will say to each other. Listen to the tape. Are they right?
- Play a short section. Ask students to work in pairs or groups and write the next paragraph. Then read the section.

6.2 Listening for key words

Use a cassette to help with the pre-teaching or practising of key vocabulary in the written text.

6.2.1 Before reading

- **Worksheet 3** will enable students to learn or revise any key vocabulary they will need for the *setting* and *visual details* in the story. A suggested procedure is as follows:



- 1 Choose a section of the book that you wish to focus on and find the appropriate place on the tape.
- 2 Ask students to look at questions 1 and 2 on the Worksheet and complete the answers while they listen. Play the tape once. Check the answers. Note that there may be more than one possibility for question 1.
- 3 Ask students to look at question 3 on the Worksheet. Which of the categories are important for this story? Can they remember any words used for the different categories? Ask them to listen again and write words or phrases in the appropriate shapes on the Worksheet.
- 4 Students can compare their answers for question 3 in pairs. Then discuss the answers with the class. Discuss whether there are *other important words* which describe the setting. These will be words that are also important but are not covered by the categories on the Worksheet.

- Tell students what kind of place the story takes place in. In pairs, students make a list of the words they think will be used to describe the place. Play the tape while students tick the words on their list that they hear on the tape.

- Use the tape to pre-teach words used for *character*. Make a list of words or phrases from the book describing character traits, physical features or other important facts about the characters. Play short sections of the tape and ask students to match the sets of words with each character. **Worksheet 4** can be used for this as follows:

- 1 Make a selection of words and phrases from the text. Write these on the board or dictate them to the students. Students write the words in the bubbles as below. Check that students understand the meaning of the words. This example is based on *A Catskill Eagle* (Level 3) pages 20–23. (See pages 15–16 of this Guide for tapescript.)

<p>tall thin fair hair expensive clothes</p> <p>Tyler</p>	<p>calm good at what he does</p> <p>Spencer</p>
<p>the real boss of the family</p> <p>Grace</p>	<p>funny good to be with very, very rich</p> <p>Russ</p>
<p>doesn't like Jews doesn't like black people</p> <p>Jerry Costigan</p>	

- 2 Play the tape while students listen and write in the names, as shown above.
- 3 Alternatively, give students the names of the characters and ask them to listen for the words which describe what they are like.
- 4 Check the answers. Then read the text.

6.2.2 While reading

Use a *cloze technique* to focus on particular words. These may be key words in the story, new words, or words in a particular lexical field. You can encourage students to use context to guess or predict meanings.

Making a cloze passage

Choose a short piece of text. Depending on the level of the book, this could be a page, or one or two

paragraphs. Photocopy the text and using *Tippex* or something similar, take out the words you want to focus on. Do not remove more than about one word in every 5–7 words. Alternatively write the piece of text out again, leaving spaces to show where the missing words are. You may want to include a picture if it relates to the text. Give each student a copy of the gapped text.

Using a cloze passage

- 1 Ask students to read the passage and try to decide what they think the missing words are.
- 2 Play the tape. Students write in the missing words while listening.
- 3 Check the answers.

If you have one or more tape recorders with head phones, one (or more) students can listen to the tape first. Then they can work with other students, dictating the text so that the other students can fill in the gaps in the cloze text.

Pairs cloze

Make two versions of the cloze passage – passage A and passage B – deleting different words in each version. Put students in pairs. Give passage A to student A and passage B to student B. Play the tape once only while students fill in the missing words. In pairs, students take turns to read out the text so that they can check their answers.

Correct the mistake

Choose a short piece of text and instead of deleting words, change them. Play the tape. Students listen and correct the words that are different from the tape.

6.2.3 After reading a chapter or section

- After students have read and understood the text, begin the next lesson by playing a part of the previous chapter or section on the tape. Pause the tape before key words and ask students to say or write down what the next word will be. Continue playing the tape. Were students right?
- Based on what they know about what they have already read, ask students to write down five or six key words they will expect to find in the next part of the story. You could ask them to focus on a particular aspect such as a specific lexical field, the setting, characters, feelings, etc. Play the tape. How many of their words did they hear?

6.3 Listening for main ideas

In this kind of listening, the purpose is for students to understand the gist or a general idea of the text, or key pieces of information, rather than to aim for more complete understanding.

6.3.1 Before reading

Playing sections from the cassette before reading will help students to prepare for understanding the written text by building expectations of *events and plot*. In these activities, students can work in pairs or small groups. This will give them plenty of opportunities for language practice.



Using pictures

Many books, especially the low-level Easystarts or Level 1, use a lot of pictures. Photocopy a selection of the pictures and give the pictures to the students. Ask students to listen to the tape and arrange the pictures in the correct order. Do this for the whole book if it's short, or one or more chapters if it's longer. You can use **Worksheet 2** for this purpose, as follows:

- 1 Choose a short section of the book which students have not read (maximum 10 minutes).
- 2 Make photocopies of four pictures from the book, chapter or section. The pictures must be small enough to fit the frames on the Worksheet. You can reduce the size of the pictures with a photocopier, or cut round the most important part of the picture. Make enough sets of the pictures for each student in your class, or each pair if the students are going to work in pairs.
- 3 Play the tape through once. As students listen, they put the pictures in the correct order on the Worksheet.
- 4 After the tape has finished students can compare their answers.
- 5 You can then ask students to look in the book to check their answers.
- 6 Alternatively, play the tape a second time and ask students to tell you when they hear the words which go with each of the pictures.
- 7 Finally, start reading the book.

Numbers

It is useful to use a tape to practise listening for *numbers*. Some Graded Readers, especially the factual or biographical ones, contain many numbers of different sorts. **Worksheet 5** can be used for this purpose.

There are a number of ways of using this Worksheet. Here is one example:

- 1 Decide what sort of numbers you want students to listen for. You may want students to listen only for dates and ages, for example.
- 2 Play the tape once through while students write down the numbers in the first column of each table that you have selected.
- 3 Play the tape a second time while they write down the information in the second column.

Here is how tables 1, 2 and 4 could be completed for the book *Ricky Martin* (Level 1) pages 1–2 (see page 16 of this Guide for tapescript):

1 Dates

When?	What happened?
1998	Ricky sang a song for the World Cup.
December 24, 1971	Ricky was born (Nereida Morales and Enrique Martin had a son).
1973	Ricky's father left the family home.
1984	The band <i>Menudo</i> said 'Yes!' to Ricky.

2 Age

How old?	What happened?
5	Ricky liked to perform in the street.
6	Ricky went to an audition for a TV commercial.
10	Ricky was famous in Puerto Rico.
11	Ricky auditioned for <i>Menudo</i> . They said 'No'.
12	Ricky auditioned again for <i>Menudo</i> . They said 'No' again.

3 How many?

Number	Thing
2	homes
11	commercials
5	years
3	auditions

- 4 Take each table in turn. Ask students what questions they must make to

find out the information in each table. For example, in table 1, they could ask 'What happened in 1998?' to find out the information for the first row in the second column ('What happened?'). Or to find out the date in the first row of the first column, they should ask 'When did Ricky sing a song for the World Cup?' For table 3, students can make questions about the things in the second column using 'How many...?', for example 'How many homes did Ricky have?'

- 5 Put students in pairs. They should compare their answers by asking each other the questions they have just practised.

You can make the task easier by first giving students the dates to fill in. Then ask them to listen only for the information in the second column. Or vice versa.

Finally, you can extend the task further by asking students to listen for and write down *any phrases* containing numbers which have not been included in tables 1–3. For example, in the *Ricky Martin* text there are:

Enrique Martin Morales IV (the fourth)
Kiki's going to be a star one day
audition number two
audition number three

Identifying the situation

Exploit an early sequence from the book which identifies the problem(s) facing the characters or which sets the scene for the story. **Worksheet 6** can be used for this. A suggested procedure for the Worksheet is as follows:

- 1 Ask students to look at the Worksheet and read the questions.
- 2 Play the tape a couple of times while students write answers in note form to questions 1–4 on the Worksheet.
- 3 Put them in pairs to compare their answers.
- 4 Ask them in pairs to discuss their ideas for question 5.
- 5 Finally, discuss answers to all the questions with the whole class.

An example based on *The Black Cat* from *The Black Cat and other Stories* by Edgar Allan Poe (Level 3) pages 7–8 is given below (see pages 16–17 of this Guide for tapescript). Suggested answers:

- 1 Where or when does the story begin?

The narrator (the man telling the story) is writing the story just before he is going to die.

- 2 Who (or what) is in the story? Give the names.

The narrator
his wife
some animals
a cat – Pluto

- 3 Write down key information about the characters.

narrator – kind, loves animals
his wife – also loves animals, buys beautiful animals
cat – large, beautiful, intelligent, black, the narrator's favourite animal

- 4 What problems do the characters have? List any problems or difficult situations.

narrator – changes because of drink
grows selfish and angry
hits his wife and animals
hits Pluto

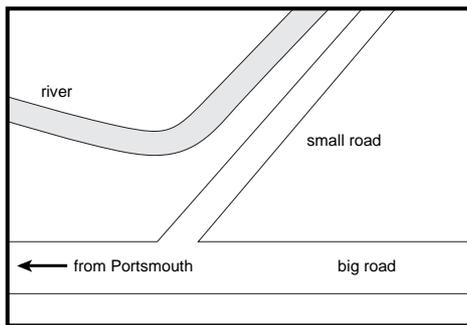
Using diagrams

Provide different types of diagrams to help students practise listening for the main ideas and noting them down. Suitable types of diagrams are: *timelines*, *flow charts*, *maps*, *mind maps*. Students listen to the tape and, while listening, complete a diagram which summarises the events. In pairs or small groups they compare their completed diagrams. Then they read the text to find out if the diagrams are correct.

