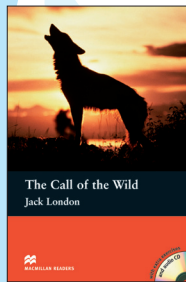
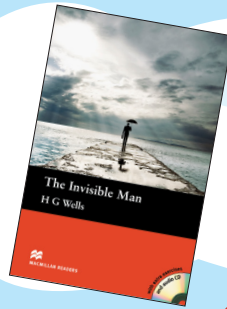
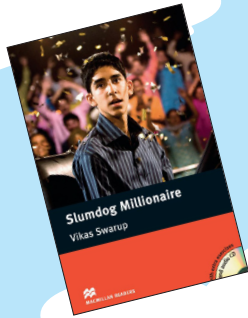
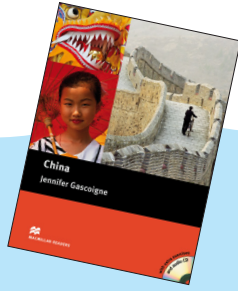
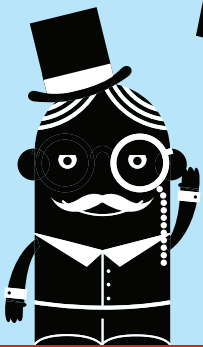




MACMILLAN READERS



Using Graded Readers in the Classroom



Welcome to the wonderful world of Macmillan Readers!

One of the most popular and respected series of simplified readers for learners of English

About Macmillan Readers

Macmillan Readers are a range of contemporary and classic titles specially retold for learners of English. Levels are carefully graded from Starter to Upper Intermediate to help your students choose the right material for their ability. To access our free online level test, go to www.macmillanreaders.com



Key features of the Macmillan Readers series

- With over 180 titles, Macmillan Readers offers a range of classic and contemporary fiction, as well as non-fiction, plays, and stories especially written for the Readers series
- Most titles come with extra exercises and are available with audio CD and as eBook
- Free support materials are available from the Readers website and include: Worksheets, Worksheet Answer Keys, Answers to the Points For Understanding comprehension questions, Extra exercises, Storytelling videos, Sample Chapters, Sample Audio, and more.

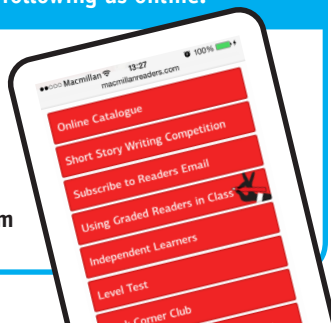
Extra resources for the classroom:

- Tests to check understanding and monitor progress
- Worksheets to explore language and themes
- Listening worksheets to practise extensive listening
- Worksheets to help prepare for the First (FCE) reading exam
- Wordlists with sample sentences and exercises to practise new vocabulary

For students and independent learners:

- An online level test to identify reading level
- Author pages and information sheets
- Self-study worksheets to help track and record your reading
- Creative writing worksheets to help you write short stories, poetry and biographies
- Academic writing worksheets on literary criticism and how to write essays
- Fun videos, web quests, charades and writing competitions
- Start your own Book Corner Club

Stay up-to-date with the latest Macmillan Readers news, resources and competitions by following us online:



Key

STARTER	BEGINNER	ELEMENTARY	PRE-INTERMEDIATE	INTERMEDIATE	UPPER INTERMEDIATE	LITERATURE COLLECTIONS
A1	A1	A2	A2-B1	B1	B2	C1
300 words	600 words	1100 words	1400 words	1600 words	2200 words	Original, unadapted short stories

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The aim of this guide is to introduce teachers to Graded Readers and provide a wide range of activities and ideas to motivate language learners both inside and outside the classroom.

1 What are Graded Readers?

Most people agree that exposure to a second language is the key to effective learning. However, it is also vital to success that learners feel motivated, that they enjoy learning the language and that anxiety levels are as low as possible.

Graded Readers meet the needs of today's language learners by maximising reading opportunities in an enjoyable, relaxing and accessible way. They are short books and audio books, encompassing both fiction and non-fiction genres, which have been specially written or adapted with the language learner in mind, so they will find them quick and easy to read. Finishing a novel in another language will give your students a real sense of achievement, and will motivate them to go on reading more and more. Then, of course, the more they read, the more their language proficiency increases, the more confident they feel and the more motivated they are.

But why adapt or write special novels for language learners? When reading a text in another language, we know that learners can face certain difficulties. These include:

- complex or unfamiliar vocabulary or grammar, or a lack of context for unfamiliar items
- unfamiliar content
- complex text organisation
- unfamiliar text type

(Scott Thornbury, *Beyond the Sentence*, 2005, Macmillan)

Graded Readers can overcome these problems by controlling language and content and, as their name suggests, by being graded into levels of difficulty.

Vocabulary, grammar and context

Graded Readers are based around a general core vocabulary that learners at each level should have met in their regular coursework. The amount of new and unfamiliar vocabulary is controlled, and new items are repeated and recycled so that they become familiar to the learner. The illustrations (such as photos, drawings, maps, family trees and diagrams) can give the student extra help in understanding difficult words and events in the story. From Pre-intermediate level upward, Macmillan Readers offer further support through glossaries. All of these comprehension aids help the students to develop their reading ability without necessarily referring to a dictionary or interrupting reading fluency. The grammar in Graded Readers is also controlled and limited to structures that will be familiar to learners at each level.

Content

The amount of new information in each sentence, paragraph or chapter is limited. Descriptions are clear and vivid, and sub-plots are kept to a necessary minimum so that learners can follow the story easily and enjoyably. When we read in our native language, we bring an enormous amount of cultural and background knowledge to a text, but for many learners, a lack of knowledge of the culture or background can hinder

understanding of certain authentic texts. This is why the amount of cultural background included within the text of the Readers is limited. Where information or references are needed, support is given by the illustrations (particularly at Starter and Beginner levels, where the illustrations are an important feature of the Readers) and/or by a short summary with maps, diagrams, portraits etc. at the start of the book. Titles in the Macmillan Cultural Readers series are illustrated with maps, timelines and full-colour photographs.

Organisation of the text

The organisation of paragraphs and chapters, as well as the use of illustrations or, in the case of the Macmillan Cultural Readers, 'fact boxes', helps to break up the information into manageable chunks and aids chronology, so learners can follow the story more easily.

Text type

Macmillan Readers are mainly narratives with some dialogue. They may also include simple notes or letters. These are the most learner-friendly text types and are familiar to most readers. Other text types included in the series are biographies, travel books such as the Macmillan Cultural Readers, and plays (Shakespeare), all of which are also familiar, unchallenging text types which students will have experience of in their own language.

Macmillan Readers offer a wide and attractive range of short, learner-friendly books which can be read quickly, easily and enjoyably. They are specifically designed to look like 'real' popular paperbacks or eBooks, and are often accompanied by an audio recording, as well as by a variety of supplementary resources to support the teacher and the self-study student.

2 Why are Macmillan Readers so popular?

Originally launched as Heinemann Graded Readers over 30 years ago, the series quickly set a new standard in EFL reading programmes, with a wide range of titles and a wealth of support materials to help teachers and learners gain the most from extensive reading. Now known as Macmillan Readers, Macmillan Cultural Readers and Macmillan Literature Collections, the series today still contains many of the original and much-loved favourites but also include an even wider range of titles to engage and captivate learners: from thrillers and detective novels, through biographies, romances, historical novels and humour, to science fiction, travel, horror, mysteries and legends. They include adaptations of classic works of fiction, such as *The Old Curiosity Shop* and *Wuthering Heights*, modern works such as the *James Bond* and *The Princess Diaries* titles or *Slumdog Millionaire* and *Touching the Void*, biographies of contemporary figures such as Mahatma Gandhi or Michael Jackson and other non-fiction titles on topics such as *China* and *The Story of*

Football. The range of lower-level readers also includes several specially written and illustrated original stories.

The original authors of the adapted works are from many parts of the world including France (Alexandre Dumas, Stendhal), Zambia (Wilbur Smith), South Africa (Peter Abrahams) and India (Chitra Banerjee Divakaruni and Vikas Swarup), as well as the United Kingdom, Ireland and the United States.

Macmillan Readers are deliberately designed to look like 'real' popular paperbacks*, rather than school books, motivating students and building their confidence to read further, and some titles are also available as eBooks. The majority are available with audio recordings, which essentially work as audio books, for use in class, at home or even when travelling, so learners have greater opportunities to extend their English language learning.

The Macmillan Readers series also continues to provide you with the very best support material to help you get the most out of reading programmes. Resources include worksheets, audio worksheets, author data sheets, video resources, competitions, The Book Corner Club and articles for the teacher. They are available for free from our website at www.macmillanreaders.com.

*The Workbooks for the adult course *Straightforward* also include a Reader towards the end of the book.

3 Reading and the Common European Framework of Reference (CEFR)

The CEFR is an initiative established by the Council of Europe and is, in their words, 'a practical tool for setting clear standards to be attained at successive stages of learning and for evaluating outcomes in an internationally comparable manner'. Although it is aimed for use in the member states of the European Union, the CEFR is increasingly being adopted as a series of reliable guidelines by other countries around the world.

At each of the CEFR levels, there are descriptors such as 'Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international items' (A2). These are given to help learners evaluate their learning, communication and comprehension competences for each of the skills on this scale (full details of the descriptors and levels are available at the Council of Europe website <http://hub.coe.int>)

The descriptors refer to various aspects of reading, such as reading correspondence, reading for orientation, reading instructions and also reading for pleasure, which is reading literature. While most course-books provide practice of reading pamphlets, letters, short articles etc. in a foreign language, the Graded Reader is the most practical, attractive resource for helping the learner to really make measurable progress in their reading for pleasure. The levels of the Macmillan Readers approximately match the CEFR levels A1-B2 in the following way:

Macmillan Readers	CEFR
Starter and Beginner	A1
Elementary	A2
Pre-intermediate	A2-B1
Intermediate	B1
Upper Intermediate	B2

4 Why use Graded Readers?

Much of the reading our learners do in the EFL or ESOL classroom is based on individual sentences, paragraphs and short reading passages from coursebooks or exam practice papers. These are generally used as a focus for language: students are asked to concentrate on vocabulary – whether individual items or collocations – or structure, and possibly to practise or develop specific reading skills and sub-skills such as scanning, skimming or guessing the meaning of words from context. This kind of reading is known as intensive reading, and is important in preparing students for the extensive reading they can do outside the classroom, as well as for many of the internationally recognised qualifications in English, such as Cambridge English: First or TOEFL.

Extensive reading, on the other hand, is about content and meaning, and refers to the kind of reading learners may already do in their own language, e.g. reading a great variety of longer texts such as novels, non-fiction or reference books, and internet articles for pleasure, to increase their general knowledge or to think about issues raised.

5 How can extensive reading improve my students' language level?

The value of extensive reading in language learning is considerable. Research shows that reading extensively in a foreign language can result in:

- faster, more fluent reading
- greater vocabulary acquisition and familiarity (also called 'automaticity')
- a better understanding of how the language works and is used
- better writing skills
- improved confidence and motivation, greater independent learning
- a more positive attitude to the foreign language in general

Let's take a look at each of these in more detail.

Improving reading fluency

Studies prove that extensive reading during language learning increases reading speed and proficiency. When we read in our own language, we often read whole 'chunks' of words together, with one eye movement taking in several words at a time. The more familiar the words, the faster we read, because we automatically recognise what we see, and do not have to process it (this is called 'automaticity').

Many learners reading in a foreign language move from one word to another. They do not 'automatically' recognise vocabulary as their level of automaticity is low, and this can slow down their reading considerably. It can even prevent comprehension of the text as a whole. By the time they get to the end of a paragraph they may have forgotten what they read at the beginning. With Graded Readers, we enable students to read and understand more of the text by simplifying the language, controlling the amount of information and repeating new vocabulary systematically and naturally.

As key vocabulary is repeated and recycled, it is 'over-learned' and becomes so familiar that students don't need to process it – it becomes 'automatic' and increases the level of automaticity. The more students read, the easier it becomes for them to transfer their native language reading skills to the language they are studying. This increased fluency can be checked against the CEFR descriptors.

Vocabulary acquisition

For many students, trying to read longer texts, such as articles from newspapers or online, or short stories in magazines, is both frustrating and demotivating because of their inability to understand many of the words. Graded Readers, however, allow the learners to read extensively with a limited vocabulary. By seeing words in different contexts, students get a more complete understanding of their meaning and the ways in which they are used. Although students might not recognise all the words in a Graded Reader, they will be able to make reasonable guesses at the meaning of unknown items and understand most of the text. Also, the more frequent collocations – words which often go together, such as verbs and prepositions, or particular adverbs and adjectives – become familiar as learners meet them again and again. Such collocations are considered an essential part of the English language but they are not easy to learn in other contexts.

As the number of new items is limited in a Graded Reader, anxiety levels are much lower than with other kinds of longer text, so when the learner meets an unfamiliar word or phrase, they may think of it as an interesting challenge, rather than an obstacle. This helps build motivation, confidence and feelings of success.

Language construction

Another important function of extensive reading is that students gradually become more aware of how the language is constructed. They begin to recognise how sentences combine to form paragraphs and, in turn, how paragraphs are arranged to form whole texts. Much of the reading students do in class is at sentence or paragraph level, but learning a language is far more than just learning vocabulary and grammar structures; studies stress the importance of encouraging learners to work with whole texts as a holistic view of the foreign language. By reading longer texts, students will learn to see the foreign language as a means of actually communicating ideas, opinions, or even emotions. For many students, this will be their only contact with 'real' language use outside the classroom.

Also, for certain students, particularly those with more introspective, visual learning styles, using Graded Readers is the perfect complement to the dynamic, interpersonal, communicative contemporary language classroom experience.

Improving writing skills

A growing amount of research shows that extensive reading over a continued period of time can have a direct influence on other language skills such as writing, particularly when it is supported by motivating while-reading and post-reading activities. Not only do

learners produce better written work, but they are also more willing to experiment with language. It is difficult to measure the exact influence extensive reading has on writing. However, a clear link has been established between the amount students read and their ability to write clear, coherent English.

Building confidence and independent learning

Intensive reading can develop the reading skills necessary for an extensive reading programme and both kinds of reading will complement each other on any language course. The reading skills and sub-skills students are taught in the classroom can prepare them to become good readers outside the classroom. Graded Readers help learners prepare for ungraded reading, by providing an accessible, midway stage between the texts of coursebooks and ungraded, 'real-life' materials.

Learners reading novels, reference books, newspapers or web pages in a foreign language may feel frustrated by the density of unfamiliar items and lose confidence, whereas Graded Readers are specifically engineered to 'eliminate the hit-and-miss nature (of texts) picked-up-in-the-street.' (Thornbury).

By using Graded Readers in an extensive reading programme, we are helping our students to become more independent in their learning and encouraging them to try out the skills and sub-skills on their own, leading them ultimately to the extensive reading of ungraded, complete texts. This builds confidence, and there is substantial evidence to show that such autonomy results in successful learning, as does confidence in itself.

