

The cover features a series of horizontal bars in various colors: orange, purple, cyan, lime green, red, blue-grey, teal, blue, green, maroon, grey, olive, and dark grey. The word 'GUIDE' is positioned on the red bar.

# **GUIDE**

to the New ELI Readers

*Jane Bowie*

# GUIDE

## TO THE NEW ELI READERS

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Jane Bowie

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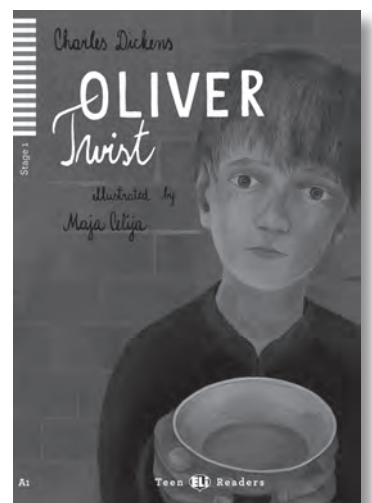
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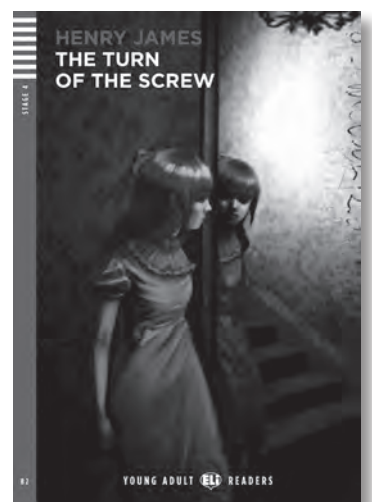
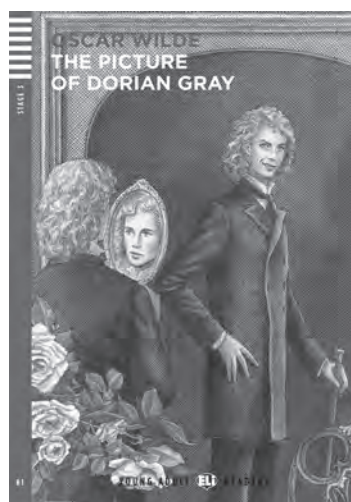
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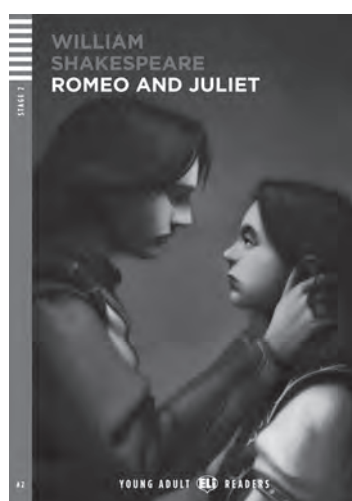
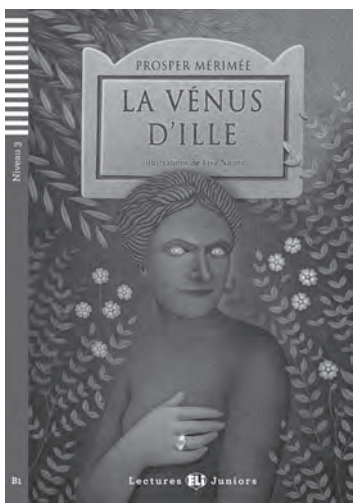


Teen  READERS



YOUNG ADULT  READERS





**New Eli Readers** are chosen for students on the basis of narrative quality. Many are timeless classics with which students are probably already familiar through film versions and parodies. Some are original titles written by experienced authors specifically for the Eli Reader collection. Eli Readers are available in four languages, English, French, Spanish and German.

*Eli Readers are published exclusively on paper from managed forests to guarantee the safety of the environment.*

## WHAT ARE NEW ELI READERS?

New Eli Readers are a series of narrative texts with specifically written original linguistic activities, glossary and dossiers as well as audio CD. They are graded according to the age and the linguistic competence of the reader. The latter criteria is referenced to the Common European Framework of Reference for Language.

Original texts are written specifically with age and level in mind, while adapted texts are reworked by linguistic experts to answer to the needs of each level and respond to the European Common Framework without damaging the original style of each single author. At the higher level texts are published in their original unabridged form with a series of activities specially written to assist learners in gaining maximum advantage from their reading.

Examination practice in the form of “mock” examination activities is offered: in English the UCLES main suite examinations, DELF for French, FIT for German and DELE for Spanish.

The New Eli Readers collection is divided into three series according to the age of the reader.

### Young Eli Readers - Lectures ELI Poussins Lecturas ELI Infantiles y Juveniles

These readers are aimed at Primary School age children, and include both original texts and children’s classics. Within this group there are four stages, aimed at linguistic competences from pre A1 to A2. Each Reader is fully illustrated in both the narrative and the activity sections in order to assist

comprehension. At all four Stages there are five pages of revision activities at the end of each book. Language activities are presented as games, and new lexis is included in a colourful picture dictionary which is placed on the inside of the cover so that the student can keep it in sight while reading. A full audio recording of the text is attached on CD. Students can personalise their books with a cut-out bookmark.

### Young ELI Readers

Stage 1	100 headwords	below A1	Starters
Stage 2	200 headwords	A1	Starters/Movers
Stage 3	300 headwords	A1.1	Movers
Stage 4	400 headwords	A2	Flyers

### Lectures ELI Poussins

Niveau 1	100 mots	A0
Niveau 2	200 mots	A1
Niveau 3	300 mots	A1.1
Niveau 4	400 mots	A2

### Lecturas ELI Infantiles y Juveniles

Nivel 1	100 palabras	Sub-A1
Nivel 2	200 palabras	A1
Nivel 3	300 palabras	A1.1
Nivel 4	400 palabras	A2

### Teen ELI Readers - Lecturas ELI Juniors - Lecturas ELI Adolescentes - Junge ELI Lektüren

As their name suggests these are aimed at teenage students. These Readers also include specially written texts and classics.

These Readers range from A1 to B1 and make reference to the UCLES Movers, Flyers, KET and PET examinations as well as the relevant DELF, FIT and DELE examinations.

Each chapter, which has its own glossary, opens with a 2-page *Before you Read* section containing pre-reading activities designed to prepare and activate the learner. There follow 4 pages of *After Reading Activities* which focus on the language particularly relevant to each chapter. These activities focus on Reading, Listening, Writing, Speaking, Grammar and Vocabulary. There is also an examination practice activity for the UCLES,



DELFL, FIT or DELE examination relevant to the book's level. Listening recordings are contained on a CD attached to the book. A special Test Yourself section provides activities relevant to the whole book. The syllabus for the level is also provided. An 8-page booklet is attached containing quotes relevant to the theme of the Reader which the students can use as a diary, making the book a more personal object. Each classic book contains a series of factual dossiers providing information on the author's life and times.

### Teen ELI Readers

Stage 1	Elementary	600 headwords	A1	Movers
Stage 2	Pre-Intermediate	800 headwords	A2	Flyers/KET
Stage 3	Intermediate	1000 headwords	B1	PET

### Lectures ELI Juniors

Niveau 1	600 mots	A1
Niveau 2	800 mots	A2
Niveau 3	1000 mots	B1

### Lecturas ELI Adolescentes

Nivel 1	600 palabras	A1
Nivel 2	800 palabras	A2
Nivel 3	1000 palabras	B1

### Junge ELI Lektüren

Niveau 1	A1	(Fit 1)
Niveau 2	A2	(Fit 2)
Niveau 3	B1	(Zertifikat Deutsch für Jugendliche - ZD J)

## Young Adult ELI Readers - Lectures ELI Seniors - Lecturas ELI Jóvenes y Adultos - Erwachsene ELI Lektüren

These are aimed at older students. These Readers are classic texts and are offered in simplified or original unabridged versions according to the Stage.

These Readers range from A1 to C2 levels and make reference to the UCLES main suite examinations as well as the relevant DELF, FIT and DELE examinations in French, German and Spanish.

As with the Teen ELI Readers, each chapter has its own glossary, is preceded by a *Before you Read* section and followed by *After Reading* Activities which focus on the language particularly relevant to each chapter. The activities again focus on Reading, Listening, Writing, Speaking, Grammar and Vocabulary. The examination practice activities are for the UCLES, DELF, FIT or DELE examination relevant to the book's level. Listening recordings are contained on a CD attached to the book. There is a final *Test Yourself* section with activities relevant to the whole book. The syllabus for the level is also provided. A series of factual dossiers at the end of the book provide information on the author's life and times as well as further reading practice.

### Young Adult ELI Readers

Stage 1	Elementary	600 headwords	A1
Stage 2	Pre-Intermediate	800 headwords	A2 KET
Stage 3	Intermediate	1000 headwords	B1 PET
Stage 4	Upper Intermediate	1800 headwords	B2 FCE
Stage 5	Advanced	2500 headwords	C1 CAE
Stage 6	Proficiency	Unabridged Texts	C2 CPE

### Lectures ELI Seniors

Niveau 1	600 mots	A1
Niveau 2	800 mots	A2
Niveau 3	1000 mots	B1
Niveau 4	1800 mots	B2
Niveau 5	2500 mots	C1
Niveau 6	Texte intégral	C2

### Lecturas ELI Jóvenes y Adultos

Nivel 1	600 palabras	A1
Nivel 2	800 palabras	A2
Nivel 3	1000 palabras	B1
Nivel 4	1800 palabras	B2
Nivel 5	2500 palabras	C1
Nivel 6	Textos integrales	C2

### Erwachsene ELI Lektüren

A1	Start 1
A2	Start 2
B1	Zertifikat Deutsch - ZD
B2	Zertifikat B2

## WHY USE NEW ELI READERS?

### Intrinsic Motivation

Intrinsic motivation is always the best reason for doing anything and reading in a second language is no exception. The act of tackling a longer text, at times a version of a classic well known text, can be daunting, but with sufficient guidance the student will successfully finish a book, gaining immense satisfaction in the process, good reason for then tackling a second reader, perhaps at a higher level. The activities in the book will guide the student to successful comprehension while input on the teacher's part (see **Using Eli Readers in class**) will assist motivational development. Students should be able to associate a Reader with pleasure and success.