- An example of how to make use of a map is as follows, taking *Money to Burn* (Level 2) page 1 as an example (see page 14 of this Guide for tapescript):



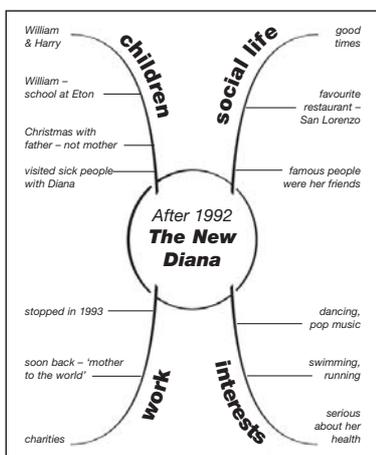
1 Students are given the map below:



- 2 Students listen to the tape and mark these things on their map: a tree across a road; some other trees; a red car; Petra; Harry, George and Andy; a road closed sign.
- 3 After they have listened to the tape, students can compare their maps.
- 4 Finally students read the text to see if they are right.

A mind map can be found in **Worksheet 7**. Mind maps are a different way to make notes and are especially useful for non-fiction texts. A completed example for *Princess Diana* (Level 3) pages 28–29 is given below (see page 17 of this Guide for tapescript). A suggested procedure is as follows:

- 1 Give the mind map a title. Tell students to write the title in the central circle.
- 2 Decide on the main areas that you want students to focus on. Tell them to write these areas on the main branches of the mind map. So, for the Diana mind map, ask students to write in children, social life, work and interests, as below.
- 3 Play the tape and ask students to write main points about each of the four main areas on the small branches. If they wish, they can add more branches.
- 4 Students compare their mind maps in pairs.
- 5 Complete a mind map on the board with suggestions from the whole class.



Forming mental pictures

Play the tape while students draw a picture showing what they hear. This activity is particularly useful where the *setting* or a *character* is described. In pairs, without showing their pictures, students describe their pictures to each other. Then they look and compare their

pictures. Finally they read the book. For homework, students could be asked to write a short description of the picture they have drawn, using any new words they have learnt.

Note taking

- Select a sequence with lots of action and events. Play the tape in short sections. Pause the tape so students can make notes on what they have heard. Then in pairs or groups, students compare their ideas and discuss what they think happened. Choose individuals to describe the events to the class. Replay the tape or read the book. Were they right?
- Ask some students (Group A) to listen carefully for information on one topic while other students (Group B) listen for another topic. Each student writes notes on what they hear. In their groups, they confirm what they have heard. It is useful, but not essential if you can use more than one cassette player with junction boxes for this. Then pair the students so that A students work with B students. Then they either read the text or listen again while referring to their partner's notes. Are the notes correct? For example, using **Worksheet 6** (see section 6.3), proceed as follows:

- 1 Put students in pairs. Ask student A to make notes on Questions 1 and 4 and student B to make notes on Questions 2 and 3.
- 2 Play the tape once.
- 3 Ask students A and B to exchange Worksheets.
- 4 Play the tape a second time while students listen carefully to see if the information their partner has written is correct.
- 5 In pairs, students discuss the answer to Question 5. Then have a whole class discussion.

6.3.2 After reading

Using a tape copying facility, copy onto another tape some pieces of dialogue or single quotations from the part of the text which students have read. Ask students who is talking to whom, about what, where, why, etc. You may be able to use **Worksheet 9** for this (see 6.4.3).

6.4 Listening for detailed understanding

In this type of listening activity, the aim is for a much more detailed understanding of the spoken text than is the aim in section 6.3. Although the exercises below are grouped for convenience according to their use at certain stages of the reading lesson, many of them could be used at different stages. If used before reading, the activities will enable students to prepare for and make predictions about the story. If used after, the activities will help students to remember the story and give an opportunity to recycle vocabulary and structures from the book.

6.4.1 Before reading

Questioning

You can obviously provide the usual comprehension questions, true/false questions, etc as for any listening text, which will enable you to check students' understanding of the spoken form. It may be possible to use the questions at the back of the book or on the Penguin Readers Factsheets for this purpose, but only if the relevant part of the text is not too long.



Ordering

Students can be asked to listen and put various different kinds of things in order, for example a series of events, places visited, pieces of dialogue, speakers. Ask them to use numbers to show what happened first, second, etc. As above, it may be possible to use the questions at the back of the book or on the Penguin Readers Factsheets for this purpose.

Matching

Give students two lists of different items and ask them to draw lines matching something in the first list with something in the second. For example, give students a list of people and some pieces of dialogue. Ask students to listen and match the speaker with what they say. Match people with jobs, character traits, places, or almost anything! As above, it may be possible to use the questions at the back of the book or on the Penguin Readers Factsheets for this purpose.

Repeating

Ask students exactly what was said in a very short sequence (one or two sentences). You could allow students to control the tape recorder themselves, pausing and rewinding until they can repeat exactly what was said.

Dictogloss

Graded Readers can provide text which is ideal for the *Dictogloss* or 'Grammar Dictation' technique, which works as follows:

- 1 Choose a short piece of text – 5 or 6 sentences.
- 2 You may need to pre-teach some of the vocabulary. However, if students have already read a part of the book and are familiar with the topic, they will already have good background knowledge which will help them in the stages which follow.
- 3 Play the text to the students twice, without pausing between sentences.
- 4 While they listen, students write down words and phrases that they hear.
- 5 Then ask students to work together in small groups to make one coherent text. They should share their ideas and make use of the words they have managed to record.
- 6 Finally, with the whole class examine the different versions of the text and give feedback.

Note that the aim is not to reproduce the original text exactly, but to allow learners to make use of their own language to produce a 'parallel' text. For more information on this technique see Ruth Wajnryb's book *Grammar Dictation*.

Complete the conversation

This activity will help students to think about character and to use what they know to make predictions. It can also act as a variation on the Dictogloss technique described above.

- 1 Choose a part of the text where a conversation takes place.
- 2 Make a copy of the section and delete some or all the words said by one (or possibly more) of the participants.

- 3 Give each student a copy of the gapped text.
- 4 Ask students in pairs to discuss what they think the character(s) said.
- 5 Play the tape twice while students write down words and phrases that they hear to complete the gaps.
- 6 Ask students to work in pairs or small groups to produce suitable sentences for the character(s) whose words are missing.
- 7 Discuss the students' ideas.
- 8 Finally students read the text.

An example of a suitable piece of text is given below. It is taken from *Far From the Madding Crowd* (Level 4) pages 3–4. (See pages 14–15 of this Guide for tapescript.)

Farmer Oak had no practice in asking girls to marry him and he did not quite know how to begin.
'I've just been down to your house, Miss Everdene,' he said. '.....'
He paused.
'.....'
'Oh no!' The girl shook her head quickly. 'I haven't got a young man at all.'
Gabriel looked pleased.
'.....' he said, smiling one of his long special smiles. He held out his hand to take hers, but she hurriedly put her hand behind her back.
'I'm not sure if I want to marry anyone,' she said, her face a little pink.
'Come,' said Gabriel quickly, 'think a minute or two.'
.....
.....
.....
.....
..... He watched her hopefully.
'Yes, I would like that.'
'.....', continued Gabriel as the ideas came to him.
'.....'
'I'd like that very much.'
'.....'
'Wait, wait! You're in too much of a hurry, Farmer Oak!' Bathsheba stared thoughtfully at a small tree. Then she turned to Gabriel.
'.....', she said at last.
'.....'

Expand the sentences

This exercise will give practice in hearing unstressed structure words, which students often find difficult. From a section of text, choose 5 or 6 sentences. The sentences could be sequential or chosen from different parts of the text. Reproduce the key lexical words from each sentence on a Worksheet, making sure that you include the first word of each sentence. Play the tape while students fill in the missing structure words.

Worksheet 8 can be used for this purpose, as follows:

- 1 Write the words up on the board for students to copy onto their Worksheets.
- 2 Ask them to say what they think the missing words could be.
- 3 Play the tape all the way through while students look at the Worksheet.
- 4 Play the tape a second time for students to write in the missing words, pausing at the end of each sentence.
- 5 Check answers in pairs and then look at the text.



This worked example is based on *Men in Black*, (Level 2) pages 4–5 (see page 17 of this Guide for tapescript).

1	Key words	The world – finished – cried – everybody.
Complete sentence: 'The world is finished!' he cried to everybody.		
2	Key words	Then – van – past – Edwards jumped – van.
Complete sentence: Then a van went past, and Edwards jumped on to the van.		
3	Key words	Each eye – two black holes – centre.
Complete sentence: Each eye had two black holes in the centre of it.		
4	Key words	Suddenly – man pulled – Edwards – began – run again.
Complete sentence: Suddenly the man pulled away from Edwards and began to run again.		
5	Key words	He – corner – room.
Complete sentence: He was in a corner of the room.		
6	Key words	Edwards watched – fall – heard – hit – street.
Complete sentence: Edwards watched him fall and heard him hit the street.		

6.4.2 While reading

Matching tape and text

- Choose a section of the text. Write the text out again adding extra words, phrases or sentences. Ask students to listen to the tape and look at the text you have rewritten. Ask them to cross out any words that are not on the tape.
- Choose a section of text. Write the text out again changing some of the words so that the meaning is incorrect. Students listen to the tape and read the text you have rewritten. Ask them to correct the mistakes with the exact words on the tape.
- Choose a section of text with four or five paragraphs. Photocopy the text and cut it up into paragraphs. Put students into groups of four or five and give each member of the group a different paragraph. Play the tape once and ask students to listen. They should listen especially for their paragraph. While they listen to the tape, the groups should put their paragraphs into the correct order.
- Choose about six sentences from the text. Rearrange the words so that they are in a wrong, nonsensical order. Ask students to try to unjumble the sentences. They then listen and see if they are correct.