Any activities you decide to use to support extensive reading should be designed to motivate and encourage genuine feedback and personal opinion, rather than to test comprehension and potentially cause anxiety. Activities can also be designed to guide learners towards evaluating their own progress and learning in relation to the descriptors used in the CEFR. Obviously, any progress that learners themselves perceive is motivating.

The Macmillan Readers series provides teachers with a wide range of resources and ideas (at the end of the books, in this guide and at www.macmillanreaders.com) to help and inspire their students.

Creating a positive attitude

It is widely quoted that the more you read, the better a reader you become. But what happens if learners do not actually like reading in a foreign language? Recent studies have found plenty of evidence to suggest that attitude is a key factor in learning a foreign language.

The wide choice of titles, genres and formats in the Macmillan Readers series will appeal to a broad range of tastes and learning styles, and the ideas in the supplementary resources should help to encourage a positive attitude to reading among your students.

6 How to use Graded Readers in the classroom

Graded Readers can be used in two ways:

- **as part of an individual reading programme in which learners borrow books from a class library and read them on their own.** Individual reading allows the students to become much more independent in their learning. On the one hand, it allows them to read where, when and as fast as they want, and on the other, students are free to choose the kind of book they are interested in or to stop reading a book and choose another, if they don't enjoy a particular title. They can also choose the format that best suits their needs and learning style: traditional paperback, audio book or eBook. The titles available at the different graded levels should suit all learners' abilities.
- **as a whole-class reading programme in which all the students in a class read (or listen to) the same Graded Reader.** The class Reader is also a useful tool because it allows you to prepare the whole class for the reading they will be involved in. Reading – and discussing the reading – in a group can help build a team feeling and increases motivation to tackle potential difficulties with understanding content, issues or vocabulary as a group. After the learners have read the book, they can also discuss it in class. It is advisable to set a time limit for reading a book, however, as students will become demotivated if they have to wait too long for each other to finish before moving on to another book.

If you have enough time in your English class, the ideal option is to combine both kinds of reading programme to maximise the benefits of extensive reading. It is recommended that you, the teacher, read – and be seen to read – the same books as your students, whether as part of the class Reader approach or participating in the class library scheme. If you 'walk the talk', your learners will be more motivated to follow your example.

Setting the scene

As we have already mentioned, attitude – positive or negative – is considered to be one of the key factors in successful learning. In the case of learning English, attitude includes feelings about English-speaking countries, peoples, cultures, music and cinema. Also, we know that many of our students do not actually enjoy studying or reading, particularly when they are learning for extrinsic reasons such as for their job or to prepare an exam, rather than for intrinsic, personal reasons. Therefore, for extensive reading in the foreign language classroom to work, you need to set the scene, creating or encouraging a positive attitude to reading, and to reading in another language.

Once students look at the Readers and get involved in the reading itself, their attitude may become positive anyway, especially if you use motivating activities before, during and/or after the experience. However, it is a good idea to begin to work with your learners even before they see the Readers, so that you can find out about their attitude and prepare accordingly.

The best way of doing this is to use a questionnaire and follow it up with a discussion. The questionnaire should include questions about how often students read, what they read and whether they enjoy reading in their own language or not. When your students have completed this, you can use it as the basis for a class discussion to introduce the idea of extensive reading. It will allow you to explain the benefits, and decide how best to approach it with your class.

An example of a questionnaire:

Books – can't live with them, can't live without them?

Look at the following questions and decide which answers best describe you.

You can choose more than one answer.

1 What do you usually read?

- Nothing much – text messages, soup packets and the TV schedule on television.
- Articles, reports, emails at work – I don't have time for any more.
- Emails, tweets and web pages mostly, not books.
- Newspapers and magazines, online or paper.
- Non-fiction books either for studies or general interest.
- A bit of everything, but I prefer fiction, or non-fiction like biographies.
- Comics and graphic novels.

2 How often do you read for pleasure?

- Not often. I prefer films, TV, music, sport etc.
- Sometimes, but usually only during the holidays.
- When I'm ill, when I'm travelling, or when someone has given me a book they recommend.
- As often as possible – I love reading.

3 If you read for pleasure, which of these types of book do you enjoy?

Crime and thriller	Biography
Detective/mystery	Travel
Romance	Horror or ghost
Historical	Humour
Adventure	Books with films
Fantasy	Classical literature
Science fiction	Short stories
Plays	Other (what?)

4 When you are with your friends, do you ever recommend books to each other?

- No, never.
- No, not very often.
- Sometimes.
- Yes, a lot.

5 How do you choose the books you read?

- I read the books that people give me as gifts or for my eBook reader.
- I read the books that my family and friends recommend.
- I read book reviews in magazines, on web pages and/or in newspapers.
- I spend time in the bookshop or library, or on book-selling websites, looking at the cover, reading the information on the back cover ('blurb'), and the reviews.
- I read books by authors I am familiar with and enjoy.
- I read the books of films I have seen or want to see.
- I only read the books I need for my studies/work.
- I read books that have won awards.

6 Which of these is closest to the way you feel about reading?

- I don't enjoy it in any language.
- I don't mind reading in my language but it's too difficult/boring etc. in English.
- I really enjoy it in my language but I'm not sure about reading in English.
- I love reading and I don't mind which language I read in.

Choosing Readers

Whether you decide to create a class library (see below) or use a class Reader, you can choose the books for the group, or better still, the students can help you choose from catalogues or available Readers. Look together at the descriptions for each book in the catalogue (notice which are available in your country) and at the cover images, notice whether there is an audio recording or if there is an eBook, and gently guide the students to look at the levels you feel are appropriate to them. Choosing a Reader should be like choosing any other book in a library or bookshop. When we go to a bookshop or library and choose a book to take home, or we visit an online bookshop and choose a book to order, the most important factors tend to be: having enough time to look through the books available without rushing, looking at the front covers, reading the titles and the blurbs, getting recommendations from – and exchanging opinions with – friends, and reading reviews. Try some of the Choosing the Graded Reader activities on page 11, if you wish to make choosing a title a motivating part of a lesson.

Note that different kinds of tests can be set to decide on levels of Graded Readers for learners (there is also a test available at www.macmillanreaders.com), but by far the most successful way of getting it right is to use your own intuition. Make an initial selection of two or three titles from each level and read them through yourself. You will then be able to suggest levels that will suit your students' particular needs. A simple rule is, initially, to choose books slightly below the level of your students' English. This will reduce anxiety when reading and build their confidence, which is particularly true of audio books, as most learners listen 'more slowly' than they read. If, when you have selected a level, they find the texts too easy, they can try a higher level for themselves.

If you are choosing a class Reader, you could also provide copies of one or two pages of the books for the class to read and grade for difficulty.

Whether it is the teacher who chooses the Graded Readers or the learners, the level of the books chosen should be comfortable for the student to read so that anxiety is kept at a minimum, students are motivated to keep reading and they enjoy the experience.

7 The class library

A class library is a library of English books, texts or audio books made directly available to EFL/ESOL students in the classroom. A school library (an area or room specifically designed to house all kinds of books and resources on different subjects) is ideal for those students who are highly motivated and have been encouraged to read from an early age. They will make the effort to pay regular visits to the school library. However, this is not the case for many of our students, who find excuses such as 'I haven't got enough time', 'I forgot' or 'I don't know what to choose'. If we can bring the library into the classroom, we are at least making it easier for our students to take a book home with them. At the same time we are also showing our students that reading in English forms an integral part of their course.

An important factor in determining the success of a class library is that the students, as well as the teacher, are responsible for setting it up and running it. The more involved our students become in its creation, the more motivated they will be to use it, and they should be encouraged to recommend Readers to other students in the class and to record 'reader reviews'. You can develop the class library further and create a book club or readers' blog, where learners discuss their opinions or the issues raised, after reading certain books, or even prepare a short presentation or video presentation on a particular Reader. This builds confidence in reading, speaking and presentation skills.

Displaying Readers

Ideally, if you are based in one classroom, you can encourage students to participate in making a space for and designing their 'book corner'. If, however, you move from class to class, a simple solution is to have a mobile library such as a colourful hanging library with individual pockets (preferably transparent), which can be carried easily, and folded and stored away at the end of the day.

Keeping your Graded Readers in a box such as a large shoe box covered with wrapping paper is another solution, but remember to take them out and display the front covers as the appearance of the cover together with the title often seems to be the main reason for a book's appeal.

A library loan system

Library loan cards can be kept on the inside cover of each book. These are collected by the library monitor and stored in a small box or in a pocket on the hanging library so that they know which books have been borrowed.

The Man with the Golden Gun

Ian Fleming

Borrowed by On Returned

Daniel Paulin 23/4 12/5

Pascale Tual 16/5

Students can be involved in this as library monitors: they keep a check on all the books on loan or those that are brought back. By giving your students the responsibility for taking care of the books and organising the system, as well as becoming more familiar with the titles, you are more likely to reduce losses and damages.

Monitoring students' reading

A library record chart can be completed each time a student takes a book. Ask your students if they prefer to display the chart on the classroom wall or keep it in a file with the library.

Name	Title	Date borrowed	Date returned	Type	Recommendation	Mark /10
Pedro	A New Lease of Death	6th October	20th October	Thriller	Easy and exciting	9/10
Elena	The Norwood Builder	22nd November	3rd December	Short stories – Sherlock Holmes mysteries	Interesting	6/10
Marta	One Day	23rd November	30th November	Love story	Good but a bit difficult	7/10

Students can also keep a record of the books they have read in a personalised notebook or, where they have access to the appropriate technology, using a blog on the internet. This is called a reading journal (see below), and might include the title and author of the book they have read, the date, a short summary of the story, opinions and reactions etc. You may also create a closed group set to 'secret' on a social network (e.g. Facebook) and encourage students to exchange opinions and recommendations there. At lower levels, this can be done initially in the students' native language.

It is useful if you also keep a record of the books each student has read, as this can be passed on to teachers of future courses to provide valuable information about the student's interest and progress.

Categorising Readers

To help your students choose a book, you might categorise the Readers in your class library according to linguistic level and/or content. Use CEFR levels if present or your intuition to establish how the different publishers' coding systems relate to your students' specific language levels. The Readers can then also be categorised – preferably by the learners themselves – into genres such as thriller, romance, science fiction etc (see activities on page 12). In this way, students will find it easy both to choose a level they are comfortable with and a type of book they enjoy. If there is a film or eBook of the book, you could also indicate this by putting small, colour-coded stickers on the cover (e.g. a blue sticker for an eBook, a green sticker for a film).

Suggested post-reading activity

Ask your students to produce cards for the books they have read, to complement the initial library cards you may have made. These cards could include: the title, the author, the genre of the Reader, a simple recommendation and a rewording of the blurb on the back cover or a short summary of the story (without the ending!). The

cards can be kept as a quick reference near or with the class library. If you have a closed group on a social network, you can encourage students to write and post a review for the group.

When should students read?

Silent reading can be done during class, if you have time, as well as being encouraged as something learners do at home, on the bus etc. Part of the attraction of extensive reading is that students can take responsibility for when and where they do it. However, dedicating 30 minutes of class time per week to extensive reading may make the difference for those students who are unable to or do not want to read at home. Students can also read their books while they are waiting for other students to finish their work, so they are not wasting those few minutes of class time, but this should be their decision, not a task. Audio recordings offer further opportunities to listen to the stories.

Asking individual students to read aloud in class is not generally recommended, as this can be stressful and demotivating. The student can become self-conscious about their mistakes in pronunciation, about reading speed and, in fact, about 'performing' in front of their classmates.

8 Motivating reading during the year

What often happens with many class libraries is that students start with good motivation and attitude, but by the end of the school year few are still reading. It is your job to maintain motivation and encourage a positive attitude. By doing activities at regular intervals throughout the year, you are making extensive reading an integral part of the course. Students are then reminded that the class library is there for their use and that using it can be fun and engaging. (See pages 11–31 for ideas.)

9 Holiday reading

Some teachers may choose to recommend extensive reading as an additional, holiday activity during the shorter holiday periods in the academic calendar. A reading journal and/or social network group might be particularly useful for this approach, as the students will have less contact with each other for ongoing encouragement during a holiday period (see point 10).

Perhaps the most effective way of keeping the class library alive is your example to the class; try to show an active interest in the library throughout the year, borrow books yourself and show the class that you are reading them.

You can then participate in activities where opinions are shared.

10 Reading journals and portfolios

Keeping a reading journal or portfolio either in a notebook or as a blog is one activity which can be done while students read, and which helps to stimulate and encourage a positive attitude.

Students write about their reading as they read. This should be done in English where possible, although lower levels may need to combine English with their own language. They can write short summaries of the piece they have just read, record their impressions of characters, give their opinions on events, or even write about how they feel, reading in English or about interesting new vocabulary they have picked up. This journal can be shared with the teacher alone, or periodically with the whole group, as a way of exchanging ideas. It can be used as the basis for group discussions and book club-type activities. Excerpts can be copied and pinned up next to the class library, as recommendations for books, or posted on a social network group. Such journals, blogs and activities can also be used to help students – and you – observe their progress towards reaching objectives within the CEFR. Teachers should not be tempted to correct errors unless a student specifically requests it.

11 Worksheets, extra exercises and audio recordings

Once they have chosen the book they wish to read, some students will not need any more guidance and will read for pleasure. At Elementary, Pre-intermediate, Intermediate and Upper Intermediate levels, comprehension questions (Points For Understanding) appear at the back of each book. These can also be used to provide intensive reading work, while the students read. If two students are reading the same book, or some students have already read a particular book, these Points For Understanding can form the basis for pair or group work.

Other students may need or want more help or practice. Most of the titles from Beginner to Upper Intermediate level, including the Macmillan Cultural Readers, have extra exercises, puzzles and word games at the end of the book. Free worksheets are also available from www.macmillanreaders.com. Each worksheet includes pre-reading, while-reading and post-reading activities that can be followed through by an individual student or by a group. The extra activities and the worksheets include both intensive reading exercises (language work or practice for sub-skills) and extensive reading activities (content- and/or meaning-focused). The proportion of intensive to extensive activities varies from Reader to Reader. There is also a wealth of activities in this booklet on pages 11–31.

Audio recordings are available for most titles in the Macmillan Readers series, including the titles at Starter level. Students can use the recordings in a variety of ways.

They can listen to parts of the recording before reading, while they are reading or even use them as an activity after they have read the whole story. The dramatisation of a story can help students to understand and follow the plot much more easily than just following the written text.

This is particularly useful for slower readers as, with the recordings, they are forced to read at a certain pace while listening and can go back over sections they do not fully understand. For more motivated students, the advantage of using the recording is that they really can become involved in their reading almost anywhere. Many students say that they listen to recordings when travelling, which often prompts them to go and re-read the section they have listened to in order to confirm their understanding of it.