### Extrinsic Motivation

Extrinsic motivation can play an important part in a student's development. Students may be studying for examinations, or intending to use the second language for a specific purpose (the work place, further study in a chosen field) Extensive reading helps greatly in acquiring structures, style and lexis, as well as developing successful reading strategies which it is not always possible to put into practice in the short texts generally available in standard course books. Readers help students to perceive reading as a useful tool and good habit in language learning.

### Emotional Response

It is a general truth that students remember better what they have an emotional response to. Presentation of language inside a story which in some way involves students and stimulates an emotion or reaction on their part is highly effective in developing both motivation and acquisition.

### Learner Autonomy

Learner Autonomy is to be fostered at all times, avoiding the development of students who are unable to tackle any language act in the second language outside the learner

environment and without the guidance of the teacher. A longer language act, such as reading a book in the second language, must inevitably be carried out in the student's free time and own environment, and therefore develops the learner's autonomy in dealing with the language. Good habits should be actively encouraged by the teacher, including:

- Strategies for inferring meaning of lexical items or new structures from context
- Strategies for inferring general meaning of text, avoiding frequent obsessive stops at every new item
- Strategies for processing information and continually predicting further content (reading as an active skill)
- In case of total meaning breakdown, the use of a monolingual dictionary to assist comprehension

### Reading Skills

Reading Skills are now generally accepted to be as active as writing and speaking. The strategies which a successful reader in his or her own language puts into practice can be investigated in class, and then practised by the reader with his or her Eli Reader at home. Successful **extensive reading**, (that is reading of longer passages for general comprehension - as we read novels for example) is one of the main aims of any Reader. Choosing an Eli Reader for extensive reading practice means having a graded text with carefully chosen structures and lexical items which will expand both passive recognition and actively usable language. Incidental lexical learning in an involving context is proven to be an effective means of language acquisition.

The teacher can also select short passages of the reader to practise **intensive reading skills**, such as:

- Perceiving and comprehending specific use of structures
- Approaching new lexical fields
- Use of cohesive devices
- Perceiving use of irony, humour
- Grasping formality or informality of register

The activities provided in the reader itself give practice in both extensive and intensive types of reading, focusing both on general

comprehension of each chapter and on more specific issues which arise from the language of each individual chapter, not necessarily relevant to others.

Other skills: it is of course very rare to read in a vacuum, and successful lesson planning will lead to students being able to use their reading as a step towards further activities involving speaking, listening (each Reader has a CD attached) and writing. See **Using Eli Readers in class**.

## Cross-curricular Learning and CLIL

Cross-curricular learning and CLIL: Eli supports cross-curricular learning and CLIL. While the Readers are specifically developed for the language classroom, every Reader has aspects in its narrative which are outside the student's own experience and tackle issues beyond mere language practice – they take place in many cases in another L1 community, they may take place in another time, they focus on particular aspects of life. Imaginative use of the Reader can include using it as an approach to aspects of history, geography, sociology, economics, philosophy and science in other classes. The dossiers in the Teen and Young Adults classics give helpful information regarding these aspects of learning and provide much useful information regarding the life and times of the author as well as a possible springboard to further research and learning above and beyond the immediate linguistic impact of the Reader.

## Style

Style is an important aspect of any writer's work, and every care has been taken in the preparation of the abridged Readers to respect and maintain the author's style. While language has been simplified, wherever possible the author's original choice of lexis and "turn of phrase" has been used. While Eli Readers are simplified (apart from the Proficiency Young Adult stage) they do give learners the chance to tackle the individual styles of great writers. Eli Readers do not just "tell the story in other words".

## Co-learning and Peer Teaching

Co-learning and peer teaching are effective ways of fostering student autonomy and responsibility, while making maximum use of time available in the classroom. Encouraging students to share with each other aspects which interested them from their reading means enhancing and increasing language input. This practice can be fostered whether encouraging students to read different texts and then present their language findings and thoughts and opinions to each other, or encouraging them to read the same text and then compare which different aspects struck different people. Hearing something about a text which you did not immediately notice can foster further curiosity.

## Holiday Reading

Holiday reading with an Eli Reader is fun and motivating. The risk with a text book containing a series of disconnected texts is that it will not provide scope for extensive reading which is something the student has time to do during long breaks. The learner keeps "in training" and can also enhance language acquisition while seeming not to study actively.

## CHOOSING AN ELI NEW READER

When deciding which Eli Readers to use in class and how, an important distinction must be made between Readers which remain **property of students**, and those which are **purchased by the school** to be lent to students. The second case obviously allows more extensive use of the Reader. Readers which are purchased by the individual student will be exploited in more individually-driven communicative and language sharing activities while class sets of the same Reader will enable group-driven activities where students work together on the same language and text as well as individual response to the same material.

When guiding students in the choice of an Eli Reader, attention should of course be paid to



the reader's **age** and **level**. It may be possible that within one class there are ranges of level and of student approach. Stronger or more confident students may be happy to tackle a level above their own (a strong B1 student may for example benefit from trying out a B2 text on the understanding that no testing or judgement will be administered). Weaker or less confident students can be encouraged to start with a reader which is at their own level, or in extreme cases given a reader which is one level below their own (a learner at B1 level with very low self esteem and therefore motivational problems may benefit more from an A2 than a B1 Reader). The easier the reader for a student with low self esteem, the better the chance that the reader will successfully finish the book and the activities, hopefully passing to the next level in further reading.

Attention should also be paid to the **students' personality** and likes and dislikes where the Eli catalogue offers a variety of choice. Giving students freedom to choose is always more advisable than simply handing out an arbitrary choice on the part of the teacher.

Where students show little immediate interest in the subject of a Reader which is available to them, careful planning of extra activities which are immediately relevant either to the student's learning objectives or linking the subject in some way to a hobby or interest of the student can be attempted. It may be for example that a title appears to offer little more than a love story, but more careful reading can offer insight into other aspects of young people's lives, such as the level of parental control, which may interest teenagers and provide an interesting after-reading discussion forum.

It is important to decide how the class will tackle the Readers. Some possibilities are:

- **together in semi lock-step fashion:** for example everyone will read one chapter of the same book per week, managing their time within that week autonomously. This has the advantage that it enables *pre-reading activities* and *while reading activities*, as well as *post reading*, but can lead to a sense of "obligation" if not handled well. This way of reading means that every student will have a copy of the same Reader.

- **together with no time limit:** i.e. everyone in the class will read the same Reader over a longer time frame, with no request to keep pace chapter by chapter. This has the advantage that it encourages *greater student autonomy and time management* but more or less excludes any coherent in-class pre and while reading activities, leading to more *focus on post-reading*. Again, every student has a copy of the same Reader.
- **individual choice of Reader:** where more than one is available for age and level. This has the advantage of creating a "class library" situation with students *exchanging information and opinions*, making the choice of book in itself a focus during lessons, a more realistic and authentic communicative language task than simply summarizing the contents of a Reader. To enable circulation of Readers within the class where they are class and not individual property, it is advisable to give time limits to students, who should then hand in the Reader.

## USING ELI READERS IN CLASS

### Class Library System

This system entails a series of Eli Readers purchased by the school and made available to students.

#### Administration

To ensure fair time sharing and circulation, the teacher, or a student who offers to take on the responsibility, should make sure that every Reader is labelled or numbered and a register of available Readers is kept. The name of each Reader should have the name of the student who has borrowed it and when it is due back. The class can decide a time frame for lending together based on a realistic assessment of how much reading they can handle per week.

#### Information





This register can be made public, with the name of the student who has borrowed the reader inserted into a grill. The grill can cross-reference students' names and Reader titles and be put on display where students have sufficient wall space. A coloured sticker can

be placed next to each student's name giving a general reaction to the Reader on the part of the student. These can be based on traffic lights: green for "Recommended reading", orange for "I'm not sure, not entirely positive" and red for "I didn't like this book".

### Checking up

It is important that students be encouraged to give **honest opinions** to avoid feelings of not being able to take part in a genuine activity, and that they be encouraged to justify these reactions. "I don't like reading" is not for example an acceptable justification for a red sticker.

### Example for a Primary class using Young Eli Readers

	Sophie's Dream	Granny Fixit and the Ball	Granny Fixit and the Pirate	PB3 and the Vegetables
Marianne				Reading, due back 15 <sup>th</sup> March
Francesco			Reading, due back 15 <sup>th</sup> March	
John		Reading, due back 15 <sup>th</sup> March		
Sara	Reading, due back 15 <sup>th</sup> March			

**Marianne:** I didn't like Granny Fixit and the Ball because it was too easy.

**Francesco:** I liked Sophie's Dream because I love the circus.

**John:** I liked Granny Fixit and the Pirate because it is very funny.

**Sara:** I didn't like PB3 and the Vegetables because it was too difficult, but the story is funny and I liked it.

### Peer teaching

At all levels, it is possible for a class sheet to be kept and updated for each Reader. Each student registers the most important or memorable vocabulary items he or she noted, and any interesting phrases or sentences. At regular intervals this sheet can be used as an informal quiz or vocabulary game in which students challenge and test each other in teams.

Example of material from a sheet for *A Faraway World* by Maria Luisa Banfi, Teen Eli Readers, Stage 2, English language.