6.4.3 After reading

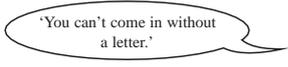
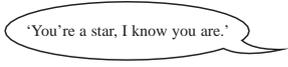
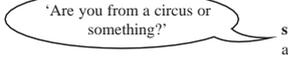
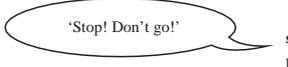
- On a worksheet reproduce some sentences chosen at random from different parts of the section students have read. Ask students whether they can remember which order the sentences come in the text. Play the tape while students listen and put the sentences in order.
- Without letting students look at the book, play the tape, pausing halfway through a sentence. Ask students to say or write down the rest of the sentence. Complete the sentence on the tape. Were students right?

Using quotations

Choose some sentences of dialogue which play a key role in the text and make use of **Worksheet 9** in different ways as follows:

- Write the sentences on the board and ask students to copy down the quotations onto their Worksheet.
- Before students listen, ask them if they remember (without looking in the book) who said the words, where they are and who they are talking to.
- Play the tape through once while they complete as much of the Worksheet as they can.
- Play the tape a second time, asking students to tell you to stop the tape when they hear the words.
- Discuss their answers. Play the tape a third time if necessary.

This example is taken from *Anita's Big Day* (Easystarts) pages 11–13 (see page 17 of this Guide for tapescript).

1		speaker: a man place: at the gate of the studio
listener(s): Dan and Anita more information: The man wants to see Anita's letter but the letter is at home. So he is not going to open the gate.		
2		speaker: Dan place: at the door of the studio
listener(s): Anita more information: Anita is going into the studio.		
3		speaker: a big man with a cigar/Mr Stein place: outside the studio
listener(s): Dan more information: The man/Mr Stein is the boss of the studio. He wants a good driver in his new movie.		
4		speaker: Mr Stein place: outside the studio/near Dan's car
listener(s): Dan (and Anita) more information: Mr Stein says he does not want Anita, and Dan is getting into his car. But Mr Stein wants Dan.		

- You could also let students choose the pieces of dialogue. Can the other students remember the circumstances? Then listen to the tape. When students hear their quotation, or something like it, they should ask you to pause the tape
- Alternatively, make a second tape with the sentences recorded on it, as suggested in section 6.3.2. Play this second tape while students write down the exact words spoken by the characters, as a dictation exercise. Then ask students to work in pairs to answer the questions.

6.5 Listening and pronunciation

Use the tape together with the written text to help students become familiar with the way in which the written language sounds when spoken. Written words may sound quite different from expectations. Sounds change depending on the other sounds around them, and the pronunciation of some words may even change when put into context. Hearing the pronunciation will help students become familiar with the way in which spelling patterns relate to pronunciation.



6.5.1 Before reading

- Use the tape to help students with the pronunciation of new words. Ask them to listen to the tape and say when they think they hear the words. Ask them to repeat the words after the tape.
- Use intonation as a clue to feelings, moods, events or character. Play the tape and ask students to listen carefully to the way the story is read. What does this show about a character's feelings? Is this an exciting or a calm part of the story?

6.5.2 While or after reading

The activities which follow can be approached in two ways. First, students can listen to the tape and mark in the various different aspects of pronunciation on a sheet while they listen. Alternatively, students can look at the text and decide how they think the text will be pronounced on the tape. Then they listen to the tape to see if their ideas are correct and/or the same as the tape. You can use the tape as a model for pronunciation practice.

Verb tenses

Choose a section of text to work on. Ask students to underline all the regular past: past simple or past participle forms of the verbs. Ask them to decide how the word is, or should be, pronounced. Is it /t/ as in 'liked', /d/ as in 'paused' or /ɪd/ as in 'wanted'? The same can be done for present simple tenses. Should the pronunciation of the end of the word be /s/ as in 'asks', /z/ as in 'drives' or /ɪz/ as in 'dances'?

Sounds and letters

Use the written text to help students learn the relationship between sounds and letters. For example, select a piece of text and:

- ask students to group together words which have the same vowel sound;
- ask students to find words with silent letters and underline the silent letter;
- focus on pairs of letters (digraphs) such as ou, ea, oa, ei, or ch, gh, th. Ask students to find examples of these and find out how they are pronounced or decide how they should be pronounced.

Schwa

Choose a short section of the text and ask students to underline all the places where there is a schwa sound /ə/, like this:

'Oak heard the decision in her voice and felt that his chances were finished.'

Listen to the tape and practise the schwa sound.

Weak forms

Work in the same way on weak forms (pronouns, prepositions, conjunctions, articles and auxiliary verbs, etc) which have two possible pronunciations – a 'strong' or stressed one, and a 'weak' or unstressed one. For a useful list, see Kenworthy 1987, page 84. Ask students to identify which words have a weak pronunciation and to write above each word how it is pronounced, using the schwa symbol and other phonetic symbols if possible, like this:

/əd/ /ənd/ /wəz/ /ðə/
'Two months had passed, and Gabriel Oak was in the
marketplace in the town of Casterbridge, looking for
/əz//ə/
work as a shepherd.'

Listen to the tape and practise the pronunciation.

Word stress

Choose a short section of the text and select a number of words which have two or more syllables. Ask students to mark the stress pattern for each word, using a circle system, like this:

0 • o 0 • o 0 • • 0 • • 0
Casterbridge marketplace shepherd disastrous below

Listen to the tape and practise the pronunciation.

Pauses

Where and why should you pause when reading the text aloud? Ask students to mark a section of the text for pauses. They can use a slash (/) between words where there is a pause. Listen to the tape and mark the pauses on another sheet. Discuss any differences between the pauses on the tape and the students' ideas.

Stressed words in sentences

Choose a short piece of text and ask students to underline all the words (or syllables) which receive stress or emphasis. Note, however, that this is quite a difficult exercise. It can be made simpler by asking students to identify only the words which are most strongly emphasized.

Intonation

Select a section from the book and reproduce the text on a sheet of paper for students. Arrange the text in sentences. Ask students to imagine how these sentences will be read on the tape. Ask students to mark in the intonation with arrows going up or down. An example of how to do this is shown in **Worksheet 10** (see page 12). Alternatively play the tape and ask students to mark the intonation that they hear. Again this is quite a difficult exercise. It can be made simpler by asking students to mark in whether the voice moves up or down at the *ends* of sentences only.

Reading aloud

Reading aloud, if done well, requires a high level of comprehension of a text. Students can be asked to work on a section of text as if they are going to read it aloud, and then to compare their interpretations with that of the tape. It can help with pronunciation to read aloud along *with* the tape (shadow reading). The best place to do this is in a language laboratory but it can be done in a classroom. Simply play the tape and ask students to look at their books and say the words at the same time as the tape. Students can also practise reading aloud a short passage *after* listening to the tape, or to repeat a few sentences, trying to sound as much as possible like the tape.



Language laboratory practice

Make a copy of the tape which students can use to practise in the language laboratory, as follows. Choose a part of the book where there is dialogue. Make another copy of this section of the tape, editing out the words spoken by one of the characters. Make sure you leave silent space on the tape to allow the words to be filled in. In the language laboratory, ask students to listen to the tape and say the missing words, reading from their books if you wish. Play the full version of the section to the students for comparison.

Worksheet 10 can be used to focus on different aspects of pronunciation. Some points to note when using the Worksheet are:

- Dictate or play the text for students to write on their Worksheet.
- Ask students to work on Questions 1–4. You can play the tape for them to listen first to the pronunciation or play it later after they have found and tried to pronounce the words.
- Then move to Questions 5 and 6, working in the same way.
- Question 7: you may prefer students to use a different system for marking word stress patterns.
- Question 8: students will need to listen carefully to the tape to answer this, and may find it quite hard. Point out that in reading aloud, there is often a pause where there is punctuation (though there may also be pauses where there is none!). In general, content words are stressed in a sentence, but some will receive more stress than others.

Here is a worked example of **Worksheet 10**, using an extract from *Far from the Madding Crowd* (Level 4) page 5 (see page 18 of this Guide for tapescript).

Worksheet 10 Working on pronunciation

- 1 After a time, Oak stopped to rest, and as he sat on a gate, he saw a red light in the night sky across the fields.
 - 2 He watched, and the light grew brighter.
 - 3 Something was on fire.
 - 4 He jumped down from the gate and ran across the fields towards the fire.
 - 5 When he arrived, he saw that the fire was in a farmyard
 - 6 A tall pile of new-cut straw was burning wildly, flames shooting into the sky.
 - 7 It was too late to save that pile, but through the clouds of smoke Oak saw that there were several more straw-piles nearby.
 - 8 All of the corn was there – and in great danger of burning.
 - 9 Already tongues of flame were beginning to reach out greedily towards the next pile.
 - 10 Men were running here and there in the farmyard, but Oak saw that nobody was doing anything useful.
 - 11 He ran quickly towards the burning straw-pile and shouted to the men
- 1 Verbs are: stopped, watched, jumped, arrived, shouted.
 - 2 Words are: Oak, fields, clouds, nearby, great, already, reach, shouted, shooting, too, greedily.
 - 3 Words are: saw, grew, straw, light, night, brighter, through, reach.

4 Examples: time gate fire pile late smoke there here flame. No silent h or k.

5 Examples:

He jumped down from the gate and ran across the fields towards the fire.

Already tongues of flame were beginning to reach out greedily towards the next pile.

6 Examples:

Men were running here and there in the farmyard, but Oak saw that nobody was doing anything useful.

He ran quickly towards the burning straw-pile and shouted to the men.