Listening to a recording while reading also aids word recognition (automaticity), as students learn to relate the written form to the spoken word. It also supports learners who have a more auditory learning style or memory, that is, who learn or remember more from what they hear than from what they see.

You may find, however, that listening activities in the classroom – particularly at lower levels – are more successful if you read the relevant part of the Reader to your students yourself, using prompts, visuals etc, to aid understanding. Some students feel intimidated by recordings in the classroom, and may prefer to use the recordings at home, at their own pace and in their own time.

Audio recordings and accompanying worksheets are available to download for most of the titles in the Macmillan Readers series and are a very useful aid to comprehension. There are also audio CDs which accompany most titles.

For more ideas on using the audio recordings, see page 21 of this booklet.

Using audio recordings alongside Readers helps your students to read faster and make rapid progress as they become familiar with more and more language, both in the written form and the spoken form. It provides you, the teacher, with a source of a variety of native voices, and gives the learner more autonomy.

12 Using films with Graded Readers

Many of the titles in the Macmillan Readers series have been made into films, ranging from classics such as Hitchcock's *Rebecca* and Polanski's *Tess* and the Bond movies, to more recent films such as *Anna Karenina*, *Slumdog Millionaire*, *The Ghost* and the *Bridget Jones* adaptations. Some titles, such as *Robin Hood*, *The Great Gatsby* and *Oliver Twist* have been made into films more than once. There is a note on the back cover of the Readers telling you if there are films available. For activities, see page 25.

13 Online projects

Any kind of group project or collaborative writing work is a good way of consolidating your students' progress after completing a Reader, as it extends language work by means of integrated skills work. Learners thus use their reading as a starting point for writing,

speaking and listening skills practice, as well as further reading depending on what kind of project work you choose to do, and the internet is the ideal tool to help them in this. Working on a project also provides opportunities for learning from classmates, as language knowledge is reinforced by working as part of a group, and it also allows students to review and practise items that they have picked up while reading the Reader the project is to be based on. If students are encouraged – and shown how to – use online dictionaries effectively, while researching their project, this also helps reinforce their autonomy as learners.

Projects can be as simple or as complex as you choose, ranging from creating a quiz for classmates to do, to creating poster or PowerPoint presentations on various aspects related to the Reader.

There are also various tools online that you, the teacher, can use to prepare motivating activities to support the students' extensive reading, such as wordcloud generators, photo resources, mosaic makers, crossword puzzle generators and, of course, the resources available at www.macmillanreaders.com. For activities, see page 25.

14 Using non-fiction

There are many people who rarely read fiction, regardless of what language it is in, but there are very few people who read nothing at all. Non-fiction is an appealing option for those who are interested in politics, history, geography, sport and so on, and there are various titles in the Macmillan Readers series that may appeal to this type of reader. In order to identify your students' tastes, remember to use a questionnaire such as the one on page 5 of this booklet.

Non-fiction titles

The Macmillan Cultural Readers are all titles dealing, at different levels, with different countries (*England, The United States of America, Brazil, China*) and will appeal to students of all ages interested in travel and in other cultures. *This is London* is also available as a Macmillan Reader for Beginners. Biographies are also available amongst the titles in the Macmillan Readers series, including *Nelson Mandela, Michael Jackson: The King of Pop* and *Gandhi*, figures who will appeal to different types of student. Sport is another area students may be interested in, and titles include *Kick-off! The Story of Football* and *The Story of the Olympics: An Unofficial History*, both at Pre-intermediate level. For activities, see page 26.

15 Using short stories

Some of the titles in the Macmillan Readers series are short stories, rather than novels. There may be two stories in one book, for example *The Legends of Sleepy Hollow* and *Rip Van Winkle* by Washington Irving and *The Signalman* and *The Ghost at the Trial* by Charles Dickens, or there may be several stories included, such as in *The Last Leaf and Other Stories* by O. Henry or in *The Norwood Builder and Other Stories* by Sir Arthur Conan Doyle. For some students, reading short stories may increase motivation, as the sense of achievement is heightened as they finish each story. Furthermore, the Macmillan Literature Collections are a series of collections of short stories for more advanced students. These short stories are written by famous classic

and modern writers such as Roald Dahl, Annie Proulx and D. H. Lawrence, and have not been abridged or simplified. They come with notes, activities, glossaries, possible essay questions and a host of other activities to help advanced students make the transition from Graded Readers to unadapted novels in English.

Reading short stories is definitely a motivating form of extensive reading, as it bridges the gap between learner-specific texts and unadapted texts, and also gives that extra sense of achievement as each story is completed, particularly for students who may not be regular readers in their own language. Moreover, many of the activities in this booklet can be adapted for use with short stories, heightening motivation and enjoyment of their reading. For activities, see page 28.


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16 Activities

These activities can be used with learners with different learning styles, with different age groups and in different kinds of learning environments. The main aim of these activities is to aid global comprehension, rather than to pursue a more detailed study of a text. Students are not asked to analyse word order or give the meaning of specific vocabulary items, as such tasks are more appropriate to intensive reading. They are encouraged to 'ignore' words they do not understand, as long as this does not prevent their global understanding of the text and taking into account that they are likely to meet unknown items a sufficient number of times to enable them to work out the meaning anyway.

The activities are divided into four sections:

- Choosing the Graded Reader
- Pre-reading activities
- While-reading activities
- Post-reading activities

Choosing the Graded Reader activities are designed to allow students to participate in the choice of class or individual reader, increasing the motivation to read as the Reader is then less likely to be viewed as a 'set text'.

Pre-reading activities aim to motivate students to want to read, either by getting them involved in the theme of the book or in the text itself. They also help build a positive attitude to reading in a foreign language. Reading a whole novel, a collection of short stories, a biography or a play in another language can be intimidating, so using thought-provoking, fun activities to help the learners engage with the content reduces anxiety, increases self-confidence and creates a good 'feeling' about reading.

While-reading activities are designed to guide students through the text, providing help and support where necessary. They help keep students motivated and allow them to check their progress.

By the time you do these activities in mid-course, if you are using a class library, some students will already have read a number of books and might recognise the blurbs, summaries or extracts that you are using in the activities. This is not a problem and can be an advantage. Students who are familiar with the books can help their classmates.

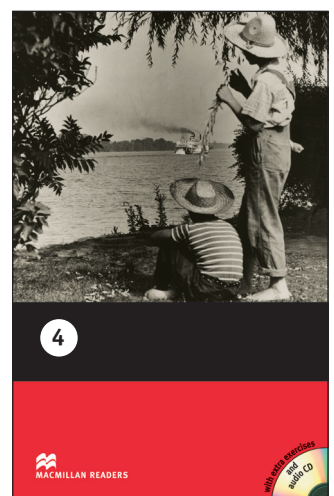
Post-reading activities aim to get students thinking about what they have read and sharing their ideas and opinions. Apart from enabling learners to recycle language through speaking and writing activities, post-reading activities allow students to consolidate their learning without being tested. They can give personal feedback, work on a group project, recommend and generally feel like part of a reading community. All these factors add to motivation and encourage learners to read more and more. Furthermore, they will be able to observe their own progress and refer to the descriptors laid out in the CEFR, where appropriate.

Choosing the Graded Reader

The following activity ideas will let your students see the variety of Readers available and help engage their interest. They will also then find it easier to choose the books they want to read. If you are intending to run a class book club, it is a good idea to ask your students to do the tasks in pairs or groups, as this will create a more positive, 'social' attitude to the library.

Cover story

1. Hide the titles of a few books and write a number on each.
2. Give students a list of the titles, eg:
a *The Adventures of Tom Sawyer*;
b *Money for a Motorbike*; c *The Last of the Mohicans*;
d *The Signalman* and *The Ghost at the Trial*
3. Show them each book cover and ask them to match the number with the correct title by looking at the picture on the front cover.
4. Check their answers by revealing the real title of each book.
1=b; 2=d; 3=c; 4=a



Match the blurb

1. Copy the blurb (description from the back cover) of a variety of books, or prepare summaries in controlled language using the descriptions of the books from catalogues.

2. Give students a list of the blurbs and/or the summaries, together with a list of titles and ask them to match the book title to the correct blurb/summary.

Note: When preparing this activity, remember that the summaries or blurbs should include some clues about the real title. Any number of books can be introduced to the students in this way.

Summary/blurb	Titles
1 The year is 1547. In London, the capital city of England, two boys from different families live very different lives. One is Edward Tudor, a prince and the future King of England; the other is Tom Canty, the son of a thief. Then one day they meet and their lives change forever.	A <i>Brazil</i>
2 'I don't have a merry Christmas,' said Scrooge. 'Christmas is nonsense. It's humbug! I don't believe in Christmas. I'm not giving money to anyone else so they can have a merry Christmas.'	B <i>The Legends of Sleepy Hollow and Rip Van Winkle</i>
3 This book will take you from the arrival of the first European colonists over 500 years ago to democratic, multi-ethnic, present-day Brazil. From the beautiful forests with their rich ecosystems to big, busy cities like São Paulo, and historic ones, like Recife and Salvador.	C <i>The Prince and the Pauper</i>
4 "The horseman's head still lies somewhere on the battlefield," the people (of the town) said. "Every night, he rides back to the battlefield to look for it."	D <i>A Christmas Carol</i>

Genres

1. Give students a list of types of book such as: human interest, travel, short stories, humour, mystery or romance.
2. Let them look at all the books in the class library (or the books in the catalogue, if you use this activity to help choose books to include in the library), reading the blurbs and titles, and looking at the covers and illustrations.
3. Ask them to put each book in the best genre category or categories.

4. Lead a group discussion to decide on a definitive wall chart which shows each book under the best genre headings. Students can then refer to this chart when they choose books to take home.

Human interest	Travel	Short stories
<i>One Day</i>	<i>China</i>	<i>No Comebacks</i>
<i>Slumdog Millionaire</i>	<i>The Enchanted April</i>	<i>The Norwood Builder and Other Stories</i>
<i>The Great Gatsby</i>	<i>England</i>	<i>Viking Tales</i>
<i>The Enchanted April</i>	<i>This is London</i>	
<i>Touching the Void</i>		
<i>Dr No</i>		
<i>Much Ado About Nothing</i>		
Adventure	Mystery/horror/ghost	Romance
<i>Touching the Void</i>	<i>The Norwood Builder and Other Stories</i>	<i>One Day</i>
<i>Dr No</i>	<i>One Day</i>	<i>The Great Gatsby</i>
	<i>A New Lease of Death</i>	<i>The Enchanted April</i>
		<i>Slumdog Millionaire</i>
		<i>Much Ado About Nothing</i>
Crime/detection	Thriller/spy	Humour
<i>A New Lease of Death</i>	<i>A New Lease of Death</i>	<i>Much Ado About Nothing</i>
<i>The Woman Who Disappeared</i>	<i>The Woman Who Disappeared</i>	
<i>The Norwood Builder and Other Stories</i>	<i>The Perfect Storm</i>	
	<i>Slumdog Millionaire</i>	
	<i>Dr No</i>	

You can also ask students to look through the books and decide if the stories are set in the past, present or future. This is particularly useful for lower levels, as it prepares them for the tenses they will meet.

Listen carefully

1. Give students a list of three or four titles, or summaries of books.
2. Play three or four short extracts from the accompanying audio recordings.
3. Ask students to match the correct title with the corresponding listening extract.

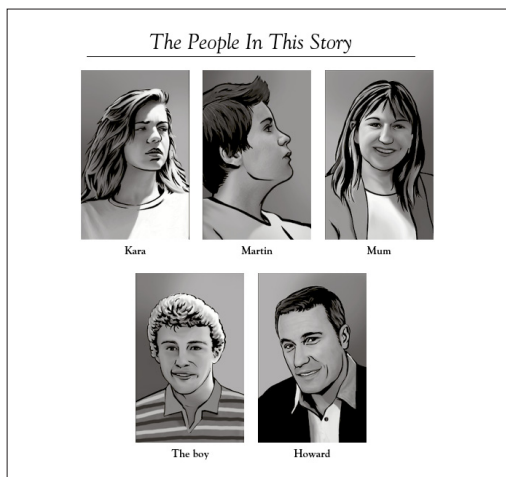
Note: If you choose an exciting extract with lots of action, this will inspire students to read the rest of the story to find out what happens.

Key points

1. Choose a few short extracts from three or four very different books. These should include key points in the story or important character descriptions.
2. Give students the list of corresponding titles and ask them to match the title with the extract.

About the characters

1. Many of the books in the Macmillan Readers series have family trees, pictures or descriptions of the main characters at the start of the book. Put students into groups of three or four, and select one book per group.



Owl Hall by Robert Campbell and Lindsay Clandfield

2. Ask the groups to look at the pictures (and/or descriptions) of the characters and think about what their significance could be in the story, e.g. *Who is the villain or hero? Who is the main character's love interest? Who is the brother/sister?*
3. Pass the book on to the next group. Repeat step 2.
4. Repeat until each group has looked at a minimum of three books.
5. Ask the groups to write down their thoughts, and then compare them with the story later.

Check out the author

1. Use the author information at the start of some of the Macmillan Readers, the author information available at www.macmillanreaders.com or find information about the author on the internet. Then give your students a short biography of three or four of the authors represented in your class library but do NOT include the names.
2. Show students the corresponding Readers, so they can see the cover design, title and name of author.
3. Ask them to read the information about the authors and match each with his or her book.

Note: Make sure you give enough clues in the biographical data or choose books with clues on the cover, so that the students can guess the correct answers more easily e.g. *The Great Gatsby*, *Sense and Sensibility*, *No Longer at Ease*, *Silver Blaze and Other Stories*, *Macbeth*.

In the beginning

1. Put students into four or five pairs or groups.
2. Copy the beginning of four or five Readers (the first two or three paragraphs) onto separate cards, and hand them out so that each student in a group has the same piece of text.
3. Display copies of the actual Readers you have chosen.
4. Ask students to read their card and decide which Reader it belongs to.
5. When you have discussed the correct answers, ask the groups to work together to decide what happens next.

Note: You can refer to this in a later post-reading activity, asking them how close their version was to the real story.

Pre-reading activities

The activities described are aimed at a class Reader, but many can be adapted for use with a class library.

Chapter headings

A

1. Take the chapter headings from the chosen class Reader and a contrasting Reader and mix them up.
2. Give students the titles of the two books and show them the front covers.
3. Ask students to choose which chapter headings go under which Reader title.

B

Some chapter headings provide information about their order. By looking at these chapter headings, students can begin to predict how a story develops. To test this, try out the activity below.

1. Give students a list of chapter headings from a Reader. Make sure the headings are in the wrong order.
2. Ask students to decide which chapter heading they think is the first and which is the last.
3. Ask them which chapter they think is going to be the most exciting, the saddest, the most important etc.

4. Ask students to look at the remaining chapter headings and to decide their own order for these.
5. Ask students to predict what will happen in a chapter or to predict what will happen in the story. (This may need to be in the students' own language with lower levels.)
6. Ask students to invent their own story based on their order for the chapter headings. You can even ask them to write a short paragraph about what they think happens in each chapter.