A Faraway World	
<b>Interesting vocabulary</b>	<b>Interesting phrases</b>
<b>Marco:</b> firmly	<b>Marco:</b> Just because... doesn't mean that...
<b>Sally:</b>	<b>Sally:</b> just like you
<b>Nora:</b> respect, confused, friendship	<b>Nora:</b>

### Individual records and diaries

As well as Reader sheets in a folder available to the whole class, students should be encouraged to keep individual records of their reading, in which they record anything of interest they note. These can take the form of a diary in a single notebook or sheets kept in a folder.

Topics can include:

- what I expect from this book (genre, level of interest) - and a final comment on whether expectations were met or not.
- new language I would like to note
- surprises while reading: e.g. this book is more interesting/more difficult than I imagined
- my opinions on characters, their behaviour, their relationships and how I would behave in their situation
- curiosity I feel about the book itself, its author, any information I would like to research
- in the case of dossiers, my reaction to the information
- a final opinion

These diaries should not be made public unless the student agrees, but could become the basis for a piece of writing to present to the class - by having others read it.

Asking students to read aloud is rarely of any didactic value. The teacher can offer to correct the diaries upon request by students, but should not automatically do this. The idea is to encourage a genuine reaction and response from students who should feel free to be honest in the interests of educating a good reader with his or her own tastes and criteria for evaluating reading material.

### Recommendations

It is interesting to ask students to recommend a Reader to a specific classmate

with a reason, for example: *I think Maria would like this book because it's set in the nineteenth century and she is interested in history.*

## Pre-reading Activities in the Classroom

Building interest in the subject matter of a Reader is a vital part of successful reading and can greatly improve the final outcome of a student's reading. Activities possible will of course vary according to students' age and linguistic competence. Each Teen Eli Reader and Young Adult Eli Reader contains pre-reading activities which focus specifically on the language in the following chapter. The activities below are designed to focus interest on the entire book and motivate students in their reading, but can also be used before individual chapters. They can, and indeed should, be constantly revised throughout the reading of the book.

### Ten ways to build interest

#### ONE "Picture this!"

**Suitable for:** level A2 onwards, all ages

**Material necessary:** illustrations from the Reader

**Basic skills used:** speaking, writing

Show students the illustrations in the book, taking care to hide the page numbers and to show them in the "wrong order". Ask students in small groups to talk about what is happening in each illustration. It is not necessary for students to then share their ideas with the other groups, but this is an option which leads to further language practice. When students have seen all the illustrations and feel they have an idea of what is happening in each one, they attempt to put them into the correct order to tell the story. They should record their decision, and these lists can be put on the classroom wall. Different groups may have different orders, particularly if the book is not a classic and/or they are not familiar with the story. As students read chapter by chapter, they reassess their ideas.

*Option for level A1:* students conduct this activity in their own language. This clearly does not involve speaking practice but does contribute to building interest.

#### TWO "Let's have a word"

**Suitable for:** level A1 onwards, all ages

**Material necessary:** illustrations from the Reader, lists of lexical items pertinent to each story (chosen by the teacher)

**Basic skills used:** speaking

Using the illustrations, provide students with a series of new lexical items connected with each one. Ask students in pairs or small groups to match the words with the pictures. The lexis chosen will of course reflect the students' level. With lower levels the lexical items can already be grouped per illustration, higher levels can be given an uncategorised series of lexical items with less guidance. Then ask students to imagine why each lexical item is important in the story. The complexity of the output will of course depend on the students' level. Again, students' decisions can be made public, and they should be reassessed and checked as the students read.

#### THREE "A Word in your Ear"

**Suitable for:** level A1 onwards, all ages

**Material necessary:** illustrations from the Reader which show at least two characters, a choice of lexical items and at least one sentence from Reader pertinent to the illustration as guidance.

**Basic skills used:** speaking, writing

Using one or more illustrations, ask small groups of students to prepare a likely dialogue between the characters shown. The teacher can feed some lexical items and one or two sentences which actually appear in the book as guidelines, students should include these.

Students should try to write something which could actually appear in the Reader as they have imagined it so far and not works of complete fantasy. They can attempt to imagine the setting, the actions before and what happens after (a context for the dialogue).

They then reassess their work when they reach the illustration they chose.

This activity can be done as a written activity or an improvised oral activity depending on which the teacher feels is more suitable to each class. Lower levels may feel more comfortable with preparation time and written notes.

#### FOUR “Hear hear!”

**Suitable for:** all levels and ages

**Material necessary:** illustrations from the Reader, audio CD

**Basic skills used:** listening

Using the illustrations from the Reader, the teacher plays pieces from the audio CD while students listen and match what they hear with what they see. The teacher MUST give either the audio excerpts or the illustrations in a different order, otherwise there is no active task or demonstration of comprehension going on.

#### FIVE “Storybuilders”

**Suitable for:** level A2 onwards, all ages

**Material necessary:** illustrations from the Reader, ten to twenty important lexical items from Reader (selected by teacher), each one written individually on a piece of paper/ card.

**Basic skills used:** speaking, writing

Select a series of ten to twenty lexical items from the Reader which are essential to the narrative. Write them on pieces of paper or card, one item per piece of paper. Give them to groups of students (3 to 5 students per group). Students then discuss a possible storyline involving all of the items (which can be repeated).

This activity can be an oral activity in which each student takes a timed turn at narrating: one minute per student, and the student MUST include at least one item in his or her turn. Notes should be taken.

The activity can also be written, either with students working together to plan the storyline, or working together after the oral activity to create a written version of their oral work.

The storylines should be checked chapter by chapter as the students read.

*Option for A1 and smaller children:*

students with very limited language can be encouraged to put the words in order BEFORE committing a very simple storyline to paper. They should be given much more time in order to do this activity and encouraged to make accurate use of dictionaries.

#### SIX “Uncover the Cover!”

**Suitable for:** A1 to B1, particularly Young Eli Readers and Teen Eli Readers

**Material necessary:** copies of Reader covers cut up, envelopes

**Basic skills used:** reading, speaking, writing  
Make copies of the Reader’s front and back covers and cut up separating into: title, front cover illustration and blurb. Give all the cut up pieces to the students in an envelope.

Ask students to match the three pieces together to recreate the series covers.

*Option for Young Adult Readers:* This also works for Young Adult Readers but risks being a very quick activity given that the titles are classics which the students may already know. It can be made more complex by adding at least two important sentences from inside the Reader so that the more challenging activity becomes to match title, illustration, blurb and two brief pieces of content.

#### SEVEN “The People Ladder”

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** brief descriptions of several characters (prepared by teacher)

**Basic skills used:** reading, speaking, writing

Using various characters from the Reader, create a very brief description of each one: job, age, social position where relevant and so on. Students in pairs or small groups must attempt to rank each character

according to importance in the story. It is therefore important to include a few minor characters and not concentrate entirely on the main ones. Where a character appears in the title, he or she can of course be automatically given as “rank number 1”.

Students should check when they have completed the Reader. Ranking may not be automatic: where characters are of middling to low importance it may be that the students perceive them differently: these differences can be debated in class.

*Option for A1 and Young Eli Readers:*

students work with pictures of characters instead of brief written descriptions and pin them in order. During and after reading they should feel free to switch them around. This can be a wall display in the classroom.

## EIGHT “Social Networking”

**Suitable for:** all levels and ages

**Material necessary:** brief descriptions of several characters (prepared by teacher)

**Basic skills used:** speaking

Give students a brief description of some of the characters in the Reader, these can be the same as used in Activity Six. Ask students in small groups to make a map of possible relationships between each character. This can be in the form of a “spidogram” where each name in a circle can connect to others. Along the lines connecting the characters students should write their predictions regarding the nature of the relationship. For example, *employer, friend, enemy, relative* and so on.

These diagrams can then be presented to the rest of the class, displayed and constantly updated as reading progresses. For this reason it may be useful to use adhesive notes which can be detached and moved around.

## NINE “The Crystal Ball”

**Suitable for:** all levels, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** Reader cover, copies of worksheet for each student






**Basic skills:** speaking

Students work in small groups and share expectations of the Reader, choosing the option from the predictions which best matches their opinions. Students should look again at their worksheets after reading. Students should also discuss whether these expectations match their own taste in reading or whether they prefer other types of novel.

Predictions...

- 1 This story concerns one/two/ three or more main characters.
- 2 The main action is funny/dramatic.
- 3 The storyline itself is simple/ complicated.
- 4 The ending is happy/tragic.
- 5 The author’s main aim is to entertain us/ teach us something.

Option for Young Eli Readers

1	The characters:	②	or	③	? How many? .....		
2	The story:		or		or		?
3	Is the story to teach		or for	fun		?	

## TEN “Message in a Bottle”

**Suitable for:** A2, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** Readers

**Basic skills:** speaking, writing

In small groups students study the cover of the Reader, but do not open it. Together they decide if there is a possible message in this Reader, a “moral to the story”. They write down their final decision and close it. The closed messages are taken by the teacher and stored. After completing the Reader, the messages are opened and read and the students comment each one.

They can be written all together on a single piece of paper with a copy to each small group, or simply passed around individually from group to group (small group discussion) with a final whole class discussion.

## While Reading Activities

It is possible that if students are not constantly reminded, they may simply forget to read, or if not involved in some kind of class activity which is fun for the whole group, enthusiasm may simply diminish with time. Extensive reading alone for someone who is not naturally an enthusiastic reader can be lonely and demotivating, seemingly giving no input or contribution to the learner’s progress.

While the specifically written activities in the Reader focus on the language input in each chapter (teachers can of course supplement specific structural or lexical work with further activities) it is also important to keep enthusiasm and interest for the Reader itself, for reading as an activity, as high as possible.