7 Examples:

0 • • 0 • 0 • • • 0 0 •
farmyard beginning anything towards danger

8 Examples:

He watched, /and the light grew brighter.

Something was on fire.

9 Examples:

When he arrived, he saw that the fire was in a farmyard.

All of the corn was there – and in great danger of burning.

6.6 Listening and reacting

These activities are designed to extend both listening and reading comprehension. Listening skills are stretched and developed through remembering and using what has been heard in order to complete a task. In reading, students are encouraged to go beyond the text itself to 'read between the lines'. The activities also provide the opportunity for natural integration of the four language skills (reading, writing, speaking, listening).

6.6.1 Before reading

Using timelines

Select a suitable section from the book (1–3 pages). Play the tape while students listen only. After they have listened to the tape, ask them to work in pairs to decide on the most important events and write them on the timeline in the order in which they happened on the tape. Then look at the written text. Are they right? The events may not be described in the book in strict chronological order. Extend the task by asking students to look carefully to see the order in which the events really happened. For homework, students can write a short summary of the section, using their timelines to help them.

Adding information

Play a short section of the tape. Stop at various points and ask students to imagine and then write down some more details, such as descriptions of a person, place or thing, or actual words spoken. Doing this early in the story will help students predict elements of the story. Doing this after much of the story has been read will help them remember details of the story. Here is an example from *Money to Burn* (Level 2), pages 28–30 (see page 15 of this Guide for tapescript):



The policeman and the policewoman in the helicopter see the people running behind the farm buildings. They see a girl and a boy, and three men and a woman. The girl and the boy are running to the stables. **(Describe one of these people. Say what they are wearing and what they look like.)** The men and the woman are running across the flooded fields, away from the farmhouse. They are looking up at the helicopter. **(Write the conversation between the men and the woman.)**

'What's happening down there?' says the policeman flying the helicopter.

'Something's wrong,' says the policewoman. 'Look! Three men and a woman! Perhaps it's the security van robbers.' **(Describe what the robbers and the children are doing now.)**

'Call for some help,' says the policeman flying the helicopter. 'Then let's go down and have a look.'

'OK,' says the policewoman. And she picks up the police radio and starts to talk into it. **(Write what the policewoman says.)**

Being the author

This is a variation on the above. From a part of the story that you are going to read, find some conversation. Make a second copy of the tape, taking out all the words except the dialogue. Play the tape to the students, pausing at the end of each stretch of speech. Ask them to suggest the information which is missing, such as who is talking, what mood they are in, any action which takes place, etc. Give students a sheet containing the sentences you have played. Ask them to write out the story using the sentences. Then look at the text. How close are their versions of the story to the original?

Character

Play a section in which a series of events occur (maximum 10 minutes). While they listen, students list the characters involved. After listening, they work in groups to think of words which describe the characters. Ask students to justify their choice of words by referring to incidents from the section. Note that this activity can be done before reading a new part of the book, or equally well after students have read a section or chapter. Use the text to refer to as a check for students' opinions. **Worksheet 11** can be used for this activity. A worked example using *Far from the Madding Crowd*, (Level 4) pages 3–4 is given below (see page 18 of this Guide for tapescript):

name	description	what happened or reason
Farmer Oak	in love	asked Bathsheba to marry him
Farmer Oak	naïve	he did not understand that people marry when they are <i>both</i> in love
Bathsheba	honest	she told him her opinion directly
Bathsheba	sensible, clever	she knew that she was no good for Oak

Remembering what has been heard

This can be done in a language laboratory or listening centre, or by using tape recorders with headphones (and, if possible, junction boxes) in the classroom. Make a copy of a section of the tape: this could be a chapter if you want students to remember the story but not the exact words. Or it could be a paragraph if you want students to remember the exact words. Put students in small groups to work away from the tape recorders. Students then go to the tape recorders and listen, then come back and write down what they remember. They can go as many times as they need, working as a group to reproduce the paragraph or a summary of the story. They must not write anything while actually listening. If they wish, one member of the group could do the writing while the others do the listening, coming back to tell the writer what to write.

6.6.2 While reading

Reading 'between the lines'

Use the tape to help students understand an aspect of character, mood or relationship, which is not directly stated. The intonation or tone of voice or phrasing will often add a dimension of meaning which is not given in the text. Choose a section of the text and devise prompts or questions which ask students to say what they think is implied. Often, suitable sections are where the characters are talking to each other. Play the corresponding part of the tape while students follow in the text, pausing so that the questions can be answered. An example of how this can work is as follows, taking *A Catskill Eagle* (Level 4), page 23 as an example (see page 15 of this Guide for tapescript):

Listen to the tape. After each man speaks, say how he sounds. Choose from these words:

polite; rude; friendly; cold; angry; happy; sad; suspicious; kind; threatening; amused; bored; excited

The man in the suit said, 'Get in the car. We want to talk to you.' (pause tape) The other man stood to my left. His jacket was open. 'Are you from Costigan?' I asked. (pause tape) 'Maybe,' the man in the suit said. (pause tape) 'What do you want to talk to me about?' I asked. (pause tape) 'About making trouble,' he said and he opened his coat so that I could see the gun which he was wearing. (pause tape) 'Show me that again,' I said. (pause tape)

Using pictures

Make a collection of about a dozen magazine pictures which have a vague, but not completely obvious, connection to the part of the book you wish students to think about. The pictures may be of anything: people, places, things, animals. Play the tape and check that students understand it – use comprehension questions. Play the tape again while students follow the text. Then put students in groups to decide how the pictures might be connected to the text. They report back to the class, giving justifications for their decisions.

6.6.3 After reading

Remembering the story

- Play a very short sequence on the tape. Which scene is it from? Can students remember when it happened in the story? Ask students to retell the scene in written or spoken form.



- Play a short sequence, pausing to ask students if they can remember any of the dialogue.
- Play some very short snatches of the tape, just a few words or phrases. Which part of the story do the words come from? What can students remember about that part of the story?
- Make another copy of the tape containing several short extracts in jumbled order. Ask students to say what part of the book each extract comes from and to put the extracts in order as they happen in the book. **Worksheet 12** can be used for this. Refer to the book to check the answers.
- Use a tape recorder with a junction box or a language lab or listening centre. Ask some students to listen to a chapter (without the text) while others read the chapter. Give students a quiz on the chapter they have read or listened to, using comprehension questions, matching or ordering activities. Who can remember most, the listeners or the readers? If you wish, you could make this activity into a competitive one: put the listeners in one group and the readers in another group to do the questions.

Making questions

Divide the class in half. One half are As and the other half are Bs. A students should read the text, say, a chapter, and B students should listen to the same piece of text. Working in pairs (As together and Bs together), the students should write four questions about what they have read or listened to. They must also write the answers. Then tell the pairs to join up, As with Bs, to make a group of four. Each pair should take it in turn to read out their questions. If the other pair has an answer to the question, they get a point. The winners are the pair with the most points.

Acting out a scene

- Choose a short scene from the book to work on. At low levels, you may be able to use the whole book. Students work in small groups. Each group devises their own actions to perform to the tape. They will probably need to have several rehearsals. When they are ready, they give a live performance to the class.
- Give an extra dimension to this idea by getting students to add music and/or sound effects if there are none already on the tape.
- Take the idea even further by making a tape where the dialogue is edited out. When they act out the scene, students say the characters' words.

Favourite parts

When they have finished the book, ask students to choose their favourite part of the book. In the next class, choose a few of the class's favourite scenes and play the sections on the tape. If you wish, use **Worksheet 12** for students to make notes on the scenes and to put the scenes in order. Discuss with the class which is the most popular of the scenes.

7 References

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Tapescripts*

1 Example text for 6.3.1

Money to Burn (Level 2) Page 1

It is a wet afternoon in November, and the winds are strong. On a road near the river, three men are cutting down a tree. When the tree is down, they pull it on to the road and then go to wait behind some other trees. Their red car is near them, ready to drive away quickly. It is a small, quiet road.

A hundred metres away, a woman called Petra is watching the big road from the city. She is waiting for a blue security van. Next to Petra there is a sign across the road near the river. It says: ROAD CLOSED. The strong winds push over the sign, and Petra puts it back again.

Where's the security van? she thinks. Perhaps it's late because the storm is bad.

She looks along the quiet road and sees the tree, ready to stop the van. Harry and George and Andy are behind the other trees.

Nothing must go wrong, thinks Petra.

Two cars slow down, ready to turn into the road by the river. Then they see the ROAD CLOSED sign and go on.

Petra smiles. They think it's closed because of the weather, she thinks.

2 Example text for 6.4.1

Far From the Madding Crowd (Level 4) pages 3–4

Farmer Oak had no practice in asking girls to marry him, and he did not quite know how to begin.

'I've just been down to your house, Miss Everdene,' he said. 'I came to ask if you'd like to marry me.' He paused. 'But perhaps you've got a young man already.'

'Oh no!' The girl shook her head quickly. 'I haven't got a young man at all.'

Gabriel looked pleased. 'I'm truly glad to hear that,' he said, smiling one of his long, special smiles. He held out his hand to take hers, but she hurriedly put her hand behind her back.

'I'm not sure if I want to marry anyone,' she said, her face a little pink.

'Come,' said Gabriel quickly, 'think a minute or two. I love you dearly, Bathsheba, and I'm sure I can make you happy. I have a nice, little farm, and when we are married, I'll work twice as hard as I do now. And in a year or two you can have a piano ... And a nice little



* For a free recording of these tapescripts visit www.penguinreaders.com and go to the Resources section or contact your local Pearson Education office.

wagon to go to market.' He watched her hopefully.

'Yes, I would like that.'

'And you'd have chickens,' continued Gabriel, as the ideas came to him. 'And a little garden for flowers and vegetables.'