Illustrations and other pictures

A

1. If students already have their copies of the book, ask them to work together and look at the illustrations.
2. Ask them to discuss what they think is happening in each picture.
3. Ask them who they think the characters are.
4. Ask them what they think the story is about.

B

1. If students already have their own copies of the book, ask them to look through the illustrations for a minute or two.
2. Play a short extract from the accompanying audio recording. Ask students to identify which illustration it corresponds to.
3. Repeat this, playing three or four extracts.
4. Ask the students what they think their story will be about, what the characters seem like and how they think it will end.
5. Ask students to write down their ideas to check them later, while and after reading.

C

1. Produce individual drawings (stickmen will do) showing the main events in a story, but in the incorrect order.
2. Students work together to discuss the pictures and to predict the correct order.

Remember NOT to include a drawing showing the end of the story!

Note: Alternatively, you can give the students the chapter headings as well as the pictures to enable them to tell their own story.

D

1. Give students a 'storyboard' – a cartoon strip – of the main events in the story already in the correct order (do NOT include the ending!).
2. Ask them to predict the story.

3. Ask them to guess how the story ends.
4. You may want students to use pictures of stickmen to demonstrate their predictions, so that they can compare them with the book when they have finished it.

E

Some of the books in the Macmillan Readers series have real maps at the start, to provide background information. If any students are familiar with the area shown, you could ask these students to share their knowledge with the class.



England by Rachel Bladon

F

Some of the Macmillan Readers, such as *The Princess Diaries*, *Viking Tales* or *The Adventures of Tom Sawyer*, have simple picture dictionaries, or an introduction including notes with labelled illustrations, such as *The Signalman* and *The Ghost at the Trial*.

1. Ask students to look at the picture dictionary in their own copy. Discuss the items.
2. Ask them to predict the relevance of each item. Where appropriate, encourage your students to use their imagination and sense of humour!

This is best done after reading the blurb and discussing the covers, in order to provide some kind of context.



Viking Tales by Chris Rose

Looking at the characters

A

1 Many of the Macmillan Readers have family trees, pictures of or descriptions of the main characters at the start of the book, e.g. *Goldfinger*, *Great Expectations*, *White Fang*. Ask students to look at the pictures (and/or descriptions) of the characters and think about what their significance could be in the story, e.g. *Who is the villain or hero? Who is related to whom? What is the relationship between the characters?*

2. Ask students to look at the rest of the illustrations in the book, to find more clues.

3. In groups, ask students to write down their predictions, to compare with the real story after reading.

Variation: There are films based on some of the books in the Macmillan Readers series, and students may have seen the films, e.g. *Casino Royale*, *Anna Karenina*, *The Great Gatsby*, *The Ghost*, *The Perfect Storm*, *Slumdog Millionaire*. Ask students who have seen the film to talk about the characters to their classmates, answering the questions given above, and using the family tree or illustrations as a visual aid.

B

Some Macmillan Readers give a short introduction to the characters at the beginning of the book. This may include their name, job and relevance in the story. You can use this information to make role-play cards for your students, adding a little more information to each description. Alternatively, if you are familiar with any of the books, you can create your own information cards. The aim of this activity is for students to become familiar with the characters in the story before reading the book.

Imagine there are six characters in the Reader and thirty students in your class.

1. Make five sets of the six character role-cards and divide the class into groups of six students.

2. Give out different character role-cards, so that each student in a group has a different character.

3. Students read their cards and take notes if necessary.

4. Keeping the groups separate from each other, tell students that they are at a party. They should all stand up and 'meet' everyone in their group, introducing themselves and taking notes on their group members' names, jobs etc.

5. Once they have 'met' all the other people in their group, ask students to sit down and to write down what they have found out about the other characters.

6. Ask students to write a brief description of what they think the character on their own card looks like.

7. Give students the books and ask them to compare their descriptions with the artist's impression in the Reader.

Presentations

A

Before reading, ask your class to research one aspect of the Reader, for instance the author. This can be done in groups (more suitable for the class Reader), or individually (more suitable for the class library).

1. Put students into groups of three or four, if appropriate.

2. Ask students to read the Note about the Author at the beginning of the Reader, as well as any information on the author available at www.macmillanreaders.com (the Brontë sisters, Shakespeare, Mark Twain, etc.) and to research the author using the internet.

3. Students prepare a short presentation, preferably using PowerPoint or similar. They should consider when and where the author was born and any interesting details.

4. Students give their presentation to the class. Ask listeners to think of a question to ask at the end. Allow time for questions and answers.

5. For extra written skills practice, ask students to write up their own class Note about the Author sheet by compiling all the information from different presentations on the same author and/or answering the questions asked by the listeners. This can be put on the wall or kept with the class library, as appropriate.

B

In the case of the Macmillan Cultural Readers, students can prepare a presentation following the instructions above (A) and choosing one aspect listed on the contents page of the Reader.

After reading, students compare the information in the Macmillan Cultural Reader with the information in their presentation, and use both to write a Cultural Information Sheet (see point 5 in A above).

Contents

<i>The Places In The Book</i>	
<i>Welcome To England</i>	4
1 A Short History	5
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While-reading activities

Points For Understanding

Many of the titles in the Macmillan Readers series include Points For Understanding pages, towards the end of the book. This example is taken from Chapter 5 of *The Old Curiosity Shop* by Charles Dickens.

1 Kit experienced many different emotions in this chapter. Describe two of the feelings he had and why he felt them.

2 Why did Nell start to cry (page 23)?

3 What suggestion did Nell make to her grandfather? Did he agree to the suggestion?

4 'She thought of the sun and rivers and green grass and summer days, and there were no dark corners in the picture she saw.' What do you think this means?

A

Ask students to look at the points and answer them as they read, for example in their reading journals.

B

Use the Points For Understanding as the basis for an activity in the classroom.

1. Put learners in pairs and ask them to discuss their answers.
2. Allow them to refer to their books if they wish, if you do not wish them to feel they are being tested.

Putting events in order

1. Give students a number of randomly ordered events from a chapter of the book.
2. Ask them to put the events into the correct order while they are reading.
3. Give them various groups of sentences accompanying different chapters in the book.
4. Ask students to read the sentences and put them into the correct order.

This example is based on Chapter 3 of *Rip Van Winkle* by Washington Irving.

**Rip Van Winkle saw a strange flag.
Rip called for his missing dog.
Rip saw the picture of a man in a blue coat.
Rip Van Winkle walked along an unfamiliar river.
Rip went into his house, but it was completely empty.
Rip saw an old gun on the ground.**

Note: The sentences aim to summarise the events in the chapter and act as a guide to the students, to help them pick out the key points in the story.

Variation: Include a 'red herring' (an event which does not actually occur at all in the chapter in question). Students put the events in order, as in the previous activity, and identify the 'false event'. For example:

**Rip Van Winkle saw a strange flag.
Rip called for his missing dog.
Rip saw the picture of a man in a blue coat.
Rip Van Winkle walked along an unfamiliar river.
Rip's wife saw his long beard and was very surprised.
Rip went into his house, but it was completely empty.
Rip saw an old gun on the ground.**

Predict the story

1. Divide students into pairs or groups.
2. Choose a key passage in which an unexpected event occurs and which students have not read yet.
3. Give students the first and last line of the chapter, or of the passage.
4. Ask them to predict what they think happens in this part of the story.

Predictions using key words

1. Give students a selection of around 20-25 key words from a chapter or short story (you can use a 'word cloud' tool such as www.wordle.net).
2. Ask them to predict what happens in this part of the book using the words. If any of the words are unfamiliar names, explain them first.

This example is based on the short story *The Brisingamen Necklace* from *Viking Tales*.



3. Students work in pairs and write down their predictions.
4. Encourage students to compare their predictions with the story or chapter after reading.

Illustrations

A

1. Put students into groups of three or four.
2. Present students with the illustration(s) before reading the chapter or a section of the Reader.
3. Ask them to discuss what they think is going to happen in the chapter, or what they think the picture is referring to.
4. You can use the illustrations to present, review or elicit vocabulary, if appropriate, particularly as some of the new items are supported by illustrations in many of the Macmillan Readers.
5. If students own their copies of the Reader, they may want to label new items in the picture, or copy the pictures into their reading journal and label them.



L.A. Movie by Philip Prowse

B

1. Put students into pairs.
2. Ask each student to choose an illustration in their book related to a part of the story they have already read. They should not show their partner the picture.
3. Each student takes it in turn to describe their picture. Their partner listens and explains which part of the story the picture refers to.

C

In some of the lower-level Readers, for example *The Adventures of Tom Sawyer*, parts of the story are illustrated using a comic strip.

1. Tell students to look at the comic strip and, working in pairs, to write one or two sentences about what they think is happening in each frame.
2. Put pairs together to form groups of four. The groups compare their sentences and discuss whether they agree on the interpretation.
3. Discuss as a class.



The Adventures of Tom Sawyer by Mark Twain

Character studies

1. Ask students to assess and make notes on the qualities of two or three characters at different points in the story, e.g. bravery, cruelty, generosity, selfishness etc.
2. Then put students in pairs or small groups to compare their impressions. Do these qualities change as the story progresses?
3. Ask students to write down their views in their reading journals, if appropriate.

Points of view

A

Invite students to retell a part of the story as if they were a main character in the story, using 'I...'

B

Get students to retell part of the story from the point of view of another character.

A and **B** can be further exploited if you ask questions at appropriate points in the story, such as 'How do you feel?' or 'What do you think of...?' You might even want the characters to say what they think about each other at this point in the story (that is, the students' impression of what the characters probably think of each other).

Post-reading activities

The value of extensive reading often becomes clearer to students through post-reading activities, especially those that involve discussion followed by writing up feedback on the discussion. They motivate learners as they are allowed to share their reading and opinions and to consolidate language they have learned while reading. You can also help your students to evaluate their own learning strategies and their progress in overall reading comprehension. It is important that these feedback activities are non-competitive, with no 'right answers' being required, only personal reactions.

'What happens next ...?'

Students speculate on what happens after the story ends. Variations of this activity are as follows:

A

1. Put students into groups of three or four.
2. Ask students to decide what happens next.
3. Ask them to 'cast' the sequel choosing famous actors, and design the storyboard.
4. Each group should then present their version to the class, using the storyboard as visuals and justify their choice of actors for the cast.

B

1. Put students into pairs.
2. Ask them to imagine that two of the main characters meet again after ten years.
3. Students then write the dialogue.
4. Ask students to perform the dialogue for the rest of the class. They may choose to record audio or video using smartphones.

C

Ask students to write 'The Next Chapter'. With lower levels, you may ask them to draw simple illustrations and use captions or speech bubbles, rather than write a complete text.

'What if ...?'

1. Ask students to imagine that a key event in the story they have read did not happen, or happened differently. Imagine, for example, that Emma had not married Mr. Knightley (*Emma* by Jane Austen), that Simon had not cut the rope (*Touching the Void* by Joe Simpson), or that Rachel had not gone for a walk in the sunken garden (*My Cousin Rachel* by Daphne du Maurier).
2. Put students into small groups to write the alternative ending to the story. This can be done either as a presentation, a dialogue/play or as written work.

Illustrations

A

If you are using a class library, rather than a class Reader, when your students have all finished at least one Reader, put them in pairs and ask them to show each other the illustrations in the book they have read and explain the story behind each picture. They should not tell their partner the end of the story!

Variation: Put students in pairs and get one of the students to ask the other questions about the illustration. The person who is answering can only give one- or two-word answers.

B

1. At lower levels, ask students to produce stickmen storyboards to tell part of the story they have read.
2. They then tell the piece of story, with their pictures, to various partners in the class.
3. Students end by writing down their part of the story, using their stickmen storyboards as illustrations.

Characters

A

1. Select parts of the story in which different characters are being described. Copy these passages, but do not copy the name of the character if it appears in the description. Hand out the descriptions to the students or display them on an Interactive Whiteboard.
2. Ask students to tell you the names of all the characters in the story. Write this list on the board or ask students to write this list down in pairs.
3. When students have read the different character descriptions, ask them to write down the name of the character they think is being described in each passage.
4. Students can check their answers in the Reader.

B

1. Ask students to talk about their favourite or least favourite character in the book.
2. They should describe the character, mention some of the things the character does in the story and justify their feelings.
3. This can be a spoken or written activity and can be written homework or part of a reading journal.

C

1. Put students into pairs. Ask one student in each pair to imagine that they are one of the characters in the book.
2. Ask the other student to be a journalist, interviewing the character from the book.
3. Students interview each other then reverse roles. They may change character if they want.
4. They then write up the interviews as a report.

Guessing game

A

1. Put students in pairs or small groups. Show students a list of characters in the story.
2. One student in each group chooses a character from the list; the other students ask yes/no questions in order to guess the character.

B

1. Ask students (particularly at lower levels) to make a 'Wanted' poster or 'Lonely hearts'-type advertisement for their favourite or least favourite character.
2. Display posters/advertisements for classmates to guess who they are referring to.

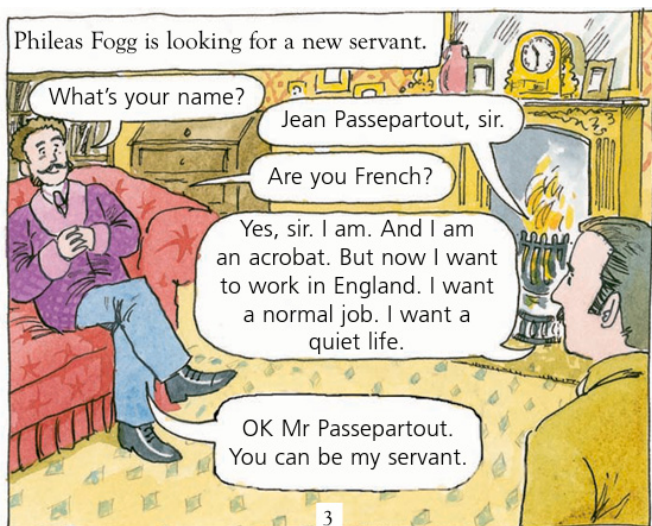
For example:

Single lady around 40, living with mother and one niece in own small house. Seeks friendly person for conversation, cards, tea and cake. Must be patient and a good listener.

(Miss Bates – *Emma* by Jane Austen)

'Comic-book' dialogues

1. Some of the Readers at Starter and Beginner level include dialogues in a comic-book format, with full-colour illustrations and speech bubbles, for example in *Marco* by Mike Esplen, *The Long Tunnel* by John Milne (both Beginner) or *Around the World in Eighty Days* by Jules Verne (Starter).
2. Students act out the dialogue between the characters and include a narrator for the non-dialogue chunks. They can record their own work as an audio file or video.



Around the World in Eighty Days by Jules Verne

'Comic-book' writing tasks

Where parts of a Reader are in strip-cartoon format, they can be used as a writing task in which students rewrite this part as a narrative.