## Ten activities to keep interest while reading

### ONE “So far so good”

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** Readers

**Basic skills:** writing, speaking, listening

Students work in small groups and create a summary of the story so far (if this activity is repeated, the teacher can choose to include or not earlier parts already focused on). They then change ten details and insert errors, or events which do not occur in the narrative. The teacher can choose whether to ask other groups to read each other’s summaries or listen to them, changing the skills focus as he or she feels appropriate for the group. Each group attempts to note the ten errors and correct them.

*Option for A1/ Young Eli Readers:* Instead of more articulated summaries requiring greater structural and cohesive knowledge, students can be encouraged to take sentences from the Reader itself and change an important headword, which the others must then identify and correct.

### TWO “Points of view”

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** Readers

**Basic skills:** writing, speaking, listening

In small groups students write a summary of the story from the point of view of a particular character (make sure as many characters as possible are used, give each group one character to work on if necessary). Summaries should NOT include the name of the character. This summary will obviously be from a particular point of view and students should be aware that:

- some information known to the reader is not necessarily known to the character
- the character may have a personal point of view which is different to other characters
- it is possible to invent thoughts, feelings and opinions for the character as long as they are logically supported in the Reader, even if they are not explicitly stated.

Each group can read the summary aloud, or the summaries can be passed around and read. The other students should be able to identify the character. Where several groups have worked on one character, higher levels can discuss any differences which occur.

### THREE “What a mess!”

**Suitable for:** all levels, all ages

**Material necessary:** Readers

**Basic skills:** reading, speaking

The teacher selects short chunks of text from the Reader and copies them in the wrong order on a sheet of paper. Students read the texts and put them in the correct order. To make this activity more fun other aspects can be introduced:

- a time limit makes this more competitive for groups
- where class space allows this, groups can be fed one piece of text at a time and run backwards and forwards from a table trying to put them into the correct order as they receive them.

Students check against each other’s work to see if they have remembered the correct order.

Chunks should include both important pieces of narration and pieces which may seem less important, to remind students that all text deserves attention.

### FOUR “Silent voices”

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** pictures representing objects from Reader

**Basic skills:** speaking, listening

The teacher copies, makes or cuts out pictures of several objects which appear in the Reader. These can be key objects or objects which appear only casually.

In turn each group or pair receives a picture and should tell the others about it, answering the questions:

- when it was used
- who used it
- why they used it
- how they used it
- where they used it

This can be made more interesting by asking students to speak from the object’s point of

view using the first person. An extra element of listening comprehension can be added by asking the students to deliberately insert at least two errors which other students should identify. In smaller groups a single student can speak for each object from a “hot seat” during the activity.

#### **FIVE “In a word”**

**Suitable for:** all levels, all ages

**Material necessary:** headwords selected by teacher, some of which do NOT appear in the Reader

**Basic skills:** speaking

The teacher selects a number of headwords which appear in the Reader up to this point, and mixes them with a number of headwords suitable for the age and level which do NOT appear in the Reader.

Individually, in pairs or small groups, in smaller classes in two or three teams, students receive one headword at a time and must tell the others whether or not this word appears in the Reader. Where linguistic competence permits, students should give at least one context where the word appears.

The other teams check in the Reader.

An alternative for levels B1 onwards is to mix in headwords which the teacher knows WILL appear in the rest of the Reader and have students consider the third option that the word could logically be included in the narrative’s continuation, giving a motivation for why (not). The words can be pinned up on the wall and the students encouraged to mark them if they occur and give page numbers.

Where the teacher wishes to speed up class reading this can be an activity which has a points system where groups finding the word first receive points.

#### **SIX “Candid camera!”**

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** random pictures cut out of magazines and newspapers

**Basic skills:** speaking, writing

Individually (hot seat), in pairs or small groups, the students receive a picture taken randomly from a magazine or newspaper and attempt to explain why this is a picture from

the Reader. Students are allowed to imagine “behind the scenes” situations preceding a character’s entry into the narration or following an exit from narration.

This activity is most entertaining when done through oral improvisation, but lower levels or shyer students can be given a brief preparation time (3 minutes). The activity can be followed up with a written version.

*Option for A1 and Young Eli Readers:* instead of being asked to speak, students can make posters where they stick on the pictures and with the teacher’s help prepare short written texts explaining in one or two sentences what the connection is with the Reader.

#### **SEVEN “Hot seat argument”**

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Material necessary:** instruction cards, one per student

**Basic skills:** speaking

The teacher prepares a series of cards giving instructions to students as to what they must argue. Examples:

*The character xxx is entirely wrong in his attitude, he is arrogant and insensitive*

*The character xxx seems cruel but is really the only person of good sense in the story*

It is better if these instructions go against the reader’s natural reaction to characters and seem absurd.

The students are divided into two teams, each team member is numbered from 1 on, and two chairs are placed face to face. The two number ones sit face to face. ONE student receives an instruction card from the teacher and begins to state his or her case. As soon as the other Number 1 understands, he or she begins to argue the opposite. After a short time limit (perhaps two minutes), the first number 1 is replaced by number 2. The number 1 remaining now receives an instruction card and so on.

In this way every student will take a turn at being both leader of the argument and the person who must listen, understand and argue back.

*Option for A1 and Young Eli Readers:* “I think...”- each student prepares a series of simple opinions on various characters, some true and some false. They read them out and the others must guess if they are telling the truth or lying about their opinions.

## EIGHT “Agony aunts”

**Suitable for:** all ages, all levels

**Material necessary:** none

**Basic skills:** reading, writing

The students work in pairs or small groups. Each group is given a character, as many different characters as possible should be distributed.

In their small groups the students compose a letter from that character to a “problem page” explaining the problems he or she is currently undergoing in the narrative. A fair but logical amount of invention is to be encouraged. There should be at least one logical connection to the narrative!

When students have finished, the letters are pinned up round the class and the students circulate reading them.

Back in their small groups, the students then become the problem page journalists, and attempt to write answers to each character. Again, these should be pinned up under each letter, and students can circulate and read them.

*Simplified option for A1 and Young Eli Readers:* A picture of each character can be given to each small group, and the problem reduced to a simple sentence with the teacher’s help. Responses can then be in groups or in the whole class. Instead of more articulated responses, simple imperative phrases can be built focusing more on lexis than function.

Example:

*B1: I think you should talk to xxx about the problem and explain your feelings.*

*A1: Talk to xxx. Say you are sad.*

## NINE “Order, order!”

**Suitable for:** all ages, all levels

**Material necessary:** audio CD, Readers

**Basic skills:** listening

*Version One:* The teacher plays a series of excerpts in mixed order from the Audio CD provided with the Reader which have already been read by the students. The students in pairs attempt to put the excerpts they hear in the correct order as they occur in the Reader.

They then locate them from memory in the text. **Warning:** it is of little pedagogical use asking students to listen to the Audio CD as they read, the two skills interfere with each other and no useful work on comprehension

can be attempted. The only instance where this may be of some use is in pronunciation work on brief sentences.

*Version Two, for A2 level and Teen Eli*

*Readers, Young Adult Eli readers:* Once

the students have reached mid point in the Reader, the teacher can include a few

excerpts which have not yet occurred, and

students from memory must single out what

they have already met in the Reader and

what they have not yet read. They then put

the pieces already seen in the correct order

as in Version One.

## TEN “Running Dictation”

**Suitable for:** all ages, all levels

**Material necessary:** Audio CD, Readers

**Basic skills:** listening

The class is divided into teams and each team is asked to take a piece of paper and a pencil. The teacher sits outside the classroom with the CD player.

In turns one member of each team goes outside and together the team representatives listen to a short excerpt (the length will depend on the class level) from the CD. They then return to the classroom and dictate it to their team, who write it down.

Once every member of the teams has taken a turn at being the “dictator”, the teams must locate the excerpt in the Reader and check their work against the original.

## Post Reading Activities

It important for students to feel a sense of achievement once they complete an easy Reader and the activities provided in it, otherwise the sense of anticlimax can be demotivating. As well as completing the linguistic activities in the Reader, the class can take part in a series of group activities which lead to further language practice and reflection on the Reader’s content.

With some small changes most of the *While Reading Activities* can also be used as *Post Reading Activities*.

## Ten Ways to exploit Readers for further Language Practice

### ONE “In or out?”

**Suitable for:** A2 onwards, *Teen Eli Readers* and *Young Adult Eli Readers*

**Materials necessary:** none

**Basic skills:** writing, speaking

In small groups students look through the reader, and their own reading records, and make a list of new lexis they encountered. They then make a multiple choice quiz and challenge the other groups to identify the correct meaning.

An alternative version is to include lexis which was NOT in the Reader and have students first of all identify only the lexis which was included, and then move on to the quiz.

It is always a good idea to have students select the lexis themselves as they often have a better idea of what they found new or difficult than the teacher.

*Option for A1 and Young Eli Readers:* students prepare a picture quiz using the picture dictionary from the Reader or pictures cut out of magazines, and ask other groups to remember the lexis.

### TWO “Did I say that?”

**Suitable for:** all levels, all ages

**Materials necessary:** sentences copied from the Reader, dialogue where possible

**Basic skills:** speaking

The teacher copies down sentences from dialogue in the Reader on individual pieces of paper.

*Version One:* in teams the students identify which character said what, and then put them in order, finally checking with the Reader

*Version Two:* the teacher reads the sentence and fastest team to identify who said it wins the sentence.

An extra element of difficulty for students from A2 on can be introduced by using a few sentences which do not appear at all in the Reader.

### THREE “Grammar Auction”

**Suitable for:** all ages, all levels

**Materials necessary:** sentences from the Reader, some of them with linguistic errors introduced by the teacher, whiteboard (chalk board)

**Basic skills:** speaking

The classic game focusing on structural accuracy can be played using material from the Reader.

The teacher prepares a series of sentences from the Reader and in approximately half of them introduces a linguistic error.

In teams the students are each given an identical sum of money.

The first sentence is written on the board and the teams are given time to decide if the sentence is correct or contains an error.