'I'd like that very much.'

'And at home, by the fire, whenever you look up, there I shall be ... And whenever I look up, there you will be.'

'Wait, wait! You're in too much of a hurry, Farmer Oak!' Bathsheba stared thoughtfully at a small tree. Then she turned to Gabriel.

'No, it's no good,' she said at last. 'I don't want to marry you. A wedding would be nice, it's true. But a husband ... Well, he'd always be there, as you say. Whenever I looked up, there he would be.' She shook her head. 'No, I don't think I want a husband, so I won't marry – not yet.'

'That's a silly thing to say!' said Gabriel quickly. 'But my dear,' he continued sadly, 'why won't you have me?'

'Because I don't love you, Mr Oak.'

'But I love you,' said Mr Oak, very seriously. 'And one thing is certain. I shall go on loving you until the day I die.'

'I'm very sorry,' Bathsheba said. She looked sad for a moment, then gave a little laugh. 'No, Mr Oak, I'm not the right wife for you. I'm too independent, and you wouldn't like that, you know.'

Oak heard the decision in her voice, and felt that his chances were finished. 'Very well,' he said quietly. 'Then I'll ask you no more.'

3 Example text for 6.6.1

Money to Burn (Level 2) pages 28–30

The policeman and the policewoman in the helicopter see the people running behind the farm buildings. They see a girl and a boy, and three men and a woman. The girl and boy are running to the stables. The men and the woman are running across the flooded fields, away from the farmhouse. They are looking up at the helicopter.

'What's happening down there?' says the policeman flying the helicopter.

'Something's wrong,' says the policewoman. 'Look! Three men and a woman! Perhaps it's the security van robbers.'

'Call for some help,' says the policeman flying the helicopter. 'Then let's go down and have a look.'

'OK,' says the policewoman. And she picks up the police radio and starts to talk into it.

4 Example text for 6.6.2

A Catskill Eagle, (Level 4) page 23

The man in the suit said, 'Get in the car. We want to talk to you.' The other man stood to my left. His jacket was open.

'Are you from Costigan?' I said.

'Maybe,' the man in the suit said.

'What do you want to talk to me about?' I asked.

'About making trouble,' he said, and he opened his coat so that I could see the gun which he was wearing.

'Show me that again,' I said.'

5 Worksheet 1 example

Dead Man's River (Easystarts) pages 1–3

Jonas Clark comes into the bank. 'Hetty, my dear,' he says. Hetty smiles. 'I love you,' says Jonas. 'Marry me.' 'Oh, Jonas,' says Hetty, 'I ...'

Mr Gray comes out of his office. 'Who's this?' he says. 'Oh, it's Jonas. Oh no, Jonas. My daughter is not for you. She can't marry a poor man. Go away and get some money. Then let's see ...'

Jonas is sad. He walks down the street and into a bar. He buys a drink and sits down. He wants to get some money, but how?

Old Harry is sitting near Jonas. There is a bag of gold on the table. Old Harry is not happy. Two men are standing above him. They are talking to him. They are angry. They do not see Jonas.

'Where does this gold come from?' the big man says. Harry does not answer. 'Hit him, Bernie,' says the little man. Bernie hits Harry.

'It's – from Dead Man's River,' Harry says. 'I can take you there.' Bernie looks at Pete. 'I don't like this,' he says. 'There are ghosts in Dead Man's River.' 'Don't be a fool,' says Pete.

6 Worksheet 4 example

A Catskill Eagle (Level 3) pages 20–23

'We don't know where to look,' I said, 'so Chicago seems as good a place as any. I'll go and talk to Russell's wife, Tyler Smithson.'

Tyler Smithson's flat was near the lake. The late-afternoon sun was bright and beautiful on the water. The doorman of her building phoned up to her flat and told her, 'There's a man here by the name of Spenser. He says he's come about Mr Russell Costigan.' She told him to send me up. She lived at the top of the building.

'Hello,' I said when she opened the door. She was tall and thin, with fair hair. She wore expensive clothes.

'Mr Spenser?'

'Yes.'

'Come in. Sit down. Would you like some coffee?'

'Yes, please,' I said. 'Black.'

A woman called Eunice made us both coffee. We waited for her to bring it, then Tyler Smithson asked me, 'What is it about Russell Costigan?'

'I can't think of an easy way to say this, Mrs Costigan. Russell is somewhere with a woman I love. I want to find them.'

Tyler Smithson's polite smile disappeared. 'You mean Susan? That dirty ...'

I stayed calm. 'Yes. Can you help me find them? I'm sure we both want them to stop. I think Susan already wants to leave, and Russell is stopping her. If I find her, I'll help her to leave.'



'I don't think she wants to leave, Spenser. All his women love him. He's funny, and good to be with, and very, very rich. He gives them a good time, and then he gets bored with them. He kicks them out of his house, and then comes home.'

'And you take him back.'

'The Costigans own everything they want to own. Their men watch this house, for example. They'll know you were here.'

'Yes,' I said.

'If you continue to try and find Russell, Jerry will kill you.'

'He'll try. But I'm good at what I do, Mrs Costigan. Jerry will get hurt.'

'Russell will like that. He likes to see his father lose. The boss of the family is really the mother, Grace. Russell loves her, and wants her to love him. He thinks that if his father seems smaller to her, he'll seem bigger. He probably likes your Susan partly because she's Jewish.'

'And his father doesn't like Jews,' I said.

'Nor blacks,' she said.

'If you help me,' I said, 'I'll try not to hurt him. Where do you think he and Susan are?'

'You really think you can win, don't you?'

'Yes.'

'And you think if you can get her away from Russell, she'll come back to you?'

'I'll get her away from Russell because she doesn't want to be with him. When I've done that, we'll see what she chooses to do.'

'But you want her back.'

'Yes.'

'Because you love her.'

'Yes.'

Tyler Costigan laughed, but it was a dry, unreal laugh. 'I understand that perfectly,' she said. She turned to look out of the window into the bright afternoon. 'I've got Russell and she's got you. Why is love so hard?'

She was silent for a short time, thinking. Then she said, 'They have a weapons factory in a small town in Connecticut called Pequod. That's probably where they are. It's not only a factory – it's also where they train men to fight and to use the weapons, so there are always a lot of men there. It's very safe.'

7 Worksheet 5 example

Ricky Martin (Level 1) pages 1–2

'Ricky! Ricky! Ricky! We love you!'

In the early days, the girls only called in Spanish. Now they call in English, too. Why is this? The answer is *La Copa de la Vida*. It was Ricky's song for the 1998 World Cup. People loved it, and now his name is famous in every country.

Ricky Martin's music is happy music. But his story is not all about happy times. There were difficult times, too.

A Christmas Boy

On December 24 1971, Nereida Morales and Enrique Martin had a son. His name was Enrique Martin Morales IV, but they called him 'Kiki.' The family lived in San Juan, Puerto Rico.

'Kiki is a Christmas boy,' Nereida's mother said. 'He's going to be famous.'

In 1973, Kiki's father moved away from the family home. Kiki wasn't unhappy about this. His mother and father were good friends and he had two homes.

Nereida's mother was right about Kiki. At five years old, he liked to perform in the street with his friends. 'Kiki's going to be a star one day,' people said.

A year later, Kiki went to an audition for a TV commercial with his father. He did the job, and the TV station wanted to work with him again. After that, Kiki did eleven commercials in five years. Now he wasn't only famous in his street. Nereida's 'Christmas boy' was famous in all of Puerto Rico. He was only ten.

A year later, Kiki auditioned for the band Menudo. The boys in the band were young, but they were stars in Latin America. They sang and danced. People loved to watch them.

Kiki did well at the audition, but Menudo didn't want him in the band. 'You sing OK,' they said, 'and you can dance. But you're short. We want tall boys in the band.'

After a year, Kiki went to audition number two, but Menudo said no again. Kiki was unhappy. He liked the band very much, and he wanted to be in it. It was a difficult time for him, but he didn't stop trying.

Audition number three was in 1984. This time Menudo said yes. Kiki was in the band! He didn't know about the problems in front of him.

8 Worksheet 6 example

The Black Cat and other Stories by Edgar Allan Poe
(Level 3) pages 7–8

You are not going to believe this story. But it is a true story, as true as I sit here writing it – as true as I will die in the morning. Yes, this story ends with my end, with my death tomorrow.

I have always been a kind and loving person – everyone will tell you this. They will also tell you that I have always loved animals more than anything. When I was a little boy, my family always had many different animals round the house. As I grew up, I spent most of my time with them, giving them their food and cleaning them.

I married when I was very young, and I was happy to find that my wife loved all of our animal friends as much as I did. She bought us the most beautiful animals. We had all sorts of birds, goldfish, a fine dog and a cat.

The cat was a very large and beautiful animal. He was black, black all over, and very intelligent. He was so intelligent that my wife often laughed about what some people believe; some people believe that all black cats are evil, enemies in a cat's body.

Pluto – this was the cat's name – was my favourite. It was always I who gave him his food, and he followed me everywhere. I often had to stop him following me



through the streets! For years, he and I lived happily together, the best of friends.

But during those years I was slowly changing. It was that evil enemy of Man called Drink who was changing me. I was not the kind, loving person people knew before. I grew more and more selfish. I was often suddenly angry about unimportant things. I began to use bad language, most of all with my wife. I even hit her sometimes. And by that time, of course, I was often doing horrible things to our animals. I hit all of them – but never Pluto. But, my illness was getting worse – oh yes, drink is an illness! Soon I began to hurt my dear Pluto too.

9 Worksheet 7 example

Princess Diana (Level 3) pages 28–29

Diana's private rooms at Kensington Palace were full of photos of William and Harry.