Write a play

1. Ask students to rewrite (part of the) story as a play.
2. They then act it out to the rest of the class, or make an audio or video recording of their version.

Write a screenplay 1 (project)

1. Students work together in groups to turn the story into a screenplay (or part of the story).
2. Ask them to consider which actors would be ideal for the roles, where they would set the story, if they would change the period, what music they might use etc.
3. Students present their work to their classmates as a poster, presentation or an article.
4. They can also write the script for part of the story, or even the complete story. This can be done from Starter level upward e.g. using John Milne's *The Magic Barber*.

If there is already a film of the Reader, you may wish to show your class the film or part of the film after this project, for them to compare their ideas with those of the director.

Write a screenplay 2 (project)

Using a playscript Reader, such as *Much Ado About Nothing* or any other title in the Shakespeare collection, ask students to add stage instructions for the actors to the script, then continue from Step 2 as above.

Board game

Make a board game with questions about the text in different squares. Questions can be about events, how characters react to different events, who said what, and so on. When a student lands on a question square, the others in the group can refer back to the book to check to see whether the question was answered correctly or not.

Ask students to make up the question cards, and you provide the basic board. If you put students into groups to prepare the questions, this will naturally lead to discussion and consolidation of understanding, plus recycling of vocabulary as they work together. It also means that each student will be confident that they know the answers to at least some of the questions!

Quiz game

1. Put students into groups of three and ask them to prepare some questions or a questionnaire on the Reader (events, characters, quotations, author, setting, new vocabulary, even questions about the illustrations particularly at lower levels).

2. Organise a class team quiz using the questions.

(See page 32 for more quiz ideas.)

Summarise the story

Plot summaries can be made more realistic by asking the students to summarise the story for a specific reason. For example:

- as a review to be used as a recommendation for other students. These can be kept in a file in the classroom, or with the class library, if you are using one.
- as a letter or email to a friend.
- as a diary/blog entry for the character.
- in a reading journal or blog.
- as a newspaper report (particularly good for mysteries and crime stories). With this variation, you can also ask students to record their report as a TV or radio news item.

Match the quote

Take a number of quotations from the story and ask students to say which character said each one.

Audio

A

1. Put students into teams of about four.
2. Play short extracts from the audio recording and ask the teams to note down what had just happened before the extract and what happened immediately after.
3. Compare as a class.

B

1. Put students into teams.
2. Play short parts of the dialogue and ask the teams to decide who said each piece.

'I liked this bit best ...'

If one or more students has/have particularly enjoyed a book, ask them to read out their favourite extract. This should be done with care, should always be optional, and is not recommended at the lower levels, as the experience of reading out loud in a foreign language can be stressful. However, some learners may actually want to share part of the Reader, just as they might read a piece out from a novel to friends in their own language.

(For more ideas on using audio recordings, see the next chapter.)

Using the audio

As with the reading activities, the listening activities are organised according to pre-reading/listening, while-reading/listening or post-reading/listening activities. They can be used to support extensive reading or extensive listening, using the recordings as audio books.

Pre-reading/listening activities

Emotions

With lower levels, play short extracts of dialogue and ask students to identify the emotions expressed in the extracts.

Variation: As a **while-reading** activity, when students are familiar with the names of the characters, write the words for the emotions on the board, play the extracts and ask the students to identify the characters.

Matching information

1. Write characters' names on the board, with information about them mixed up in a second column.
2. Using extracts that give the information in the second column, play the extracts and ask your students to match the names to the information.

Picture dictation

1. Play a descriptive passage – many of the readers start with a description of the main characters.
2. Ask students to draw the picture.
3. Students then compare their picture with the illustrations in the book, or by cross-checking with the text.

Find the picture

1. If students already have their own copies of the class Reader, ask them to look through the illustrations for a minute or two.
2. Play a short extract from the accompanying audio. Ask students to identify which of the illustrations it corresponds to.
3. Repeat this, playing three or four extracts.
4. Ask students what they think the story will be about or what the characters are like.

Writing dialogues

This activity can be done before or after reading.

1. Give students a narrative version or a flow chart of a dialogue.
2. Ask them to write what they think the original dialogue was.
3. Play the corresponding extract on the audio and let students compare their versions with the original.

This example is from *Shooting Stars* by Polly Sweetnam.

Lisa tells Eleni the meal was wonderful.

Eleni thanks Lisa.

Alice asks Eleni what they can do on the island.

Eleni says there are a lot of exciting things.

She recommends the museum because it has got some beautiful statues.

Dictogloss

This activity can actually be done before or after reading/listening, and with any level. It is a way of focusing on language but it also trains learners not to try to listen for every single word.

1. Choose a short extract from your Reader (around five sentences will be enough).
2. Play the audio and allow students to note down any words they catch. Tell them that they don't need to note down complete sentences.
3. Play the extract again, repeating stage 2.
4. Put students into pairs or small groups and ask them to build the text, using the words they caught, and their knowledge of the language.
5. When they are satisfied, compare the different texts the groups have produced and allow them to look at their books to check.

While-reading/listening activities

Tell me a story

The most obvious use of the audio recordings is as a storyteller; it also provides an alternative to your own voice, and a good model for intonation patterns. Students can follow in their books if they wish.

Murmuring

Asking individual students to read aloud in class is often not a good idea, as it can be stressful and demotivating. However, using the audio in class while students read, and asking them to 'murmur', ie to read out loud but quietly, can help to gel the relationship between the written form and the spoken form of words in your students' minds. It can also help with pronunciation and reading speed.

Setting the scene

You may want to use the audio to do a more traditional scene-setting activity, which is particularly useful with lower levels. Use the recording of the next chapter or section of the book they are reading.

1. On the board, write 'who?', 'where?', 'when?' (if appropriate) and 'what happened?'
2. Ask students to listen to the extract and make notes under each heading.
3. Students compare their impressions.
4. Allow them to listen again and compare impressions.
5. Ask them to read the same part in the class Reader and check their answers.

Reactions

Whether your students are using reading journals or not, it is useful and motivating to ask your students to react to part of the story.

1. Choose an extract – or ask a student to choose a section they enjoyed – and play it to the class. Play it as many times as they want.
2. Ask students to retell the extract, to react to the voices or events, to describe the characters' emotions and reactions to events, or a combination of any of these, in written form.
3. Then ask students to read the same section in the book, and modify or compare their reactions.

This activity can also be done the other way around, ie students read first then listen, as the actors' voices can add another dimension to the text. Do not ask lower-level students to give a detailed reaction after listening to the audio extract only once, however, as that could cause anxiety and be demoralising. A simple question such as 'How is the main character feeling here?' or 'Where are they, in this section?' should be enough. Then, if you play the extract several times, they can develop their responses.

Predicting vocabulary

1. Give students a summary of the next chapter or section of the Reader that they are going to read.
2. Ask them to guess words that they think they might meet in the chapter and write them down on a piece of paper. They can ask you for words they don't know, use a good dictionary, or with Macmillan Readers at Pre-intermediate level and above, they can use the glossaries at the end of the books.
3. Play the appropriate extract on the recording and ask students to tick the words they hear.
4. Students then check by reading the same pages in their Reader.

Example from *Nelson Mandela* by Carl W Hart.

Nelson Mandela meets and marries his second wife, and his family grows.

wedding ✓ wife divorce ✓ children ✓ baby
pregnant marriage ✓ love dance engaged
husband ✓ church son ✓ daughter ✓ romantic

Spot the error

A

1. Draw a scene from the reader, but change some information.
2. Give students photocopies of your picture.
3. Play the appropriate extract and ask students to identify the errors in the image.

B

1. Copy out a section of the text or dialogue, but change some words, such as names, nouns or adjectives.
2. Give students photocopies of the new text.
3. Ask them to underline the words they think are 'wrong'.
4. Play the corresponding audio extract for students to check and underline any more 'wrong' words they identify.

C

1. Copy out a section of narrative or dialogue and add in extra words.
2. Give students copies of the new text, and ask them to guess which words are 'wrong'.
3. Students listen to the recording and cross out the extra words.
4. Ask them to read the same section in their books and check.
5. Listen again and ask students to 'murmur' (see above).

Getting the order right

A

1. Take some sentences from the next section of the class Reader and change the order of the words.
2. Ask students to put the words in the correct order.
3. Play the audio for students to check their sentences.

B

1. Take some key sentences from the next section or chapter of the Reader, preferably sentences giving the main events of the extract. Change the order of the sentences.
2. Ask students to work in pairs and try to guess the correct order of the sentences/events.
3. Play the audio for them to check their ideas.

You could use the sentences from activity A for this activity.

C

1. Do the same as in activity B, but add in two sentences which are not from the Reader ('red herrings').
2. When students listen, they decide which two sentences are false, and then check the order of the others.

Key words

1. Play a sentence, but stop the audio before a key word – this can either be a lexical item, if you want to work on language, or a piece of information such as a name, if you want to check content. This is a good technique for training learners to actually listen and could be done as a while- or post-reading activity.
2. Students guess what word should come next.

Post-reading/listening activities

Play-acting

1. Some of the Readers at Starter and Beginner level include dialogues in a comic-book format, with full-colour illustrations and speech bubbles, for example in *Marco* by Mike Esplen, *The Long Tunnel* by John Milne (both Beginner), or *Around the World in Eighty Days* by Jules Verne (Starter).
2. Students act out the dialogue between the characters and include a narrator for the non-dialogue chunks. They can record their own work as an audio file or video.
3. You can ask groups to rehearse and act out different scenes from the play, and this can be recorded, as above.

Use the audio to help students prepare for the pronunciation of their dialogue. Ask students to listen to the extract and note down their emotions. They may choose to imitate the actors on the recording, which can make the activity more fun. Allow them to listen to the recording as many times as they want, while they rehearse their parts.

Team games

A

1. Put students into teams of four.
2. Play short extracts from the audio and ask the teams to note down what had just happened before the extract and what happened immediately after.
3. Award points for good answers in terms of content, but try not to focus on language errors too much, as this can reduce motivation.

B

1. Put students into teams.
2. Play a selection of short pieces of dialogue and ask the teams to decide which character said each piece.

C

1. Choose the answers to questions from a section of dialogue, or from various sections of dialogue.
2. Give the teams the answers, and ask them to write the questions.
3. Play the extracts. Award points for the closest question.

Preparing for exams using audio recordings

The audio recordings that accompany Macmillan Readers can also be used to help prepare for exams, both internal and external. Use the recordings as you would any other recording in the classroom:

- prepare a worksheet with a gapped summary of the text (similar to the note-taking exercises in Paper 3 of the Cambridge English: First exam)
- if you are using a play, prepare a 'who said what?'-type exercise
- prepare some true/false sentences based on the information in the extract you have chosen
- use the Points For Understanding, at the end of many of the Macmillan Readers, as comprehension questions – students refer to these while they listen to the chapter on the audio.

If you use the recordings for exam preparation prior to using the reader, this may even motivate students to read the story in question.

Using films with Graded Readers

It's true that films are, obviously, ungraded in terms of language, which can cause frustration, especially with lower levels. However, there are still activities that you can try which combine well with Readers, and provide a different dynamic. Some have been mentioned previously, but here are a few more ideas:

Who's who? (while- or post-reading)

A

1. When students have become familiar with the characters in the Reader, choose a clip from the corresponding film with many of the characters in it – five minutes is enough.
2. Show students the clip with the sound turned OFF.
3. Ask students to guess who is who and discuss their reasons.
4. Ask them to discuss whether there are any characters that are quite different from the book and any characters in the clip that do not appear in the book.

B

1. If the cast includes several well-known actors, give the students the actors' names. Show photos of the actors on the board, if you can.
2. Ask students to guess which character they play, and give reasons. Add their reasons to the board.
3. Show the class a clip from the film which includes the actors named and check their answers.

Possible films for this activity are: *The Great Gatsby* with Leonardo di Caprio, Carey Mulligan and Tobey McGuire; *The Ghost* with Ewan McGregor, Pierce Brosnan, Kim Cattrall and Timothy Hutton; *The Perfect Storm* with George Clooney, Diane Lane and Mark Wahlberg; or *The Man in the Iron Mask* with Leonardo di Caprio, Gérard Depardieu, John Malkovich and Jeremy Irons.

C

If students have read a variety of Readers, give them the names of one actor or actress in each of the Readers and ask them to guess which actor was in which film, and give their reasons.

For example, at Intermediate level:

Hugh Grant	Keira Knightley	Leonardo di Caprio	Denzel Washington
1. I think _____ is in <i>Pride and Prejudice</i> because _____.			
2. I think _____ is in <i>The Great Gatsby</i> because _____.			
3. I think _____ is in <i>Bridget Jones's Diary</i> because _____.			
4. I think _____ is in <i>Much Ado About Nothing</i> because _____.			

Spot the difference (while- or post-reading)

Show students the first 5-10 minutes of a film, and ask them to identify differences with the book, e.g. in *The Princess Diaries*, the story is set in New York in the book, and San Francisco in the film.

What are they saying? (while- or post-reading)

1. Choose a scene with dialogue and enough visual clues to be able to guess the content of the conversation. A scene which is familiar to your students from a chapter they have already read is ideal.
2. Show students the scene, with the sound off.
3. Ask them to try to write the dialogue, or tell you what they think the characters are talking about.
4. Try getting students to provide a voiceover as you play the scene again, with the sound off.
5. Play the scene with the sound on for students to compare their versions; subtitles in English are recommended for lower levels.

Variation: Give students one character's part of the dialogue, and ask them to imagine the other part or parts.

Play-acting (post-reading)

If students have chosen to act out part of the class Reader, and there is a film available, they may be interested to see part of the film to give them ideas for body language, intonation etc.

Projects (post-reading)

If you or your students have decided to do a project based on their class Reader, titles which have films are a good option. Ask students to think about the biographies of the director and the main actors, think about differences between the book and the film such as its setting and the date. Have them review some of the characters. For example, *The Princess Diaries* by Meg Cabot (Elementary and Pre-intermediate):

- look at the director's biography and filmography (Gary Marshall is also responsible for *Pretty Woman*)
- look at Julie Andrews's biography (*The Sound of Music*, *Victor Victoria*, *Mary Poppins*, *10*)
- the book is set in New York – find information about New York
- the film is set in San Francisco – find information about San Francisco
- write an imaginary online encyclopaedia entry for Genovia
- rewrite some of the events from the point of view of Lilly, Michael, Clarisse etc
- find out how the cast for the film was chosen.

Also, many of the activities suggested for using audio recordings can be modified for use with video clips or occasionally the whole film. An example of this is the activity Setting the scene (page 21), which can be used pre- or while-reading.

Online projects and activities

Group project or collaborative writing work is a good way of consolidating your students' progress after completing a Reader, and the internet is the ideal tool to help them. Projects can be as simple or as complex as you choose, ranging from creating a quiz for classmates to do, to creating poster or PowerPoint presentations on various aspects related to the Reader.