Bidding then starts, and students attempt to buy as many correct sentences as possible.

At the end of the game the class and teacher together examine which sentences contained errors and correct them.

**NB:** The sentences must contain linguistic and not narrative errors: asking students to remember factual errors from an entire Reader is unrealistic, but a version of this type could be played chapter by chapter.

### FOUR “Yes, but...”

**Suitable for:** levels A2 on, *Teen Eli Readers*, *Young Adult Eli Readers*

**Materials necessary:** none

**Basic skills:** speaking

In pairs students are given a character to focus on. The first student gives an opinion regarding the character, which can be genuine or not.

Example: “xxx was very stupid and selfish”

The next student answers beginning “Yes, but...” and gives an alternative opinion.

The conversation continues with every contribution beginning “Yes, but...”

After a few minutes, the pairs change character and start a new conversation.

After the activity they can report any interesting exchanges or new points of view to the classmates.

*Option for A1 and Young Eli Readers:* exchanges can be limited to two lines, and they can start “No,…” This gives practice in antonyms.

Example: A: “xxx is nice” B: “No, xxx is horrible”

## FIVE “Afterword”

**Suitable for:** all levels, all ages

**Materials necessary:** none

**Basic skills:** speaking, writing

In small groups students can be encouraged to write a sequel to the Reader, continuing the story. This can be done as a speaking activity or as a writing activity. Students can be encouraged to make posters and/or personal books using illustrations cut out of magazines or provided by the students themselves.

*Version One:* The students can carry on the main narrative and focus on the main characters or create a “spin-off” where a seemingly minor character becomes the focus of a new storyline.

*Version Two:* the story becomes a chain, with each group adding a chapter to it before passing it on to the next group. In this way every new story will be a whole class effort. This can be part of a writing lesson focus over several lessons.

## SIX “Identikit”

**Suitable for:** all ages and levels

**Materials necessary:** large pieces of card

**Basic skills:** writing, speaking

The students work in small groups to prepare an identity card for the Reader. The graphic design of each report can be decided on by the students, but the following information should be included.

Lower levels can be encouraged to compensate for linguistic limits by looking for pictures to illustrate the identikit.

Title	Author (brief bio where possible)	Date (where historic, one or two important events that year)	Genre (humour, horror, science fiction, fantasy etc)	Character profiles
Summary	Memorable event	New lexis	Our opinion	Recommended for (students give profile or ideal reader, eg has good sense of humour, likes history etc)

## SEVEN “Did you know...?”

**Suitable for:** A2 onwards, Teen Eli Readers and Young Adult Eli Readers

**Materials necessary:** dossiers

**Basic skills:** reading, speaking, writing

Using the dossiers provided in the classic Teen and Young Adult Eli Readers students can be encouraged to carry out further research. Each group of students can be assigned a different dossier so that after a given period of time, there will be new sets of information to share with the class. This information can be shared through written reports or posters.

Students can be encouraged to use Internet, school libraries, personal books at home, town libraries and so on, giving sources for their information in their reports. Involvement of other teachers of other subjects can be encouraged.

The focus on the aspects of the dossier is a way of encouraging **CLIL** in the students’ learning.

## EIGHT “Focus on...”

**Suitable for:** A2 onwards, Teen Eli Readers, Young Adult Eli Readers

**Materials necessary:** research material

**Basic skills:** reading, writing

Where the Readers do not contain dossiers, or the teacher feels it would benefit students, or the student request is such, the students can suggest dossier material by themselves, focusing on aspects of the Reader which are connected with other school subjects (history, science, geography and so on, involving their teachers in those subjects where this is acceptable and/or appropriate). The teacher can give each group an individual realistic focus to make sure that a variety of subjects are tackled (for example: *focus on science, focus on economics, focus on history, focus on geography*).

After a given period of time the class will be able to present a series of their own dossiers entitled, for example, “*Science in (title of reader)*”

In this way post reading can be used to foster **CLIL** in the students’ curriculum.

*Option for A1 and Young Eli Readers:* the teacher can give a much simplified focus to students who should then prepare a poster.



For example, a colour and its use in our lives; information regarding the country in which the Reader is set.

### **NINE “Listen and tell”**

**Suitable for:** all levels, all ages

**Materials necessary:** audio CD

**Basic skills:** listening, speaking

The teacher plays brief excerpts from the audio CD, in narrative order. Students in small groups take it in turns to retell the story from that point on. At regular intervals the teacher stops the students and gives them another brief excerpt from the audio CD so that by the end the whole story has been told mixing the audio CD provided and the students' storytelling abilities.

The game can be made more challenging by asking every group to start again from the beginning so that each time the student narrator changes, the story becomes more complex. Students can break in and remind the narrator of something he or she has forgotten. At higher levels students can be encouraged to introduce errors to check if the others are listening and following.

### **TEN “What if...?”**

**Suitable for:** all levels, all ages

**Materials necessary:** audio CD

**Basic skills:** listening, speaking, writing

The teacher plays a brief excerpt from the audio CD, starting from the beginning. Just as an important narrative event is about to occur, the teacher stops the CD and asks students “what if this hadn't happened?” In small groups students narrate how the story could have continued in different circumstances.

When each group has contributed (in written or oral form), the teacher starts again and plays more of the CD, stopping again with the question “what if...?”

Clearly, the structure used will be different for different levels, and can be a conditional or narrative tense form, as the teacher feels appropriate to the students' level and competence. At lower levels this activity becomes a useful tool for presenting new language.

## **DRAMA IN THE CLASSROOM: TECHNIQUES FROM THE THEATRE**

Over and above individual activities such as those suggested above, the use of integrated drama activities can give a lot of extra linguistic practice, and lead to whole class projects over several weeks. The narrative nature of the Readers, involving the basic elements of characters, situations, a problem to resolve and interaction in order to do this lead naturally to theatre. Drama is much more than a single role play and can involve work on all four skills and on structural and lexical accuracy as well as fluency and of course on pronunciation. Work can include written preparation or feedback/ continuation or an interplay of the two skills. As in any meaningful oral exchange good listening skills are constantly required and practised, otherwise communication immediately breaks down.

*It is important to remember that a communication breakdown can be as much the result of poor listening skills on the part of the interlocutor as of a linguistic gap of the part of the speaker.*

Drama activities can often lead to a genuine emotional response on the part of the student, fostering better language acquisition.

### **Basic Role Play**

The Role Play is the most basic form of drama used in the classroom and has many advantages for language acquisition and practice:

role play gives a great deal of **oral fluency practice**. The focus can be directed by the teacher who selects characters and situations which should lead spontaneously to the use of certain lexis, structures and functions as well as microskills. This gives the teacher an effective tool for evaluating what language has been absorbed from the Reader, how deep (or superficial) the reader's comprehension of the text has been and where effectively further work should be done with the class.

- In many **examinations**, the oral test uses improvised **dialogues** which have as one of their criteria the ability of the student at **turn taking**, that is allowing the other student to speak before answering, and observing self-imposed time limits so as to avoid domineering behaviour – for students who are preparing for an exam, practice in role play in the classroom provides excellent preparation. Another performance required in many exams is the **short monologue** in which the student is asked to speak alone for a limited amount of time. Again, drama in the classroom can give excellent practice for this activity.

The amount of free improvisation as opposed to semi-scripting will of course depend on students' level: an A2 level student will benefit from a series of semiscripted prompts and preparation time whereas a B2 student should be able to tackle an improvisation "on the spot" provided the teacher ensures that the situation given and the structures, lexis and functions it generates are not entirely outside the students' linguistic experience.

**For this reason teacher preparation is essential.**

Techniques for extrapolating role plays from a written text are well known and include:

**Student organisation**

- *working alone*: the student monologue provides a good chunk of student language for the teacher to evaluate fluency and accuracy, and gives the student time alone to practice without interruption. This is also a requirement of many examination boards, and gives good examination practice. The disadvantage is in the lack of assistance from a companion when ideas run out and the risk of demotivating and embarrassing long silences if the student has not had adequate preparation time.
- *working in pairs*: this maximizes student output time but can lead to rapid communication breakdown at lower levels if not adequately prepared, as well as predictable linguistic behaviour such as "question and answer" sets prelearned in class.

- *in small groups*: the number of students in a scene makes a major difference to the output of each student and care must be taken to balance student personalities to avoid domination by the more confident student. Small groups can lead to at least one student producing absolutely nothing. An advantage is the unpredictability of some of the output, leading to more "thinking on one's feet" and therefore authentic linguistic processes (not all of our everyday exchanges are predictable and "scripted").

*All of the above represent possible real-life situations and should be mixed without giving too much preference to any single grouping.*

**Student preparation**

- one way of preparing the role play is to allow students time in small groups to prepare the same role together, giving them the opportunity to collect ideas, make brief notes, and research any lexis they think may be important. Again, brief note taking is a skill used in the oral section of several Intermediate level onwards examinations.
- Another interesting technique is "in at the deep end", in which the student receives his or her instructions and is required to start the role play immediately. This should be encouraged only after a happy, cooperative atmosphere has been established in the group or the student will not give his or her best performance. This technique gives a good opportunity for the teacher to evaluate the language and skills the student has at his or her immediate disposal and where the student needs preparation time.

*Again, both of the above performances represent possible real-life situations and should be mixed.*

**NB: It is of little use to ask students to write a scripted role play and then read it aloud.** There is no harm in students writing dialogues, but it should be clear that this is a WRITING SKILLS activity and treated as such with adequate preparation, focus on aspects of writing skills and evaluation as such (the teacher will not for example make notes on students' oral fluency but

give feedback on aspects such as accuracy, cohesion, coherence, stylistic variation and so on). Written dialogues read aloud do not constitute oral practice.