'They mean everything to me,' she said. But now she couldn't be with them so much. A lot of the time, they were at school or with their father. She even had to eat her Christmas dinner alone while William and Harry spent Christmas day with their father and grandmother.

But she was doing her best to help her sons for their future as royal princes, and William perhaps as the future King of England. She decided that they needed to understand some of the country's problems. She took them to visit sick people in hospitals. But she also took them out secretly to see some of the dark and unpleasant places where homeless people spend the night. In 1995, William went to Eton, one of the top schools in the country, but he didn't forget the other side of life that Diana showed him. He later gave Diana the idea of selling a lot of her dresses for charity.

Diana's new life had good times in it too. She had plenty of friends. Many of them were famous, and some of them were filmstars or popstars. She was friendly with the popstars Elton John and George Michael, and with Terence Stamp and Richard Attenborough, the filmstars. She knew Luciano Pavarotti, the Italian singer, and others from the music and film world, like Michael Jackson, Paul and Linda McCartney and Liza Minelli. She often had lunch with friends. An Italian restaurant, San Lorenzo, in Kensington was her favourite for a long time. She still loved dancing and pop music, and went swimming or running every day to keep in good shape. Diana was very serious about her health now.

But she couldn't escape from the paparazzi. Everywhere she went, they tried to take photographs of her. Sometimes they took photos secretly – you could get a lot of money for a new photo of Diana.

Suddenly, it was all too much for her. In December 1993, she told the world that she wanted to live quietly. She would stop most of her work for charities. She needed time for her children and for her private life.

It was not for long. She soon came back because she wanted to get on with her work, and be 'a mother to the world', as one newspaper wrote.

10 Worksheet 8 example

Men in Black (Level 2) pages 4–5

The man ran up and down Madison Avenue.

'The world is finished!' he cried to everybody.

Policeman James Edwards started to walk across to the man, but the man ran away. 'Stop!' called Edwards, and ran after him.

They ran through the New York streets, but the man was too fast for Edwards. Then a van went past, and Edwards jumped on to the van. He jumped off when the van was near the man, and the two of them fell on to the road together.

Edwards could see the man's eyes, but there was something different about them. *Each eye had two black holes in the centre of it.* Then the man pulled out a gun, but Edwards hit it out of his hand. The gun went flying away and hit the road – and the policeman saw it break into a million pieces.

Suddenly the man pulled away from Edwards and began to run again. He ran inside a building, and Edwards followed him. There were pictures inside the building and people looking at them. The man ran up the stairs and into a room and Edwards ran after him.

'Stop!' called Edwards.

'You don't understand,' said the man. He was in a corner of the room. 'The world is finished!' And he jumped out of the window.

Edwards watched him fall and heard him hit the street.

11 Worksheet 9 example

Anita's Big Day (Easystarts) pages 11–15

The car stops at the gate of the studio. 'Who do you want to see?' the man asks. 'Have you got a letter? You can't come in without a letter.' 'I've got a letter from Mr Stein,' Anita says, 'but it's at home.'

Dan is angry. 'Mr Stein wants to see her at 10 o'clock,' he says. 'Open the gate,' 'I can't,' the man says. 'I'm sorry.'

Dan puts his foot down and turns the wheel. The car jumps. 'Hey!' the man says. 'You can't ...' The car is going very fast on two wheels. The gate is behind it now.

Anita gets out of the car at the door of the studio. 'Go in, Anita,' Dan says. 'You're a star. I know you are. You can get the job.' Anita goes up to the door.

A long, black car arrives at the studio door. A big man with a cigar gets out. 'Are you from a circus or something?' the man says. 'You drive off the highway, under an airplane, across a footbridge, through the gate ... Who are you?' 'My name's Dan,' Dan says, 'and I like driving cars. Who are you?' 'I'm Mr Stein,' the man says. 'I'm the boss of this movie studio.'

'Do you want a job, Dan?' Mr Stein says. 'What job?' Dan asks. 'I want a driver in my new movie,' Mr Stein says. 'It's a very difficult job. Can you drive off the roof of a building?' 'Easy,' Dan says. 'Can you drive into a river?' 'Of course,' Dan says. 'Good,' Mr Stein says. He



looks at Anita. 'Are you the Rosselli girl?' he says. 'You're short. I want a tall girl. I'm sorry.'

'Wait a minute,' Dan says. 'You want me, you take Miss Rosselli too.' He gets into his car. 'Stop! Don't go!' Mr Stein says. He looks at Anita again. 'Can you dance?' he says. 'Easy,' Anita says. She dances. 'Good,' Mr Stein says. 'Can you sing?' 'Of course,' Anita says. She sings. 'OK, OK,' Mr Stein says. 'You win. Miss Rosselli, you start on Monday too.'

12 Worksheet 10 example

Far from the Madding Crowd (Level 4) page 5.

After a time Oak stopped to rest, and as he sat on a gate, he saw a red light in the night sky across the fields. He watched, and the light grew brighter. Something was on fire. He jumped down from the gate and ran across the fields towards the fire.

When he arrived, he saw that the fire was in a farmyard. A tall pile of new-cut straw was burning wildly, flames shooting into the sky. It was too late to save that pile, but through the clouds of smoke Oak saw that there were several more straw-piles nearby. All the corn of the farm was there – and in great danger of burning. Already tongues of flame were beginning to reach out greedily towards the next pile.

Men were running here and there in the farmyard, but Oak saw that nobody was doing anything useful. He ran quickly towards the burning straw-pile and shouted to the men.

13 Worksheet 11 example

Far From the Madding Crowd (Level 4) pages 3–4.

Farmer Oak had no practice in asking girls to marry him, and he did not quite know how to begin.

'I've just been down to your house, Miss Everdene,' he said. 'I came to ask if you'd like to marry me.' He paused. 'But perhaps you've got a young man already.'

'Oh no!' The girl shook her head quickly. 'I haven't got a young man at all.'

Gabriel looked pleased. 'I'm truly glad to hear that,' he said, smiling one of his long, special smiles. He held out his hand to take hers, but she hurriedly put her hand behind her back.

'I'm not sure if I want to marry anyone,' she said, her face a little pink.

'Come,' said Gabriel quickly, 'think a minute or two. I love you dearly, Bathsheba, and I'm sure I can make you happy. I have a nice, little farm, and when we are married, I'll work twice as hard as I do now. And in a year or two you can have a piano ... And a nice little wagon to go to market.' He watched her hopefully.

'Yes, I would like that.'

'And you'd have chickens,' continued Gabriel, as the ideas came to him. 'And a little garden for flowers and vegetables.'

'I'd like that very much.'

'And at home, by the fire, whenever you look up, there I shall be ... And whenever I look up, there you will be.'

'Wait, wait! You're in too much of a hurry, Farmer

Oak!' Bathsheba stared thoughtfully at a small tree. Then she turned to Gabriel.

'No, it's no good,' she said at last. 'I don't want to marry you. A wedding would be nice, it's true. But a husband ... Well, he'd always be there, as you say. Whenever I looked up, there he would be.' She shook her head. 'No, I don't think I want a husband, so I won't marry – not yet.'

'That's a silly thing to say!' said Gabriel quickly. 'But my dear,' he continued sadly, 'why won't you have me?'

'Because I don't love you, Mr Oak.'

'But I love you,' said Mr Oak, very seriously. 'And one thing is certain. I shall go on loving you until the day I die.'

'I'm very sorry,' Bathsheba said. She looked sad for a moment, then gave a little laugh. 'No, Mr Oak, I'm not the right wife for you. I'm too independent, and you wouldn't like that, you know.'

Oak heard the decision in her voice, and felt that his chances were finished. 'Very well,' he said quietly. 'Then I'll ask you no more.'



Student's Worksheet 1

Who is who?