Examples of online projects:

- *Casino Royale* by Ian Fleming (Pre-intermediate): Show a clip from near the beginning of the film when James Bond is at a cock fight and then chases a man across roofs, walls etc. Ask them to compare the clip with the beginning of the book. Students can then research the life of Ian Fleming; compare the various actors who have played James Bond, M and Q; find out about the various settings in the film and compare them with the locations in the book; find out when and where Fleming wrote the book and where he got his ideas from; and read more about Vesper Lynd using the internet.
- *Gandhi* by Rachel Bladon (Pre-intermediate): Students can research the political structure in India in the early 20th century (The British Empire); more information about the life of Gandhi; information about the Oscar-winning film, its stars, director etc.; they can prepare a presentation on India, using the sections in a Macmillan Cultural Reader such as *England* as a guideline; or find out about the impact of Gandhi's death and how the situation in India has changed since then. You may also like to encourage students to find out about other civil rights campaigners or historical figures from the 20th century.
- *The Perfect Storm* by Sebastian Junger (Intermediate): Students can use the internet to research the film; any 'on-location' anecdotes from the filming; the author's biography; mini-biographies of the main stars; the truth behind the weather conditions depicted; any true cases of similar events; the setting (Newfoundland) etc. Students can be encouraged to produce visuals to illustrate their work.
- *Pride and Prejudice* by Jane Austen (Intermediate): Students can research the fashions of the period; social customs; the filming of the book (there are various versions); the life of the author; or what life was like for women in Great Britain at that time. They could also be asked to 'update' part of the story and consider which aspects they would have to change.
- *The Ghost* by Robert Harris (Upper Intermediate): Ask students to find and read the synopsis of the film and to compare the ending with the ending in the Reader. You can then organise a debate to decide which ending is more appropriate or if they can think of a third alternative. Students could write their ending in pairs or threes and pin their text on the wall for classmates to read. The class then votes for the best alternative ending. Alternatively, ask students to find out about the profession of ghost-writer and to decide what the advantages and disadvantages are, what skills are required and so on.

Using non-fiction

Pre-reading/listening Activities

Chapter headings

A Non-fiction titles on topics such as sports

1. Give students the chapter headings from the title you have chosen but add two 'red herrings' (headings which are not in the book).
2. Put students in pairs and ask them to discuss and decide which two headings are the 'red herrings'.
3. Compare as a class and ask students to justify their choices.

Extension

4. Where possible, if the headings provide clues, ask pairs to try to put the headings in the most probable order. This will naturally lead them to discuss the topic and will motivate them to read and compare what they have spoken about with the content of the chapters.
5. Students check their ideas by looking at the Contents page.

For example, using *Kick-off! The Story of Football*:

Early ball games	(1)
Football for All	(6)
Football in Europe	(4)
How Football Began in England.	(2)
Football in the Modern Day	(8)
Football Goes West	(5)
Money, Money, Money	(9)
Women's Football	(7)
Football in the Nineteenth and Twentieth Century . . .	(3)

B Biographies

1. Give students the chapter headings (in order) of a biography.
2. Put them in pairs and ask them to read the chapter headings and think about what they tell them about the person's life.
3. Ask them to write down at least five predictions about the person's life based on the clues given by the chapter headings.
4. As students read the biography, then can decide if their predictions are true or not.

For example, taken from *Gandhi* by Rachel Bladon:

- 1 Life under the British Raj
- 2 Young Gandhi
- 3 London
- 4 South Africa
- 5 Satyagraha in South Africa
- 6 Back to India
- 7 Non-cooperation and the Cloth Campaign

My predictions:
Gandhi was probably born when India was part of the British Empire.
He probably went to school in London.
We think Gandhi went to university or worked in South Africa.
It seems that Gandhi travelled a lot when he was young.
Gandhi's political activism started in the cloth industry.

C Macmillan Cultural Readers

- 1 The Land, the People and the Language
- 2 The Dynasties
- 3 Chinese Art
- 4 Martial Arts
- 5 Traditional Chinese Medicine
- 6 Eating and Drinking in China
- 7 Festivals
- 8 Entertainment
- 9 China in the Twentieth Century
- 10 China: a Modern Country and a Global Power

From *China* by Jennifer Gascoigne

1. Give students the chapter headings and ask them to write one fact next to each, using their general knowledge.
2. When they have written facts next to as many headings as they can, allow them to use the internet to find a fact for each remaining heading.
3. As students read, they tick the facts that are included in the content of the Reader.

Variation

1. Students read the headings individually and take notes on what they know, next to each heading.
2. Put students in groups to compare what they know. This will motivate them to read the chapters and compare information, and it will also help with vocabulary.

Post-reading activities

Many of the activities mentioned before can be adapted for non-fiction titles, such as the use of reading journals, preparing presentations or online projects, writing reviews etc.

Now I know

1. Ask students to write down at least five facts they have learnt while reading the non-fiction title.
2. Put students in groups to compare and discuss facts and decide which are the most interesting/curious/important ones.

Timeline

If you have used a biography as a class Reader, put students in pairs to create and illustrate a timeline of the life of the person they have read about. Use the timeline to decorate the classroom wall.

Poster projects

Put students in groups to produce posters on the topic, country or person they have read about. Encourage them to decorate their posters and refer them to online photo resources, for example www.eltpics.com, where they can find and use photos under a Creative Commons for Non-Commercial Purposes licence. They can write paragraphs on different aspects of the topic on coloured paper, illustrate them with photographs of, for example in the case of the Macmillan Cultural Reader *Brazil*, typical Brazilian food, landscape, cityscapes, weather etc, then they can arrange and stick everything on coloured card to make a classroom poster.

Using short stories

Activities

Many of the activities for the other fiction titles can be adapted to use with short stories, including those focusing on writing reviews, on characters, illustrations (note, though, that the Macmillan Literature Collections are unillustrated) and on audio in the case of Macmillan Readers.

A

1. Ask students to look through the contents page at the one-line summaries (Macmillan Literature Collections), or at the illustrations (Macmillan Readers) and to choose the story that most appeals to them.
2. Using the title and the clues in the summary or illustrations, ask students to write down at least two predictions about the story.
3. Put students in pairs to discuss their choice of story and to explain the predictions they have made.
4. Students read the story and compare the real content with their predictions.
5. Put students in pairs again to compare or tell each other about the story they have read, and to explain in what way their predictions were or weren't correct. Listening to a classmate talking about a story that they have read may motivate a student to read it too.

B

1. Where there are more than two stories in a book, follow step 1 in A above, but ask students to choose TWO stories to read.
2. Before they read, give students the following sentences to read and ask them to complete them after reading:

The more unusual/original story is _____ because _____

The more unexpected ending is the ending in _____ because _____

Of all the characters in the stories, I like _____ in _____ the best because _____

Of all the character in the stories, I like _____ in _____ the least because _____

I enjoyed _____ more than _____ because _____

The best thing about _____ is _____

And the best thing about _____ is _____

If more than one student in a class has chosen the same stories to read, put them together to compare their opinions. Otherwise, put students in small groups to tell each other about the stories they have read.

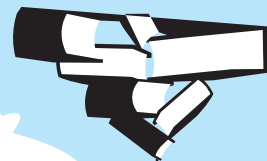
C (Post-reading)

If your class has read more than one short story in a collection, put students in groups to choose one of the stories to prepare as a radio play. See earlier activities for instructions (page 20).

D (Post-reading)

1. Ask students to write a summary of a short story they have all read, but to change three pieces of information.
2. Students exchange summaries, read and try to identify the information that has been changed.

Not sure what to read?



Check out our **Perfect Reads**, a selection of recommended titles per genre:

Perfect Short Reads

Perfect Classic Reads

Perfect Scary Reads

Perfect Reads for Summer

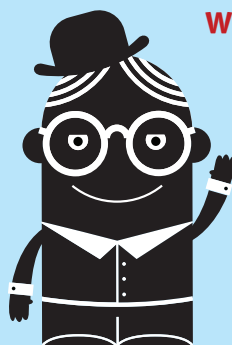
Perfect Sport Reads

Perfect Reads to supplement Macmillan Courses

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Start your reading journey today

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17 Level-based activities

Starter level

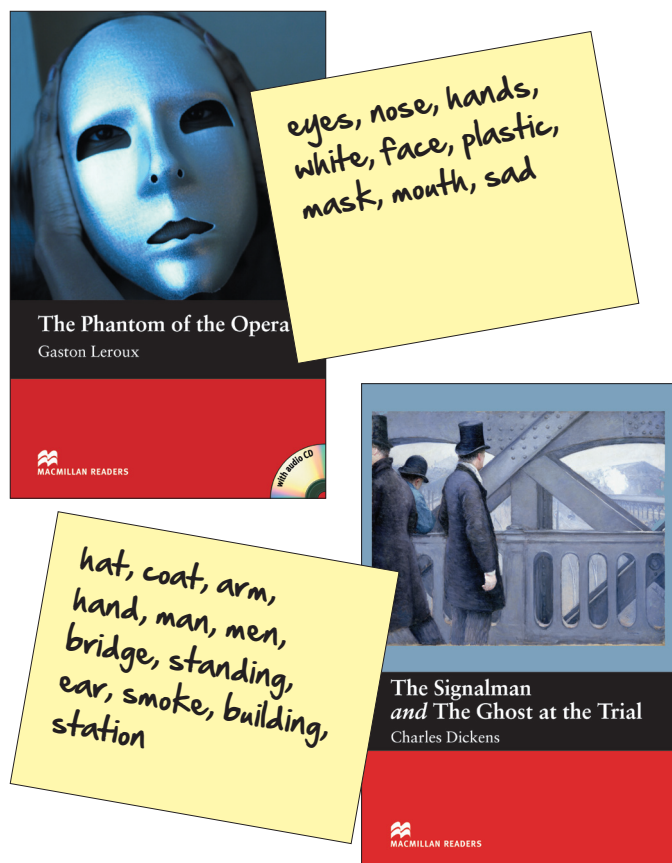
Looking at the illustrations

1. Before students read the class Reader or a Reader from a class library, ask them to look through the book at the illustrations.
2. Students then write ten simple sentences about what they see happening in the pictures. For example, with *The Umbrella* by Clare Harris: The girl buys a cake. The girl goes to a café with a boy etc.
3. Tell students to rewrite their sentences as a 'task sheet' for other students, by writing the sentences in the incorrect order of events.
4. Either keep the task sheet(s) with the class library for other students to use as a while- or post-reading activity, or, if using a class Reader, ask students to exchange sheets and to put the events in order as a while-reading task.

Beginner level

Choosing a Reader

1. Ask students to look at the cover of a Reader and to write down as much vocabulary as they can for things they can see. They should not write the title of the book.



2. Number the pieces of paper and put them on a table or wall where everyone can see them. Also display all the Readers on a table where students can see them.
3. Tell students to read the 'word collections' and to guess which Reader they were inspired by. They can match the title of the Reader to the number of the piece of paper.
4. Compare as a class.
5. Give the 'word collections' back to the students and put them in pairs with the Readers they used to write down the words.
6. Students read the blurbs on the back of the two Readers and, working together, add between 15 and 20 words to those on their pieces of paper. These should be words that they predict will be important in their story.
7. Use the 'word collections' as task sheets, either as a while-reading activity for students to tick as they encounter the words (see the word-ticking activity on page 23) or as a while-listening checklist to tick.

Elementary level

Make a glossary (post-reading)

1. When students have finished a Reader, ask them to write down at least eight new words that they have learned.
2. Ask them to add a definition and to write an example sentence using the word.

If you have been working with a class Reader, when students have finished, put them in groups of about four people to compare their words and definitions and to compile a group glossary.

You may wish to use the students' sentences later on as the basis for gapped sentences in a vocabulary review quiz.

If you have been using a class library, ask individual students to make their eight-or-more-word glossaries and to write them on card. Keep these cards at the end of each book or collect them in a box, if you are using eBooks. Other students can refer to these glossaries when reading the same Reader.

Pre-intermediate level

Memory game: Describe the picture (pre-reading)

1. Choose two illustrations from your class Reader.
2. Put students in pairs, with one student facing the board and one with their back to it.

3. Tell the students facing the board they are going to see an image for 20 seconds and that they should try to remember as much about it as possible. Show them one of the images you have chosen, using an eBook or having scanned the illustrations from a paper book.
4. After 20 seconds, remove the image.
5. Students then have to describe it to their partner, who takes notes and asks questions.
6. If you wish, allow students to see the illustration for five more seconds.
7. Tell students to reverse roles and repeat steps 3 to 6 using the second image.
8. Ask students to draw the illustrations from their notes.
9. When they have finished, show their images to their partner, who can suggest modifications.
10. Finally, ask students to decide which illustration is first in the book and to justify their opinion. Students then read to find out if they are correct.



Owl Hall by Robert Campbell and Lindsay Clandfield

Intermediate level

This activity is a post-reading activity and is a memory game which also activates new language, but it can easily be adapted as a pre- or while- reading activity to motivate students to read.

What's missing?

1. Give students the title of a chapter. Ask them to work with a partner and try to remember what happened in that chapter.
2. Then give students some of the paragraphs from the chapter and, still working with a partner, to discuss what they think is missing. Ask them to use their memory, not to read the missing paragraphs in their Reader.
3. Students write the missing information as a paragraph or dialogue, as appropriate.

4. When they have finished writing, allow them to refer to the Reader glossary so that they can check any new vocabulary. Ask students to exchange written work with a partner and to check each other's work for language errors.
5. Put students in groups of about five to read their work to each other and vote for the paragraph that is closest in content to the original.
6. Finally, allow students to compare their work with the original story.

Upper Intermediate level

Not true, sir!

This activity is a post-reading activity which is ideal for use with a class library or with a class Reader.

1. Tell students they are going to choose three events (fiction or biography), aspects (Macmillan Cultural Readers) or paragraphs from the Reader they have just read and that they are going to write about the three.
2. Ask students to write about the three in as much detail as possible, but tell them to include a 'lie' in ONE of the events/aspects/paragraphs. They should not indicate where the lie is, in any way.
3. Monitor and help with language as necessary, but encourage students to use the Reader glossary to help.
4. When students have finished, put their work on a table or wall where everyone can see it. If your class is very large, put students and their work into groups of six or seven.
5. Ask students to read all the paragraphs and to spot the lies.
6. When they have finished, discuss as a class and ask students to tell you what the truth was.

18 Quizzes

Quizzes are a fun, motivating post-reading activity for all the class – or for individual students if the quizzes are written and kept to be used after reading a book from a class library.

A

1. One obvious way of organising a quiz for a class Reader is to put students in teams with one piece of paper per team. Read out a selection of Points For Understanding (one or two per chapter) from the end of the Reader, allowing time for teams to consult and write down their answers.
2. Collect in and check their answers.
3. Award a small prize or privilege to the winning team.

B (from Pre-intermediate level up)

1. Ask students to work in small teams and to choose 10-15 words from the glossary.
2. Students write definitions for the words or example sentences with gaps on a piece of paper.
3. Collect in all the pieces of paper and put them on a table or wall where everyone can see them.
4. Teams read the definitions or sentences and guess the words.
5. Check the answers, allowing one point per correct answer to find the winning team.