### **Techniques for creating a role play from a text**

There are a great many ways of creating a role play from a text, and these can be more or less based on what really happens in the narrative, at times exiting entirely from the narrative and depending entirely on students' imagination. Most of the following suggestions have a lot of scope for humour: where students have laughed over something they are much more likely to retain and acquire the language used. Some techniques are:

#### **Recreate a scene**

Simply take narrative sections of indirect speech and asking students to improvise a dialogue: this should **not** be an exercise in grammar, an equally valid but totally different exercise where the focus is on accuracy in handling a linguistic transformation process. The aim with a role play is to create effective speech acts from prompts. Students may have one or two words on a card as prompts and assistance. This can be followed by the written version where the focus will switch to structural accuracy and it will become a grammatical exercise.

*This gives good practice is some of the lower level (approximately A2) semi-scripted examination dialogues.*

#### **Change the circumstances**

Asking students to take on the role of particular character and re-enact a scene from the Reader but in **different** circumstances: change the setting, the characters' objectives, one character's point of view, an important fact. For example if a character is angry about a certain event, make the character delighted. If the setting is pleasant, make it into a horror story, if the character wishes to convince another of something, make this into the opposite. This can work best if the other students don't know of the changes and therefore have to understand and react to them in real time.

*This gives good examination practice for higher level improvised dialogues often required in the oral section of examinations*

#### **The outside world**

Give students a character and ask them to take their characters into a completely different setting without losing the main characteristics and interaction shown in the Reader. Ask them to resolve a problem together. This can be made more challenging at higher levels by asking students to resolve a problem verbally while resolving another physically. For example: the two/ three characters from Reader should solve the problem of a job loss orally while preparing a picnic physically; the characters should discuss whether or not to invest in buying a house while mending a car engine.

Another version is asking the character to do something entirely ordinary while staying in character, e.g. pay a bill, buy a bus ticket, do some grocery shopping. Another student plays the shopkeeper etc and is entirely ignorant of which character is about to turn up.

*This gives good examination practice for higher level improvised dialogues often required in the oral section of examinations*

#### **Postscript**

The therapist: one student becomes a moderator, or therapist, and the characters join together to discuss the various problems they had with one another. It is useful where characters did not have obvious grievances for the teacher to give each character an invented problem with another characters (e.g. secretly jealous, secretly despises another, secretly very angry over lack of attention) and a number from one to ten of how serious this problem is (this calibrates the ensuing argument). No one should be aware of anyone else's feelings, these should emerge through the conversation.

*This gives good examination practice for higher level improvised dialogues often required in the oral section of examinations. It is particularly useful in developing effective turntaking skills.*

#### **Behind the scenes**

Give students roles of minor characters who appear in the Reader (servants, friends, neighbours and so on) and ask them to comment on the main action from their point of view in a simple social situation

(having a coffee, waiting at the bus stop). The students should make reference to the action of the narrative and refer to their own appearances and what they actually felt and thought (aspects often not included explicitly in the narrative).

*This can be done with prompts for lower levels.*

### **What now?**

The students work in groups of three. They start an improvised role play knowing what characters they are playing and in what situation. After two or three minutes the teacher passes a card to one student changing either the role (e.g. you are now character xxx) or the situation (e.g. you are now in the Reader scene where.... / you are now in the Post Office) and must immediately change the improvisation. The other students must listen carefully and attempt to react accordingly as quickly as possible. After two or three minutes, the teacher hands a new card to the second student, and so on.

*This activity gives good practice in authentic listening and interacting since it is impossible for students to prepare beforehand. It is often best to assess this activity on fluency rather than accuracy,*

## **Drama Techniques**

Apart from basic role plays, there are techniques which derive from genuine theatrical practice which can be adapted for use in the classroom. Some of these regard preparation as much as performance and can be used to create written activities.

### **Psychodrama**

This technique was devised by a Rumanian psychiatrist named Jakob Moreno in the USA from the 1930s on. It is a technique used in therapy, and the following activities are simplified versions designed to foster and improve speaking skills and NOT to recreate any kind of therapeutic situation.

### **Recreating a scene**

A student is chosen to be the director. He or she chooses a scene from the Reader which was particularly striking, and selects fellow students to play the roles in the scene.

The roles include both the people present and important objects or furnishings (it is possible for example that a student may be chosen to represent a knife, a letter, a chair, where these are of fundamental importance in the scene). The director creates a “still” with each person frozen in position.

One by one the characters and objects are invited to describe how they feel in this scene and what they believe their importance to be. This can be particularly interesting where someone has to speak from the point of view of an object.

A development can be a subsequent reformulation by the director OR a moment where the director confirms or rejects the opinions with reference to his or her own point of view.

It is important to clarify that there are NO right or wrong opinions, simply individual points of view.

### **Doubling**

This technique involves one learner standing behind another, usually the left shoulder. It can be useful to invite the person behind to place a hand on the front person’s shoulder to create contact. This simple gesture can create a surprising amount of empathy and communication.

Once a scene has been created as above, and each character or object has had a chance to speak, another student can be invited to double the character and re express what was said. This is a good indication of how much real listening and communication is happening.

A further challenge can be provided by asking the “doubler” to take on a further role and comment from that point of view, e.g. character xxx attempting to understand character yyy or object zzz.

This technique can demonstrate how effectively students have really detected thoughts, feelings and relationships during their reading.

### **Mirroring**

In this type of activity two students face each other, and one is required to speak as a character or object from the Reader. The other should listen carefully and reformulate what he or she hears in his/her own words. Where the first speaker has difficulties in formulating a phrase, the mirror can offer

assistance (at low levels it can be useful for the teacher to take on the role of the mirror and provide linguistic input: it is well known that where students are actively searching to fill a linguistic gap, the language provided is more memorable).

*All of these activities can be followed up with written versions giving more focus on accuracy. These can be individual or group pieces and given as homework or created in class and then displayed.*

## Organic Creative Process

This technique is a process where actors prepare their character and is currently used by John Strasberg as a development of the famous “Method” developed by his father Lee Strasberg. The following activities are simplified versions of techniques used by actors preparing a role.

### Adhering to the character

Students are given a character and are asked to prepare a series of elements which they have in common with that character. Where character and student seem very different, this can have interesting results. The preparation for this activity can be written leading to a good sample of student writing for evaluation.

One important way of finding “something in common” is to ask the students to prepare a “private moment” for the character with one or more personal objects. This can be any sort of moment but should be simple, e.g. the character brushing his/her hair, writing a letter, enjoying a favourite view.

The student can then be invited to share the moment with the class (from a “hot seat”), and subsequently other characters invited to participate in the moment, leading to improvised role play (the other students should be encouraged to make notes and to think of questions to ask as they listen).

### A letter from a person important to the character

This is a written activity and is best carried out individually, perhaps as homework. The student should imagine a person close to the character who is not mentioned in the Reader (a relative, a childhood friend) and write a letter in which he or she talks

about the character, inventing events outwith the Reader which better explain why the character behaves as he or she does, or shows certain aspects of character.

These letters can be displayed in the class, and if there is interest, can lead to written answers, either from the students themselves, or from the students replying as the character.

### Observation

This is a very simple technique which can give very good results in creating interest and involvement in the Reader.

Students should bear in mind a character (which they can choose or which can be given by the teacher to ensure a balanced variety) and during the week simply observe people and situations as they occur, attempting to find at least five pieces of behaviour or reactions which could belong to the character. These can be very simple, e.g. a way of getting into a car, the way someone eats, a response to a joke and so on. These can be noted in written or oral form and presented to the class as a talk or as a poster.

## Tackling Reader Problems

Eli Readers aim to give the teacher and student a useful tool in improving successful autonomous extensive reading in the second language. Some common problems encountered during extensive reading include:

### - stumbling at unknown lexis/ structures

It is natural for students to feel that a single unknown word or structure means that he or she will not be able to grasp the basic meaning of the whole text and to stop automatically at every encounter with something “new”.

**Solutions:** tackle specific activities in class on sections of text from the Reader or other texts which encourage students to develop their skills in reading autonomy, encouraging students to realise that they can set themselves the same tasks automatically in their extensive reading:

- Work on overall meaning (set a task which asks students to grasp gist and



does not focus on micro events or linguistic aspects)

- Set tasks encouraging students to grasp meaning from clues in the context (multiple choice is ideal)
- Encourage effective use of monolingual dictionaries. Start with worksheets and multiple choice activities designed specifically to develop use of the dictionary and gradually remove the assistance of the worksheet leaving the student to manage his/ her own autonomous use of the dictionary.

#### **- Overtraining in reading short texts with intensive tasks**

It is common for reading tasks in the classroom to tackle (for obvious lack of time) short texts, and to focus on these in a fairly intensive way. Students will obviously risk taking this approach to extensive reading in the second language, even if they are competent readers in their own language.

##### **Solutions:**

- set tasks which encourage overall comprehension of longer chunks of reading. This means that the student must tackle longer chunks and is not given time to stop frequently during reading.
- Where the teacher feels that students are not overburdened with homework this could include reading an entire chapter for the next lesson, with a subsequent closer reading following only afterwards.
- Set timed speed reading activities in the class, with students being required to read a given text and answer basic gist tasks in a set time frame. Repeat these activities gradually reducing the time given.

#### **- Superficial reading with scarce attention to the text**

The opposite problem is where students assume that a glance at the text to grasp a few basic facts is enough. This is why Eli does not provide only comprehension activities but also specifically designed activities which focus on high frequency linguistic aspects.

##### **Solutions:**

- The teacher is invited to make full use

of these activities and where he or she notes that this is suitable, to provide further accuracy work with worksheets from the students' course book or from supplementary materials.

- Students are themselves often very much aware of what is challenging to them and their peers: asking students themselves to create their own quizzes to challenge each other can give the teacher useful insight as well as a useful activity on student generated material. Creating a quiz means taking a close look at the text.
- Encourage prediction of subsequent text (which competent readers and listeners do in their own language) by setting tasks asking students to foresee coming events, giving reasons for their answers based on the text just read. Students should be encouraged to do this autonomously since this skill cannot be developed with scarce attention to text.