1 Listen to the tape and complete this table about the people in the book:

Name	age/sex	other information
1		
2		
3		
4		
5		
6		
7		
8		

2 When you have finished, talk about your answers with another person.

3 Talk about what is going to happen in the story.

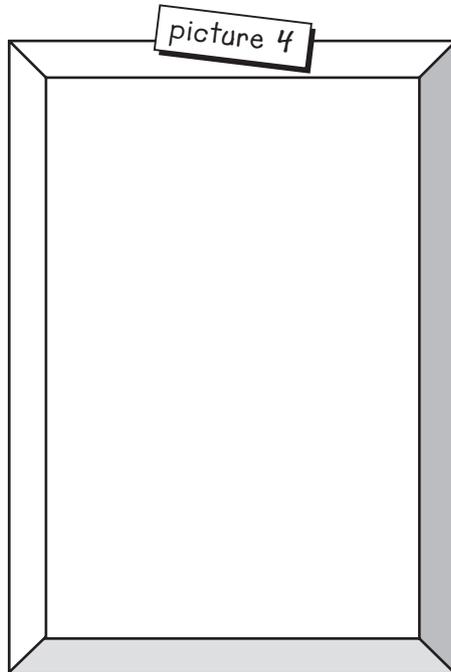
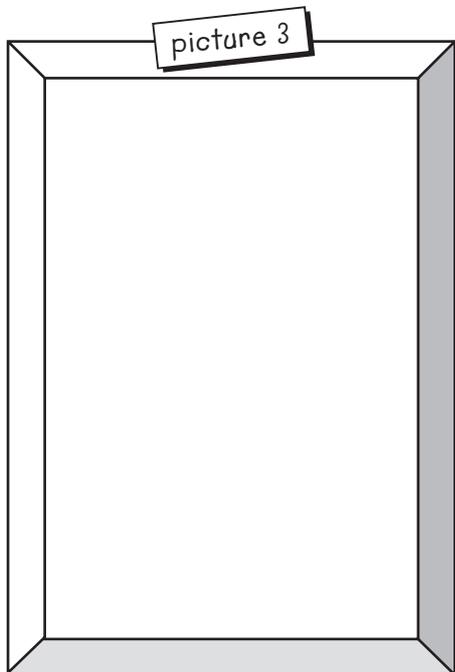
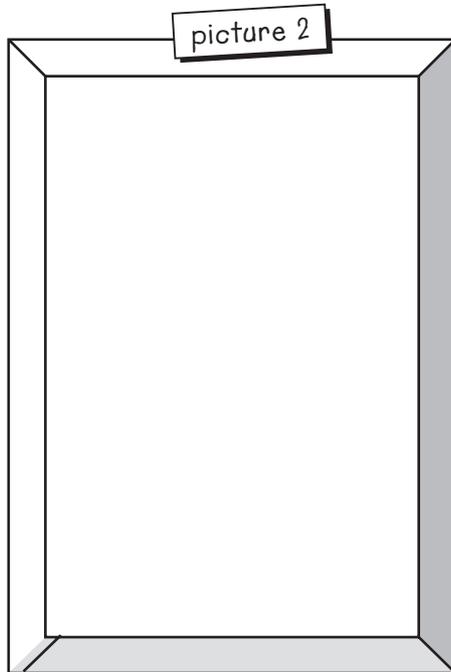
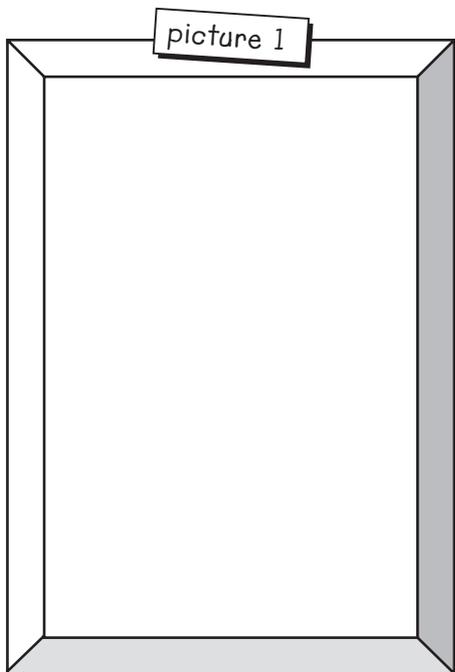
PHOTOCOPIABLE



Student's Worksheet 2

Getting the picture

Your teacher will give you some pictures. Listen to the story and put your pictures in the right order on the squares below.



PHOTOCOPIABLE



Student's Worksheet 3

What is the place like?

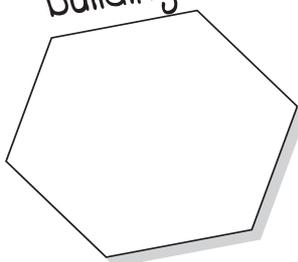
1 Where does the story take place? Circle the correct words below.

- | | |
|---------------------|------------------|
| a in a town or city | b in the country |
| c inside a building | d outside |
| e on the sea | f in the air |

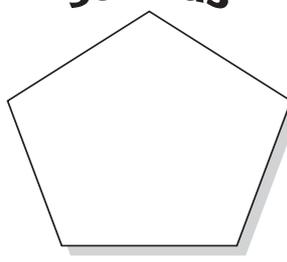
2 In this box write the words which tell you where the story takes place:

3 Can you hear words used to describe any of these? If so, write them in the shapes.

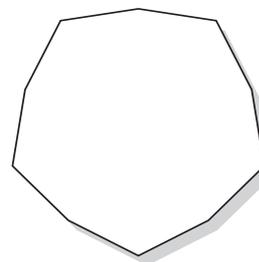
buildings



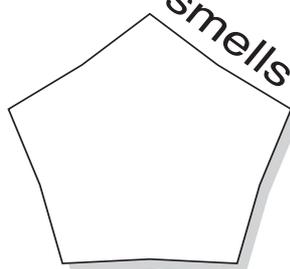
sounds



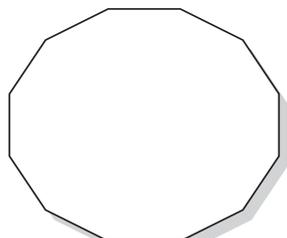
roads



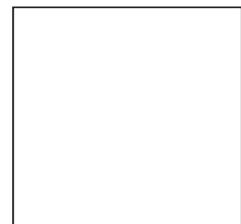
smells



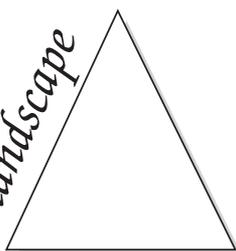
animals



plants



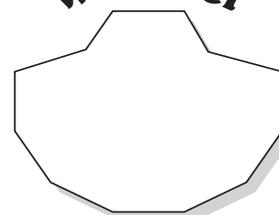
landscape



time



weather



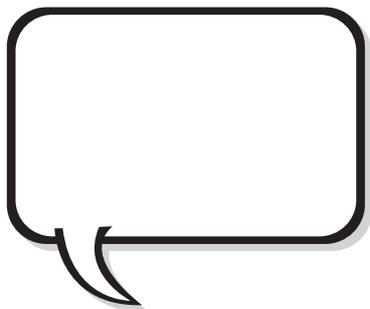
**other
important
words**

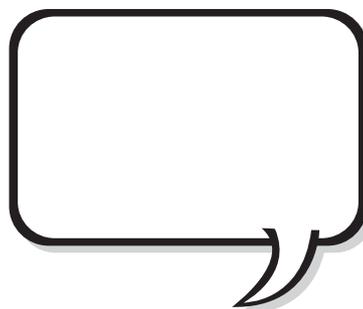


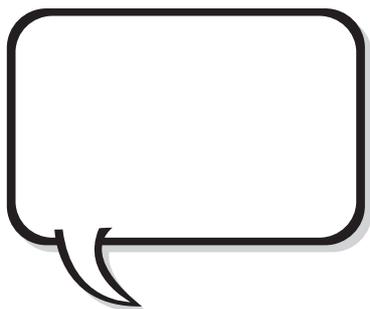
Student's Worksheet 4

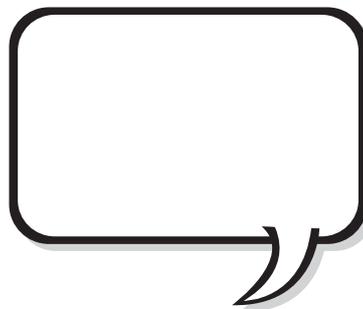
What are the people like?

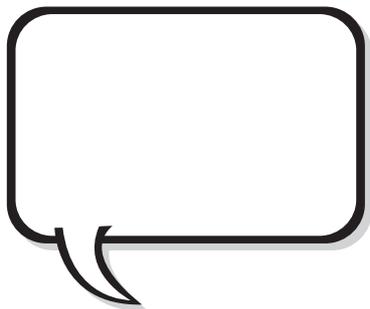
Listen to the tape. Write the names of the characters on the lines. Write words inside the bubbles to describe each character.











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Student's Worksheet 5

Numbers

1 Listen to the tape and complete the tables.

1 *Dates*

When?	What happened?

2 *Age*

How old?	What happened?

3 *Times*

What time?	What happened?

4 *How many?*

Number?	Thing

2 Work with another person. Ask and answer questions about all the numbers. Does your partner agree with your answers?

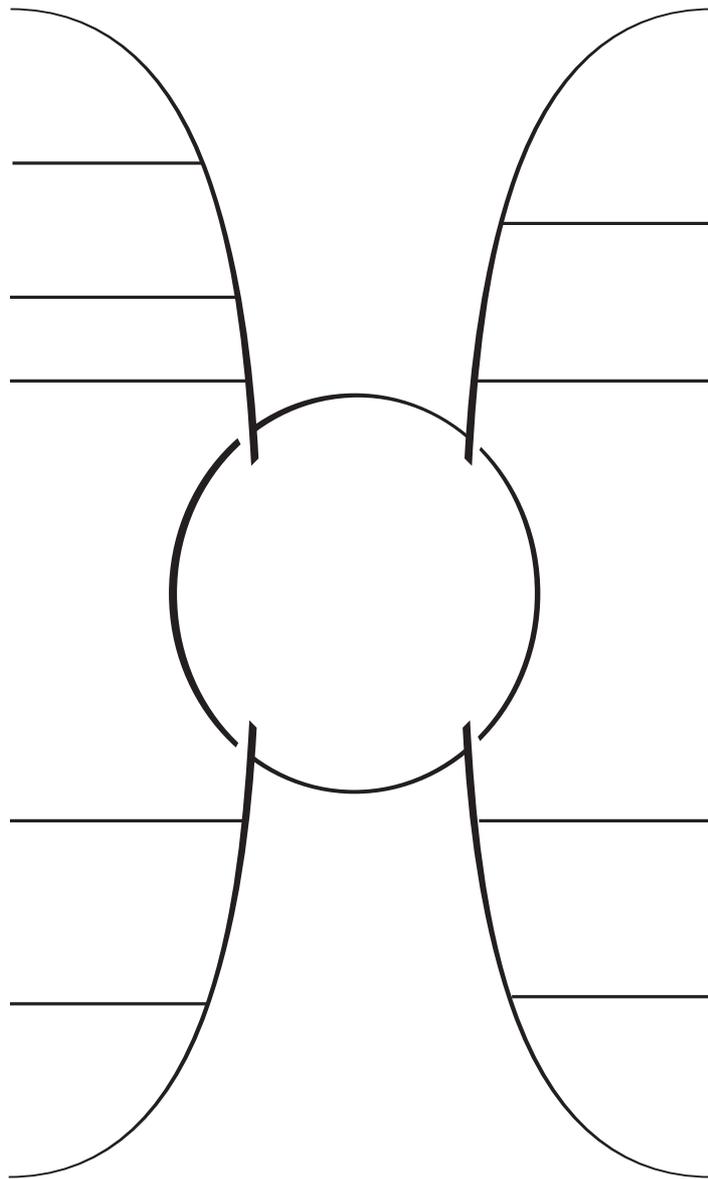
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Student's Worksheet 7

Mind map

- 1 Your teacher will give you some words to write in. Then listen to the tape. While you listen, write the most important points on the small lines. Add more lines to the map if you need to.