C (from Pre-intermediate level up)

See activity B, but ask students to make anagrams of the words they choose, rather than writing definitions or sentences.

D Student-made quiz

1. Put students into teams of four or five. Tell them they are going to make a quiz about their class Reader.
2. Tell them to organise their quiz questions into six categories: *Character*, *Place* (or *What happened next?* depending on your Reader), *New words*, *Main events*, *Other events* and *Who said..?*
3. On the board, draw a circuit and divide it into squares marked *Character*, *Place*, *What happened next?*, *New words*, *Main events*, *Other events* and *Who said..?*
4. Play as a team board game, using a dice or a coin (Heads=1 square; Tails=2 squares). Teams can choose to go in either direction. When they land on a square, another team asks them a question corresponding to the category indicated. When they land on a star, they have a rest.
5. The winning team is the first team to answer two questions correctly in each category.

E End-of-year quiz for a class library

You can also make up a simple quiz about all the books in the library as a competition for the whole class, including questions about the front covers, the titles, the illustrations etc.

Find the book!	Title
This book is a tragedy about a Scottish king.	<i>Macbeth</i>
This book has a character called Pip and a woman in a wedding dress in it.	<i>Great Expectations</i>
This book is about the owner of a spice shop in California.	<i>The Mistress of Spices</i>
This thriller is about politics and an autobiography.	<i>The Ghost</i>
In this book, a man is offered money to provide an alibi.	<i>Officially Dead</i>

F

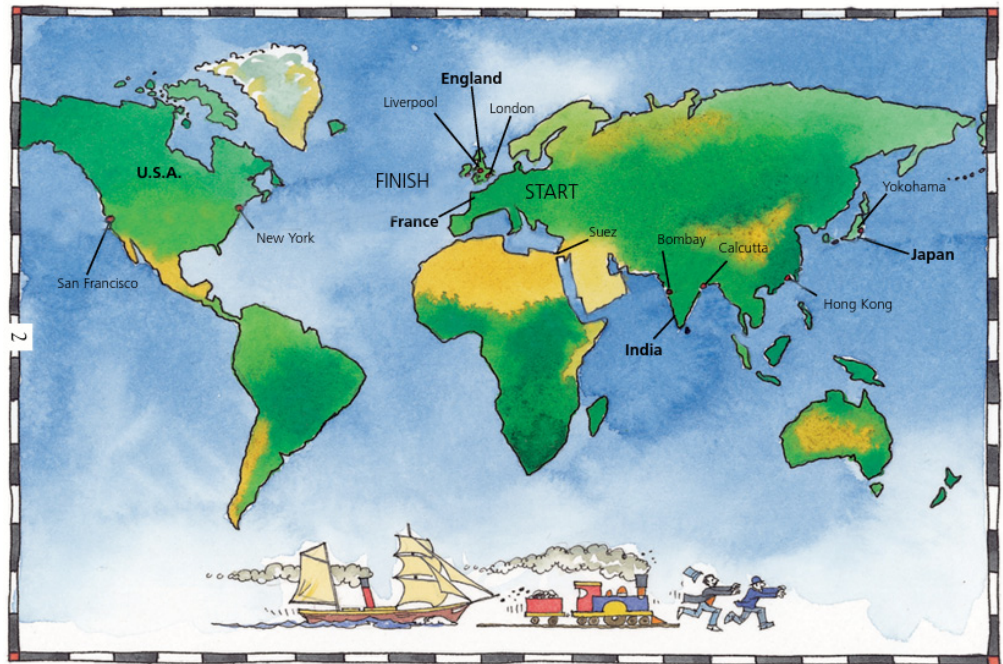
The titles in the Macmillan Cultural Readers series have a quiz at the start of the book. These can be used as a motivating, pre-reading activity to create interest before starting the book. Students can work in teams to try to answer as many questions as possible, then either scan to find the answers, or look for the correct answers as they read.

G

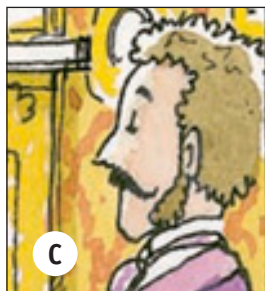
The Points For Understanding sections at the end of the Macmillan Readers can be used as a team race type of quiz as a fun post-reading activity.

Quiz 1: Around the World in Eighty Days (Starter)

1. Can you draw the route Phileas Fogg and Passepartout take around the world?



2. What are their names?



A _____

B _____

C _____

D _____

3. Where are they from?

Phileas Fogg and Detective Fix are from _____

Passepartout is from _____

Aouda is from _____

4. Who? Phileas, Passepartout, Aouda or Fix?

- _____ doesn't go to France.
- _____ doesn't travel with Fogg to Yokohama.
- _____ doesn't help Aouda to escape.
- _____ doesn't wear a hat.
- _____ doesn't travel on the train to Calcutta.
- _____ always wears blue.
- _____ plays cards.
- _____ is looking for a bank robber.
- _____ gets married for a second time.

5. Choose the correct answer:

The travellers do not visit

- A Paris B Bombay (Mumbai) C Hong Kong D New York

A bank robber steals

- A £80 B £5,000 C £20,000 D £55,000

The travellers do not travel by

- A train B balloon C elephant D ship

Phileas Fogg doesn't meet

- A an acrobat B a bank robber C a ship's captain D a detective

The travellers arrive in England on

- A 20th December B 21st December C 22nd December
D 23rd December

Quiz 2 : *The Adventures of Tom Sawyer* (Beginner)

A quiz for teams or individual students.

1 Who?

- Who was serious and quiet, in the author's family?
- Who did the beetle bite?
- Who did Tom Sawyer take to the island to be pirates?

2 When?

- When did Tom teach Becky to draw?
- When did Tom and Huck arrive at the graveyard? What time?
- When was Becky's birthday picnic?

3 Where?

- Where was the author from?
- Where did Huck usually sleep in summer? And in winter?
- Where did Tom and Huck first see The Stranger?

4 Why?

- Why did Ben Rogers give Tom his apple?
- Why did Huck have a dead cat?
- Why did Injun Joe want to hurt Mrs Douglas?

5 What?

- What did Doctor Robinson hit Muff Potter with?
- What did the 'pirates' take to the island to eat?
- What was in the box in the Haunted House?

6 How long?

- How long was the author married?
- How long was Muff Potter's trial?
- How long is the Mississippi?

7 How?

- How did Injun Joe kill Doctor Robinson?
- How did Tom and Becky get out of the caves?
- How did they close the door to the caves?

8 Whose?

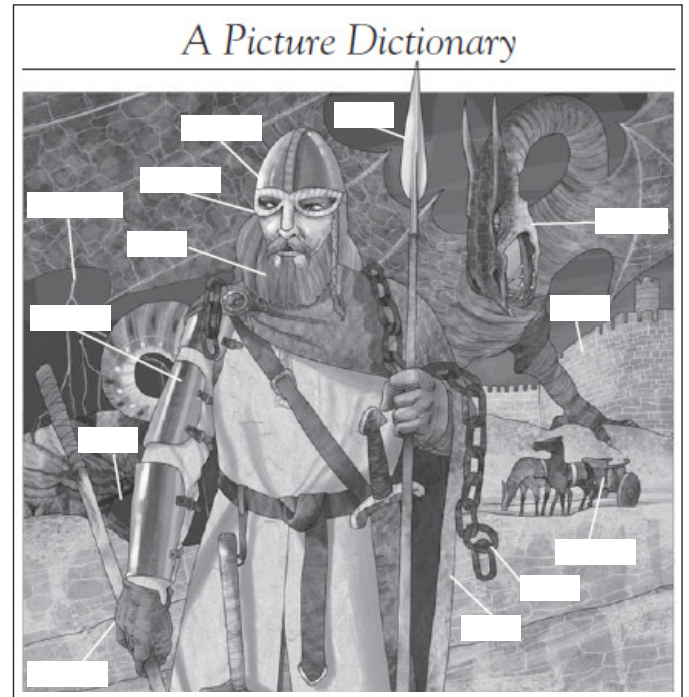
- Whose name did people shout on the steamboats?
- Whose knife was in the graveyard?
- Whose father was a judge?

Quiz 3: *Viking Tales* (Elementary)

Part 1

A When did the Vikings live in Scandinavia?

B Name it!



C Place, person, thing or animal?

Asgard Tyr Freyja Mjollnir Jormungand

Midgard Ratatosk Svartalfheim

Part 2

Can you answer the questions about three of the tales?

1 Fenrir's Chain

- Who was the Queen of Niflheim?
- What three things did the gods try to tie Fenrir with?
- Why did the gods not want to lose a hand?

2 The Story of Thrym

- How many rooms were there in Bilskirnir?
- What did Thor wear to marry Thrym? Name three things.
- What did "Freyja" eat at the wedding dinner?

3 The Brisingamen Necklace

- What did Loki put on to follow Freyja?
- Can you describe the necklace?
- Why did Odin want to start a war?

4 Sigurd and Sigrdrifa

- Who was afraid of the fire?
- What did Valkyries do?
- What kind of man must Sigrdrifa marry?

5 The Story of Alvis

- What was the name of Thor's daughter?
- How did Thor react differently from usual?
- What was Thor's fourth question for Alvis?

6 Thor and the Giants

- Who (or what) is Tanngrjóstr?
- Why did Thor and Loki take Thialfi with them?
- Why was it impossible for Thor to beat the old woman giant?

Quiz 4: *The Invisible Man* (Pre-intermediate)

Team race – answer the questions, then put the events in the order that they happened. Students can refer to their book if required.

- What colour were the bottles with 'poison' written on them?
- What could Mr Heelas see in his flowers?
- Who was the first person the stranger spoke to at The Coach and Horses in Iping?
- How did the people in Port Burdock know that the Invisible Man was coming?
- Where did Mr Marvel meet the old man with the newspaper?
- Why was it difficult at first for Griffin to walk down stairs?
- What did the American have in his pocket?
- What did Dr Kemp see on his stairs?
- Who did Dr Kemp write a letter to?
- Where did Mr Hall and Billy Jaffers try to arrest the stranger?
- Why did Dr Kemp and the police need dogs?
- What did Teddy Henfrey fix?
- What was Mr Marvel doing when he first heard the stranger?
- Who had Griffin's diaries?
- When did Griffin and Kemp first meet?
- Why did Doctor Cuss go to The Coach and Horses?
- What did the burglar take from the Buntings?
- What did Mr Marvel take from the room at the Coach and Horses?
- Who did the Invisible Man kill?
- Where did the Invisible Man's experiment end?
- Why could the boys see Griffin's feet standing on the steps?
- What was the name of the place where Griffin had coffee and chocolate?
- What problem did Griffin have with rain?
- Who read the diaries, apart from Griffin?
- What did the Invisible Man throw across the road, near Dr Kemp's house?
- What did the policeman hit the gun with, at Dr Kemp's house?

Quiz 5: *The Old Curiosity Shop* (Intermediate)

Characters

- Which two characters have absent brothers?
- What is the relationship between Mr Brass and Sally Brass?
- Who does the Marchioness marry?
- By the end of the story, who has died?
- How many characters work for Daniel Quilp?
- Who is an old friend of Mr Marton?

Places

- Where does Mrs Jarley live?
- Who lends a house to Nell and her grandfather?
- Where do Nell and her grandfather live at the beginning of the book?
- Where has the single gentleman been, for many years?
- Where does Daniel Quilp live?
- Where is Fred, the second time we see him?

Events

- What is Kit accused of doing, when he is sentenced to transportation?
- Why do Nell and her grandfather leave Mrs. Jarley?
- What was Nell grandfather doing at night, when they lived in London?
- Why had the single gentleman left his home and family?
- Why did Richard call the girl 'the Marchioness'?
- Why did Kit's mother travel with the single gentleman?

History

- What was a 'public house'?
- What kind of sentence was 'transportation'?
- Why was Mr Marton's village school different from modern schools?
- What kinds of transport do the characters use?
- What kind of entertainment was popular?
- What did a lot of people, including Mrs Jarley, not know how to do?

Quiz 6: *The Ghost* (Upper Intermediate)

Find the answers to the following 26 questions.

- A – Lang's first name.
- B – the city the ghost leaves the Ford in (at Logan Airport)
- C – the university Lang studied at
- D – at the end of the story, Amelia is working here
- E – the ghost sends an envelope and a note to his
- F – a form of water transport that the ghost takes
- G – the full name of the main character's profession
- H – Lang's father died of one
- I – Lang went to the morgue to McAra's body
- J – the month McAra died in
- K – Sidney's surname
- L – Ruth's surname
- M – this word means the first version of a book before it is published
- N – Paul Emmett's wife
- O – the first suicide bomb attack in the story was here
- P – Lang's profession
- Q – the Editor-in-Chief at the publisher's meeting
- R – the surname of the owner of the holiday house Lang is staying at
- S – the type of vehicle the ghost drives in the US
- T – the second bomb exploded near here
- U – the country Lang grew up in
- V – the ghost sheltered from the rain on the old man's
- W – the hotel in New York where Lang is staying
- X – the surname of the man who killed Lang contains this letter
- Y – Paul Emmett studied at this university
- Z – the ghost thought it was _ _ _ z _ to try to finish the book in two weeks

Quiz 7: *China* (Macmillan Cultural Readers, Intermediate)

Which sentence in each group is true?

1

- China shares frontiers with 18 other countries.
- China had emperors for just over 3,500 years.
- Hong Kong and Macau used to belong to Portugal.

2

- The weather is sometimes very hot in the north of China.
- Mount Zhumulangma or Everest, in the south-east of China, is the highest mountain in the world.
- The Yangtze River, China's longest and most important river, is also called the Mother River.

3

- China has 22 political parties.
- Hong Kong Island is the biggest of the 260 islands in Hong Kong.
- There are around 16 million people in the Zhuang ethnic group. They live in the south of the country and they write differently from most Chinese people.

4

- Chinese writing was more difficult before the Qin Dynasty.
- Confucianism, Buddhism, trade with the West and the Great Wall of China are associated with the Han Dynasty.
- The Song Dynasty, which included one Empress, was a Golden Age when China was very advanced technologically.

5

- Porcelain (or china) was invented in China in the sixth century AD and the recipe for porcelain was a secret for ten centuries.
- You need four things for the art of calligraphy. Only one of the four things has changed with time.
- Landscapes have always been the most important subjects for Chinese paintings.

6

- Kung fu was invented to keep some people awake and healthy.
- The Chinese film *Kung Fu Panda* is an example of an animated wuxia film.
- Kung fu is an Olympic sport and is known as wushu, or military skill, in Chinese.

7

- The book *Shennong's Classic of Herbal Medicine* has a list of 365 medicines made of plants. That's one for each day of the year.
- Western medicine arrived in China around the 16th century and nowadays it is often used in hospitals with Chinese medicine.
- Qigong is a type of T'ai chi, and helps reduce stress.