## **EVALUATING READER PERFORMANCE**

### **What to evaluate?**

When assessing reader performance through an Eli Reader, it is important for the teacher to reflect for a moment on which aspects he or she is evaluating. Reading as a macroskill involves many different microskills (or subskills) at various different moments, and it is important to select those which are most relevant to the type of reading in hand. To give simple examples: it is of little use to test ability to scan a text for specific information if the aim of the text itself is to provide an insight into a character's general state of mind; a piece of narrative which recounts a sequence of events is not best tested with a task using "wh- questions" which is best attached to a piece of text set in a stable, static environment.

*Take care not to test very different skills at the same time.*

**Some reading skills and subskills that can be practised and evaluated with an Eli Reader.**

SKIMMING	SCANNING
<p>The ability to read a text fairly rapidly in order to grasp a general overview of type of text, aim of text, main events, the order in which they occur, time frames, characters and relationships, character and/or author points of view, etc. Involves global understanding of whole text</p> <p>Some task types:</p> <ul style="list-style-type: none"> <li>- General “wh- questions”</li> <li>- True/ false statements</li> <li>- Multiple choice</li> <li>- Summaries with errors to correct</li> <li>- Write a short summary</li> <li>- Put pictures in order</li> <li>- Put paragraph titles in order</li> </ul> <p>The information required to complete the tasks should occur at regular intervals through the text and not be overly concentrated in one area.</p>	<p>The ability to read a text fairly rapidly in order to extract information specific to an aim or task (numbers, names, information specific only to a certain character and so on) while disregarding all other information deemed irrelevant to the task in hand.</p> <p>Involves selecting and discarding pieces of text and does not necessarily require global understanding.</p> <p>Some task types:</p> <ul style="list-style-type: none"> <li>- True/false statements</li> <li>- Fill in a table, graph</li> <li>- Make a diagram</li> <li>- Complete gap fill text with relevant info</li> <li>- Write a short paragraph under a given heading</li> <li>- Draw a plan of setting</li> </ul> <p>The tasks should be designed so as to assist students to focus on specific aspects of text</p>

**N:B:** *It is sometimes mistakenly assumed that Skimming = Extensive Reading while Scanning = Intensive Reading. This is not the case. Neither skimming nor scanning require a text to be of a particular length and neither necessarily requires the close attention and subskills needed for successful intensive reading.*

It is the main aim of Eli Readers to practice Extensive reading (which can involve the two skills above) but obviously the texts can be more closely examined to give students practice in Intensive reading skills. Some subskills which are involved in these two skills and activities which the teacher can use both to develop and to evaluate student performance are listed below.

	SUBSKILLS	TASK TO HELP TEACHER EVALUATE STUDENT PERFORMANCE
EXTENSIVE READING	Identifying text type (genre)	Give students various possibilities and ask them to identify genre after ch.1
	Type of narrative structure	Multiple choice activity giving options: chronological narrative or flashback; narration by character or omniscient narrator; mystery regarding ending or HOW story reaches known ending
	Summarising and predicting events, order of events, reasons for events	Students correct errors in summary; students write their own summaries including errors for other to spot; students write their own predictions and subsequently correct and rewrite on a regular basis.
	Grasping implied information (inferring from narrative clues)	Students choose from among multiple choice possibilities as to exactly why a briefly mentioned event has happened, what happened before/ after, possible implications on main narrative (a writer never mentions something without a purpose)
	Handling new lexis and structures	See suggestions in <i>Tackling Reader Problems - stumbling at unknown lexis/ structures above</i>
	Ability not to translate	Speed reading tasks effectively prevent students from translating word for word; have students reverbalise in the second language a summary of what they have read as soon as possible, eliminating translation time, and then a few days later, encouraging memory tasks directly in the second language; encourage ability to handle new lexis and structures and use of monolingual dictionary with worksheets that can be assessed
INTENSIVE READING	Close attention to structure and lexis used by the author	Use the activities provided in the Reader as a guide to the most important lexis and commonly occurring structures for assessment purposes; ask students to prepare quizzes for each other and assess both the material chosen for the quiz (have the students effectively noticed new language or have they taken the easy option of previously acquired items?) and the answers given by the other students; return after a period of time to the items with a worksheet from another supplementary source to check if students have effectively assimilated new language from the Reader
	Use of cohesive devices in the text	The Eli Readers are either specially written by skilled authors or simplified versions of great writers' work and cohesion is therefore an important narrative device. Ask students to reconstruct a gap-fill version of the text; ask students to construct a cohesive and coherent text from a series of simple summative sentences, and then check how the Reader did the same; Ask students to deconstruct text into short sentences and then attempt to rebuild it in an alternative way, focusing on variety and style; Ask students to underline all reference types (pronouns, clauses) and then created new texts mirroring the structures OR copy piece of text and change the references introducing errors, ask the students to find these and reconstruct coherent text; Extract a series of events and ask students to identify the order in which these occur in the text and the order they actually occur in over time, and check if these are identical. Muddle order and have students rewrite text with new time frame (verb forms, adverbial forms).
	style	Ask students to write a simple step by step single clause summary of the events in the narrative and then identify how the author provided narrative variety (clauses, use of verb forms, reference, humour, irony, alliteration, synonyms, a huge variety of linguistic devices is available according to students' levels). Ask students to create their own text showing they can use at least five of these devices.

## Type of evaluation

It is important for the teacher to decide what type of evaluation he/ she wishes to carry out and to inform the students where necessary, making sure that instructions are clear and unambiguous.

- **Norm or criteria testing?** The teacher should decide if he/she wishes to test the students in relation to each other (norm testing) in order to determine individual or group strengths and weaknesses (important for problem diagnosis and subsequent reader development) or against external criteria (this may be the case if the teacher is using the Reader as part of an examination preparation programme or if the students will have to sit an institutional or national examination at some point)
- **Reading skills or structural/lexical accuracy?** It sometimes happens that a test which actually focuses on a student's ability to infer new language from a context and reproduce it (structural/lexical accuracy) can be confused with an activity which focuses on reading skills (comprehension and strategies). Both are valid uses of a text, but the former tests students' ability to infer structural meaning and extrapolate it from the text for further use (text as means) while the latter tests the ability of a student to successfully approach and comprehend a new text without necessarily proceeding to active use of language elsewhere (text as end).

Neither use of the Reader as text is to be actively discouraged, but the Eli Readers clearly lend themselves first and foremost to the development of **reading skills and strategies** for pleasant successful **extensive reading**, something which shorter passages from Course Books cannot do for obvious reasons, and it is a pity to neglect the opportunity they provide for this.

## LEVELS AND “CAN DO” STATEMENTS

Eli uses the **Common European Framework** to determine the level of its Readers in all four languages. The Framework divides learners into three groups, which are then subdivided into more specific levels:

- A Basic Speaker
  - A1** Breakthrough
  - A2** Waystage
- B Independent Speaker
  - B1** Threshold
  - B2** Vantage
- C Proficient Speaker
  - C1** Effective Operational Proficiency
  - C2** Mastery

The Framework gives a series of brief overall descriptions of what a speaker of a second language can do at each level. This is the overview – a much more extensive series of these “can do” statements exists for each single level outlining the abilities the speaker should display in each of the four skills.

Example of more extensive skills description:

**C2: Reading** – *can understand documents, correspondence and reports, including the finer points of complex texts; can understand reports and articles likely to be encountered during his/ her work;* **Writing** – *can write letters on any subject and full notes of meetings and seminars with good expression and accuracy.*

LEVEL	DESCRIPTION
A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.
A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.
B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
C1	Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.
C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in the most complex situations.

## IMPLICATIONS FOR USING ELI READERS

### - **Determining level**

When deciding which level of Eli Reader to use with a class it is important to carry out a realistic assessment of students' effective abilities. It is important not to assume that each year of study corresponds to a step up in level, or that students in the same class will automatically all be of the same level.

### - **Deciding on tasks to do with students**

When deciding which of the tasks suggested in the Eli Guide, or from other sources, to use with the Reader, it is useful to cross reference with the "can do" statements to ensure that it is as relevant to student progress at that level as possible. Taking the time to identify the relevant "can do" statement for an activity or vice versa choosing a "can do" statement to develop and subsequently the relevant task for this can greatly assist in structured language learning.

### - **Examination practice**

The UCLES, DELF, FIT and DELE examinations make close reference to the Common European Framework levels and "can do" statements in their tasks. Using the Eli Readers in close reference with the CEF means making your work relevant examination practice for those students who are studying towards one of these examinations at the same time as developing the student's real life reading competence, a skill which is essential for successful language use.



FOCUS ON...

## Work and Education in Victorian Britain



Home. Sweet Home by George Dunlop Leslie.

### The Aristocracy

Generally, the aristocracy in Britain, both men and women, did not work. They owned vast agricultural estates and sometimes an industrial interest such as a coal mine or colonial trading company. They spent their time enjoying themselves or taking an interest in passions such as philanthropy, amateur science or geography and exploration.

### The Middle Classes

Middle class men often had "professions". They were lawyers, doctors, bankers and so on. Some men opened shops or had small businesses. This was also the age of the "self-made man": poorer men who were very able, and became rich thanks to the opportunities of the Industrial Revolution: mine owners, factory owners, tradesmen.

### Middle Class Women

Middle class women stayed at home and looked after the house and family. They often had two or three servants to help. The only professions open to respectable unmarried ladies with no private income were as "governess" (private teacher to girls), teacher in a private girls' school or "companion" to lonely wealthy women.



On Strike, 1891.