- 2 Compare your mind map with a partner.

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Student's Worksheet 8

Expand the sentences

Your teacher will give you the key words for some sentences. Listen to the tape for the missing words. Write out each complete sentence.

1 Key words

Complete sentence:

.....
.....
.....

2 Key words

Complete sentence:

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.....

3 Key words

Complete sentence:

.....
.....

4 Key words

Complete sentence:

.....
.....

5 Key words

Complete sentence:

.....
.....

6 Key words

Complete sentence:

.....
.....

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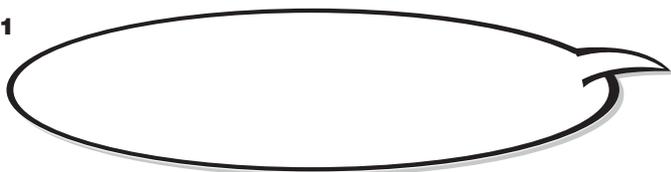


Student's Worksheet 9

Who is talking?

Your teacher will play or give you some sentences spoken by the characters in your book. Write the sentences in the speech bubbles below. Listen to the tape and write down **who** is talking to **whom**, and **where** the speaker is. If you can, give more information such as **when** or **why** the speaker says the words, or **what** he or she is talking about.

1



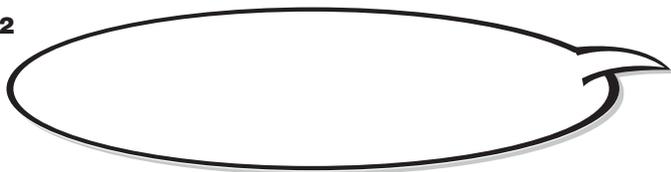
speaker:

place:

listener's name: more information:

.....

2



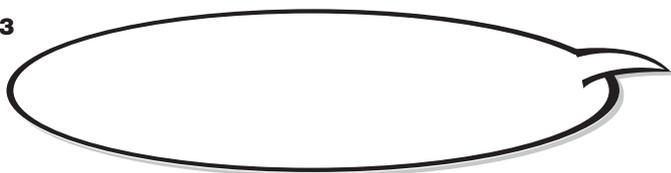
speaker:

place:

listener's name: more information:

.....

3



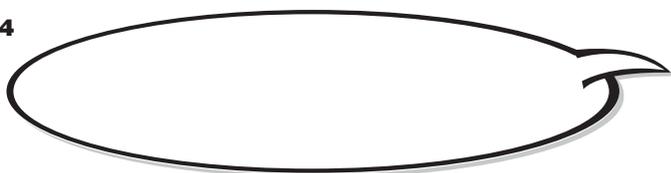
speaker:

place:

listener's name: more information:

.....

4



speaker:

place:

listener's name: more information:

.....

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Working on pronunciation

Your teacher will give you some sentences from your book. Write the sentences on the lines below. Then do the tasks which follow.

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- 1 Look at the verbs. Can you find any regular present simple, past simple or past participle forms? Underline them and pronounce them correctly.
- 2 Look at the spelling of the words carefully. Can you find any words which have the following pairs of letters:
ou, ea, oa, ei, ie, au, oo, ee,? Circle each word and pronounce it correctly.
- 3 Find words which have the following pairs of letters: *ew, aw, ow, ch, gh, th*. Circle each word and pronounce it correctly.
- 4 Find words which have a *silent e* at the end or a *silent k* or *h* at the beginning. Circle each word and pronounce it correctly
- 5 Choose two sentences and underline any letters which are pronounced with a schwa (ə) sound. Practise saying the sentences with the schwa sounds.
- 6 Choose two more sentences and underline any weak forms. Practise saying the sentence with the weak forms.
- 7 Find five words with two or more syllables. For each word, mark the stress pattern:
- 8 Choose two sentences and do the following:
 - find all the stressed words and underline the main stressed syllable.
 - mark any pauses with a /.
 - look at the places where there is a punctuation mark, such as a full stop or a comma. Does the voice go up or down here? Show this with arrows, like this: ↗ and ↘.
- 9 Choose two different sentences and show any words which should be linked together smoothly. Use a bracket below the words, like this: *find all*. Practise saying the sentences.
- 10 Listen to the tape. Read the text aloud with the tape and without the tape. If you can, record yourself. How like the tape can you make yourself sound?

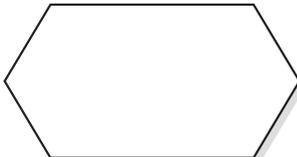
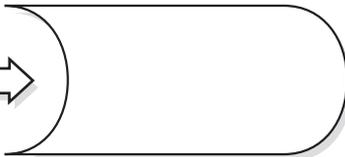
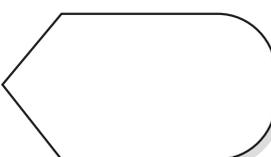
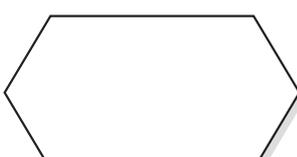
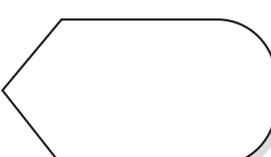
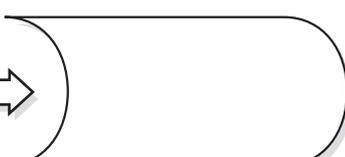
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Student's Worksheet 11

What makes them behave as they do?

In books – as in life – people may do things because of being the sort of people they are or because of their feelings at the time. Listen to the tape and write down the names of the characters in the scene that you hear. Then work with another person. Choose one or two words from the boxes at the bottom of the page and write them in the 'description' boxes, or find other descriptive words in your dictionary. Explain your opinions by writing what the characters did or what happened in the scene.

name	description	what happened or reason
		
		
		
		

afraid timid shy
sensitive nervous
anxious restless
worried fussy

friendly polite charming
vivacious funny excitable
quiet calm serious dull
humble

mad impetuous
adventurous brave
curious rash cautious
patient independent

in love
affectionate
passionate caring
loving jealous

mean selfish cold unkind cruel
dishonest evil wicked malicious
violent bad-tempered angry suspicious
greedy vain rude arrogant

cunning clever
stupid naïve
foolish obstinate
sensible

contented happy
cheerful miserable
kind generous
honest

tough
stern
strong
weak

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Student's Worksheet 12

What can you remember?

Do this worksheet after you have read most or all of your book. Your teacher will play you some extracts from the tape of your book. Make notes on each extract, for example:

- what scene in the book does the extract come from?
- what happened before and/or after?
- who is in the scene?
- where does the scene takes place?
- why does the scene takes place?

Then number the extracts to show the order in which they happen in the book.

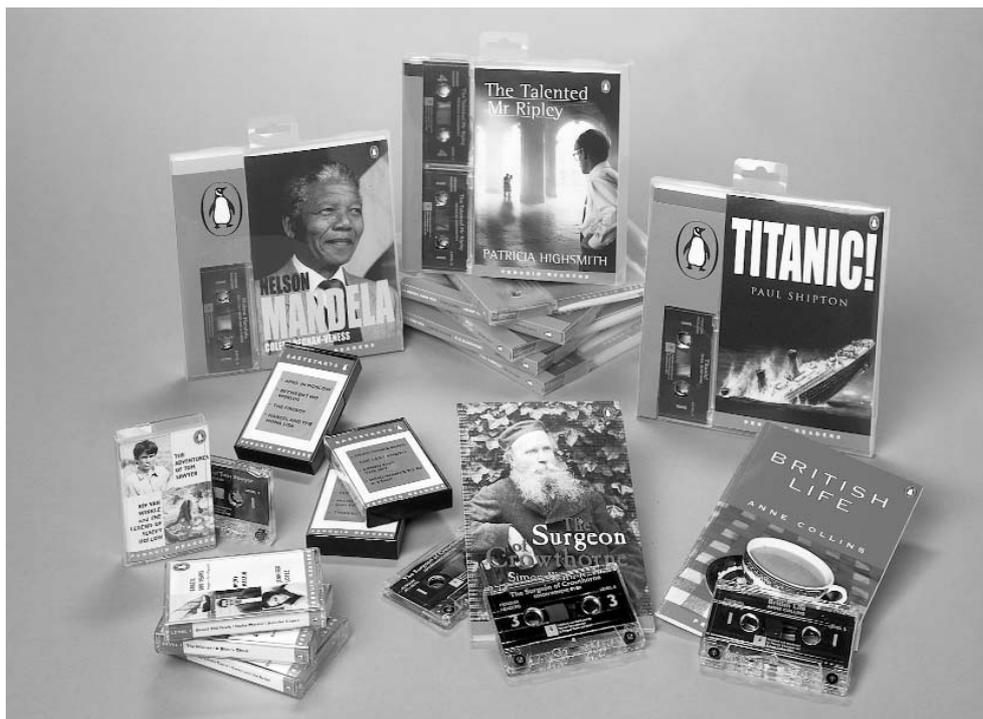
	notes	order in the book
extract 1		
extract 2		
extract 3		
extract 4		
extract 5		

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