### The Working Class

The Victorian working classes were very poor and lived in terrible conditions. Many died young because of poverty and disease. Some worked in factories in terrible conditions. They had no protection or rights. Some worked in "service", as servants for the wealthy, in the country many worked as agricultural labourers. The women worked too, often the same hours as their husbands. They also had to keep house.



### Education

The aristocracy sent their sons to expensive public schools such as Eton and Rugby. A father generally sent his son to the same school he attended. Their daughters stayed at home and received a less academic education. Sometimes they spent a short time at a "finishing school" where they learned to be elegant ladies and perfect wives for aristocratic gentlemen. The middle classes tried to copy them. They sent their sons to private schools (less expensive than public schools). They studied to become professionals, worked in commerce and trade. Middle class girls were often educated at home, or went to very respectable private girls' schools. Working class children received a very short, basic education at a charity school. These schools were usually organised by the church and the teachers were often volunteers. The children learned to read, write and count a little, but often left school by the age of 10 to work.

#### Task

Write a paragraph about how your education and future dreams are different from those open to someone of your age in 1895.

GRAND ANGLE

## 1815-1848 Du « Mal de vivre » à la révolte et à l'engagement, les métamorphoses du héros



Anne-Louis Girodet-Trioson, *L'Apothéose des héros français morts pour la patrie pendant la guerre de la Liberté (début du XIX<sup>e</sup> siècle)*.

### La conscience de soi

L'apparition d'un nouvel état d'âme caractéristique le début du XIX<sup>e</sup> siècle en littérature. En même temps que les révolutionnaires inventent la notion de 'Peuple', de 'Nation', codifient les 'droits de l'Homme et du Citoyen'(1789), une nouvelle sensibilité apparaît. Angoisse, tristesse, mélancolie, amours impossibles... les premiers auteurs de ce courant littéraire qu'il est convenu d'appeler le romantisme, expriment, souvent à la première personne, les souffrances

contradictoires de leur Moi, un mal de vivre que résume ainsi Chateaubriand, le principal représentant de cette période : « On habite avec un cœur plein un monde vide, et sans avoir usé de rien on est désabusé de tout ». (*Le génie du christianisme*, 1802.) Désarmé, impuissant, incapable de vivre dans la société des hommes, le poète romantique se réfugie dans la solitude d'une nature sauvage à laquelle il s'identifie, et où il goûte ses rares instants de bonheur.

### Les souffrances du Moi

« J'avais, je crois, quatorze, quinze et dix-sept ans, lorsque je vis Fontainebleau. Après une enfance casanière, inactive et ennuyée, si je sentais en homme à certains égards, j'étais enfant à beaucoup d'autres. Embarrassé, incertain, pressentant tout peut-être, mais ne connaissant rien : étranger à ce qui m'environnait, je n'avais

d'autre caractère décidé que d'être inquiet et malheureux. La première fois je n'allai point seul dans la forêt; je me rappelle peu ce que j'y éprouvai, je sais seulement que je préférai ce lieu à tous ceux que j'avais vus, et qu'il fut le seul où je désirai de retourner. »

Senancour, Oberman, Lettre XI (1804).

### Les enfants de Napoléon

L'épopée napoléonienne, avec ses conquêtes, ses victoires, sa défaite même, va amplifier ce phénomène et lui imprimer une nouvelle dimension que René (Chateaubriand, *René* 1802) Adolphe (Benjamin Constant, *Adolphe*; 1806), Oberman, héros déchirés, enfermés dans leur souffrance égocentrique, avaient ignoré :

c'est la naissance du héros romantique, tel que le mettront en scène vingt, trente ans plus tard Alfred de Vigny, Alphonse de Lamartine, Victor Hugo, Alfred de Musset ou Alexandre Dumas.

Prise au piège de la Restauration et d'une royauté anachronique (1815-1830), déçue et trompée par Louis-Philippe et son apparente monarchie constitutionnelle (1830-1848), la jeunesse romantique se trouve confrontée à une société impitoyablement fermée où règne l'hypocrisie, la cupidité et l'ennui.



Napoléon à Sainte- Hélène.



## Reportaje

### Las tapas

#### ¿Qué es una tapa?

Una "tapa" es un pequeño plato de cualquier comida que se sirve como aperitivo cuando pides una bebida en un bar. Lo más típico es ir a un bar, beber algo y comer una o dos tapas; después cambias de bar y comes un poco más y así sucesivamente hasta quedar con el estómago lleno! A esta manera de comer o cenar se le llama "tapear" o "ir de tapas" y es muy popular durante el fin de semana. Muchos españoles quedan con sus amigos y, en vez de ir a comer a un restaurante o a casa de alguien, van a "tapear". Es una manera divertida y económica de salir a comer con los amigos. Además "las tapas" son una manera de compartir con los amigos: siempre se ponen las tapas en el centro de la mesa y se comen todos juntos.



#### ¡Tapas más famosas!

En general, cada región tiene su tapa típica; es decir, un plato especial de la zona, pero hay algunas tapas que se comen en toda España. Por ejemplo, una de las tapas más famosas son las **Patatas Bravas**. Se trata de patatas fritas cortadas en dados grandes e irregulares y acompañadas de una salsa de tomate un poco picante.

Otra tapa muy popular es la de tortilla de patata, y consiste en una cuña (trozo triangular) de **tortilla de patatas** (versión de la omelette francesa con patatas dentro).

Tortilla de patata



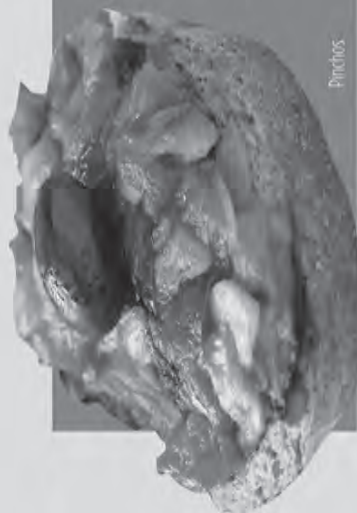
Seguramente si visitáis Andalucía os servirán una sabrosa **tapa de salmorejo**: una salsa fría de tomate, ajo, miga de pan, aceite de oliva y sal que se sirve con trozos de huevo duro y jamón y se come con pan. Y, hablando de pan, en el País Vasco suelen servir las tapas encima de una rebanada de pan y cobrarlas a un precio fijo, normalmente 1 euro.

Patatas Bravas



Allí las llaman "**pinchos**", y, si todavía tenéis hambre, recordad que, en muchos lugares, podéis pedir como tapa un plato pequeño de una de las más famosas especialidades españolas: la paella. ¡Buen provecho!

Pinchos



Zum Weiterlesen

## Hermann Bote und Till Eulenspiegel



### Zum Leben des Dichters

Die Geschichten um Till Eulenspiegel haben eine lange Tradition. Höchstwahrscheinlich war Hermann Bote (1467-1520) der Verfasser. Der Dichter, als Sohn eines Schmiedemeisters in Braunschweig geboren, war als Zöllnschreiber, Amtsvogt und wohl auch als Verwalter des

Braunschweiger Ratskellers tätig. Eine vollständige Biographie Botes fehlt bis heute. Zu Botes Lebzeiten gab es in Braunschweig oft heftige Kämpfe zwischen den Patriziern einerseits und Kaufleuten und Handwerkern andererseits. Der Dichter stand auf Seiten der Patrizier.

### Was uns Bote mit seinem Buch mitteilen wollte

Mit seinen Geschichten wollte Bote ein humorvolles und vergnügliches Buch vorlegen und seinen Helden mit allen Leuten aus dem Volk zusammenbringen. Mit viel Spott, Ironie und Übertreibung stellt er die Personen, Meinungen und Zustände der Gesellschaft seiner Zeit dar. Außerdem wollte er aber auch allgemeine menschliche Schwächen wie Hochmut, Stolz, Habgier, Scheinheiligkeit, Hartherzigkeit, Faulheit und vor allem Dummheit aufdecken. Er wollte durch Tills Worte und Taten dem Leser einen Spiegel vorhalten.

### Das Werk als Bestseller

Die Erzählungen von Tills abenteuerlichen Reisen durch das damalige Europa wurden schon kurz nach dem Erscheinen im Jahre 1510/11 ein „Bestseller“ und der Eulenspiegel-Stoff in Musik und Kunst bis heute immer wieder bearbeitet.

### Hat Till Eulenspiegel wirklich gelebt?

Diese Frage war lange umstritten. Neuere Forschungen bejahen dies jedoch meistens. Der Vorname Till leitet sich vom niederdeutschen Tildrîck und das wiederum von Dietrich ab. Der Nachname ist eine Zusammensetzung aus den Wörtern ule und spiegel, Eule und Spiegel. Till wird oft auf einem Pferd sitzend dargestellt, mit einer Eule in der einen und einem Spiegel in der anderen Hand. Till soll also im Jahr 1300 in Kneitlingen bei Braunschweig geboren worden sein. Sein Vater hieß Claus Eulenspiegel und seine Mutter Ann Wibcken.

### Weitere Einzelheiten zu Till und seiner Familie

Wie man weiß, verließ die Familie vor 1350 aus Armut ihre Heimat, und auch weil sie gegen die ungerechte Herrschaft des Landesfürsten kämpfte. Sie zogen ins Magdeburgische Land. Wenig später starb Vater Claus. Dem Wunsch der Mutter, ein Handwerk zu lernen kam Till nicht nach, gab es doch viel bessere Möglichkeiten durchs Leben zu kommen. Forscher vermuten, dass

Till in seinem wahren Leben zum Raubritter wurde, weil seine Familie gegen den Fürsten rebellierte hatte und dass er deshalb keine Anstellung als Höfling oder Beamter finden konnte. Wen wundert da noch Till Eulenspiegels Streiche? So wie Eulenspiegel im Volksbuch beschrieben wird, ist er allerdings eine Schöpfung des Dichters.

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**Guide to the New ELI Readers**

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