8

- At teahouses, traditionally people drink tea, play mah-jong and eat dim sum. Teahouses are still very popular today.
- Food must have a balance of yin and yang. Yin foods provide the body with energy, and yang foods contain a lot of water.
- Onions and different types of seafood are important ingredients in Lu cuisine.

9

- Some Chinese festivals change date each year, as the calendar is based on the moon.
- There are seven important festivals in China, but none of them are the same as festivals in the rest of the world.
- Chinese people celebrate a festival dedicated to two lovers (two stars in the sky). It is celebrated at the same time as St Valentine's Day in other parts of the world.

10

- Traditional music is often played on a type of violin which was invented by Confucius.
- Chinese opera is similar to western opera, except that the orchestra is much smaller.
- Traditional shadow puppets are made of paper or leather, and are still popular all over China today.

11

- In modern China, people can watch Hollywood movies and travel, but this was not always true in the 20th century.
- Sun Yat-sen was born and brought up in Hawaii, but studied in Hong Kong. He tried to modernise farming in China.
- Thousands of Nationalists escaped from the Communists by walking more than 9,000km in 1934.

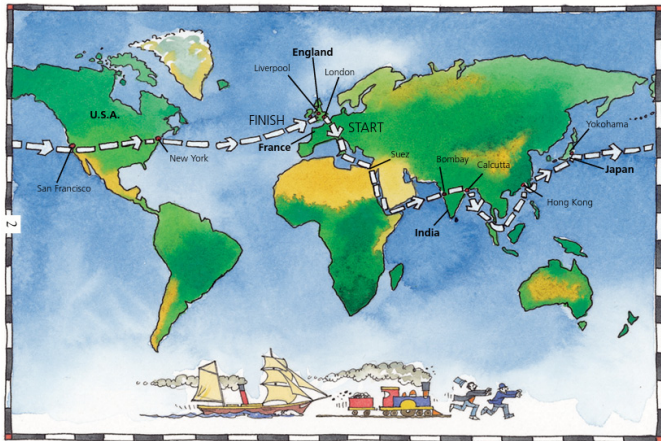
12

- The five-year plan started by Mao Zedong in 1957 didn't work because too many worked on the land and not enough worked in factories.
- The zhifu was a 'Mao suit', and it is still worn at special events today.
- Deng Xiaoping died in 1992, before Hong Kong and Macau were returned to China, as he had negotiated.

19. Quiz answers

Answers to quiz 1: *Around the World in Eighty Days*

1. Can you draw the route Phileas Fogg and Passepartout take around the world?



2. What are their names?

A Passepartout
B Detective Fix
C Phileas Fogg
D Aouda

3. Where are they from?

Phileas Fogg and Detective Fix are from **London/England**.
Passepartout is from **France**.
Aouda is from **India**.

4. Who? Phileas, Passepartout, Aouda or Fix?

Aouda doesn't go to France.
Passepartout doesn't travel with Fogg to Yokohama.
Fix doesn't help Aouda to escape.
Aouda doesn't wear a hat.
Fix doesn't travel on the train to Calcutta.
Passepartout always wears blue.
Phileas plays cards.
Fix is looking for a bank robber.
Aouda gets married for a second time.

5. Choose the correct answer.

The travellers do not visit: **A Paris**
A bank robber steals: **D £55,000**
The travellers do not travel by: **B balloon**
Phileas Fogg doesn't meet; **B a bank robber**
The travellers arrive in England on: **A 20th December**

Answers to quiz 2: *The Adventures of Tom Sawyer*

1. Who

Who was serious and quiet, in the author's family? **His father**
Who did the beetle bite? **A dog**
Who did Tom Sawyer take to the island to be pirates?
Joe Harper and Huckleberry Finn

2. When

When did Tom teach Becky to draw? **At lunchtime**
When did Tom and Huck arrive at the graveyard? What time?
At half past eleven at night
When was Becky's birthday picnic? **At 11 o'clock on Saturday**

3. Where

Where was the author from? Hannibal, **Missouri**
Where did Huck usually sleep in summer? And in winter?
Outside by the river in summer, and in a barn in winter
Where did Tom and Huck first see The Stranger?
In the Haunted House

4. Why

Why did Ben Rogers give Tom his apple? **Because he wanted to paint the fence**
Why did Huck have a dead cat? **Because he thought that a dead cat cures warts**
Why did Injun Joe want to hurt Mrs Douglas? **Because he wants to get revenge (Mrs Douglas' husband was the judge that sent Injun Joe to prison).**

5. What

What did Doctor Robinson hit Muff Potter with? **A piece of wood**
What did the 'pirates' take to the island to eat? **Some cake, a piece of meat and some corn**
What was in the box in the Haunted House? **Cold coins**

6. How long

How long was the author married? **For 34 years**
How long was Muff Potter's trial? **Three days**
How long is the Mississippi? **3710 miles (5970km)**

7. How

How did Injun Joe kill Doctor Robinson? **With a knife**
How did Tom and Becky get out of the caves? **They got out through a hole.**
How did they close the door to the caves? **They put a big piece of metal across the door.**

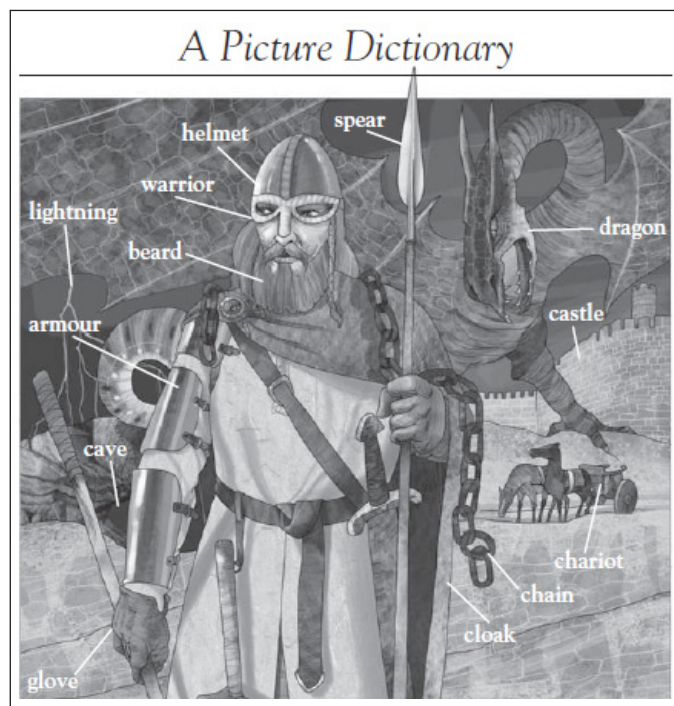
8. Whose

Whose name did people shout on the steamboats? **Mark Twain's**
Whose knife was in the graveyard? **Muff Potter's**
Whose father was a judge? **Samuel Langhorne Clemens' / the author's**

Answers to quiz 3: *Viking Tales*

Part 1

- A. When did the Vikings live in Scandinavia? **Around 700–1100AD**
- B. Name it!



- C. Place, person, thing or animal?

Asgard – **place**

Tyr – **person**

Freya – **person**

Mjollnir – **thing**

Jormungand – **animal**

Midgard – **place**

Ratatosk – **animal**

Svartalfheim – **place**

Part 2

Can you answer the questions about three of the tales?

1. Fenrir's Chain

- Who was the Queen of Niflheim? **Hel**
- What three things did the gods try to tie Fenrir with? **A rope, a chain and a chain made from a mountain**
- Why did the gods not want to lose a hand? **If a god only had one hand, he could not hold a sword. If a god could not hold a sword, he would not be a strong god.**

2. The Story of Thrym

- How many rooms were there in Bilskirnir? **500**
- What did Thor wear to marry Thrym? Name three things. **A wedding dress, a bride's veil and Freyja's necklace**
- What did "Freyja" eat at the wedding dinner? **A cow, twelve fish and then the rest of the food on the table**

3. The Brisingamen Necklace

- What did Loki put on to follow Freya? **His magic cloak**
- Can you describe the necklace? **It was made of silver with 100 diamonds.**
- Why did Odin want to start a war? **Because he was the god of war and when he was angry he always wanted to start a new war**

4. Sigurd and Sigrdrifa

- Who was afraid of the fire? **Sigurd's horse**
- What did Valkyries do? **When a warrior dies in battle, the Valkyries take them to Valhalla, where they live with Odin.**
- What kind of man must Sigrdrifa marry? **A man who knows no fear**

5. The Story of Alvis

- What was the name of Thor's daughter? **Thrud**
- How did Thor react differently from usual? **He didn't become angry, and he decided to be intelligent.**
- What was Thor's fourth question for Alvis? **'What is the name for the fire that burns in the sky?'**

6. Thor and the Giants

- Who (or what) is Tanngnjóstr? **A goat**
- Why did Thor and Loki take Thialfi with them? **He ate a bone from one the leg of one of the goats, so, as punishment, he has to help Thor and Loki fight the giants.**
- Why was it impossible for Thor to beat the old woman giant? **Because she was really old age, and nobody can stop old age.**

Answers to quiz 4: *The Invisible Man*

This is the correct order of events:

- Why was it difficult at first for Griffin to walk down stairs? **Because he couldn't see his feet.**
- Why could the boys see Griffin's feet standing on the steps? **Because there was dirty water and blood on them.**
- What was the name of the place where Griffin had coffee and chocolate? **Omniums.**
- What problem did Griffin have with rain? **It didn't run through him, it ran off him.**
- Who was the first person the stranger spoke to at The Coach and Horses in Iping? **The landlady, Mrs. Hall.**
- What did Teddy Henfrey fix? **The clock in the guests' lounge.**
- What colour were the bottles with 'poison' written on them? **Blue.**
- Why did Dr Cuss go to The Coach and Horses? **He wanted to find out more about the stranger.**
- What did the burglar take from the Buntings? **Money / two pounds and ten shillings.**
- Where did Mr Hall and Billy Jaffers try to arrest the stranger? **In the kitchen of the Coach and Horses.**
- What was Mr Marvel doing when he first heard the stranger? **He was sitting by the road about two-and-a-half miles outside Iping.**
- What did Mr Marvel take from the room at the Coach and Horses? **Dr Cuss's clothes and the diaries.**
- Where did Mr Marvel meet the old man with the newspaper? **On a bench by the road into Port Stowe.**

- How did the people in Port Burdock know that the invisible man was coming? **They could hear the feet on the ground and they could hear somebody breathing.**
- What did the American have in his pocket? **A gun.**
- What did Dr Kemp see on his stairs? **Blood.**
- Where did Griffin say Kemp had met him? **They were students together.**
- Who did Dr Kemp write a letter to? **Colonel Adye of the Port Burdock Police.**
- Who had Griffin's diaries? **Mr. Marvel**
- Why did Dr Kemp and the police need dogs? **Because they can't see the Invisible Man but they can smell him.**
- What did the Invisible Man throw across the road, near Dr Kemp's house? **A boy.**
- Who did the Invisible Man kill? **Mr Wicksteed, a man of about forty-five who worked near Hintondean.**
- What did the policeman hit the gun with? **A poker.**
- What could Mr Heelas see in his flowers? **Invisible feet running through them.**
- Where did the Invisible Man's experiment end? **On an old bed, in a cheap hotel / on a bed in The Jolly Cricketers.**
- Who read the diaries, apart from Griffin? **Mr Marvel.**

Answers to quiz 5: *The Old Curiosity Shop*

Characters

- Which two characters have absent brothers? **Nell's grandfather and Nell**
- What is the relationship between Mr Brass and Sally Brass? **Brother and sister**
- Who does the Marchioness marry? **Richard Swiveller**
- By the end of the story, who has died? **Richard Swiveller's aunt, Quilp, Nell, Nell's grandfather**
- How many characters work for Daniel Quilp? **Three (the Brasses and a boy mentioned near the beginning of the book)**
- Who is an old friend of Mr Marton? **Mr Garland**

Places

- Where does Mrs Jarley live? **In a caravan**
- Who lends a house to Nell and her grandfather? **Mr Marton**
- Where do Nell and her grandfather live at the beginning of the book? **Above the Old Curiosity Shop**
- Where has the single gentleman been, for many years? **Travelling in many different countries**
- Where does Daniel Quilp live? **In Tower Hill, near the London Docks**
- Where is Fred, the second time we see him? **In Richard Swiveller's rented room**

Events

- What is Kit accused of doing, when he is sentenced to transportation? **Stealing two coins**
- Why do Nell and her grandfather leave Mrs. Jarley? **Because the grandfather was going to steal Mrs Jarley's money**
- What was Nell grandfather doing at night, when they lived in London? **Gambling**
- Why had the single gentleman left his home and family? **Because he and his brother had fallen in love with the same woman, but he wanted his brother to be happy**

- Why did Richard call the girl 'the Marchioness'? **Because she doesn't know her real name**
- Why did Kit's mother travel with the single gentleman? **Because Kit knew that Nell and her grandfather didn't want to see him again, but that they would speak to Kit's mother**

History

- What was a 'public house'? **An inn, now called a 'pub'.**
- What kind of sentence was 'transportation'? **Criminals were sent to Australia for the rest of their life**
- Why was Mr. Marton's village school different from modern schools? **Because there were no girls at it**
- What kinds of transport do the characters use? **Carriage, public coach, caravan, on foot**
- What kind of entertainment was popular? **Travelling puppet shows**
- What did a lot of people, including Mrs. Jarley, not know how to do? **Read and write**

Answers to quiz 6: *The Ghost*

A - Adam	K - Kroll	T - Trafalgar
B - Boston	L - Lang	Square
C - Cambridge	M - Manuscript	U - UK
D - Downing Street	N - Nancy	V - Veranda
E - Ex-girlfriend	O - Oxford Circus	W - Waldorf
F - Ferry	P - Prime Minister,	X - Maddox
G - Ghostwriter	politician	Y - Yale
H - Heart attack	Q - Quigley	Z - crazy
I - Identify	R - Rhinehart	
J - January	S - SUV	

Answers to quiz 7: *China*

1. China had emperors for just over 3,500 years.
2. The weather is sometimes very hot in the north of China.
3. There are around sixteen million people in the Zhuang ethnic group. They live in the south of the country and they write differently from most Chinese people.
4. Chinese writing was more difficult before the Qin Dynasty.
5. You need four things for the art of calligraphy. Only one of the four things has changed with time.
6. Kung Fu was invented to keep some people awake and healthy.
7. Western medicine arrived in China around the 16th century and nowadays it is often used in hospitals with Chinese medicine.
8. Onions and different types of seafood are important ingredients in Lu cuisine.
9. Some Chinese festivals change date each year, as the calendar is based on the moon.
10. Traditional shadow puppets are made of paper or leather, and are still popular all over China today.
11. In modern China, people can watch Hollywood movies and travel, but this was not always true in the 20th century.
12. The zhifu was a 'Mao suit', and it is still worn at special events today.

20. A guide to Macmillan resources

READERS LEVEL	COUNCIL OF EUROPE LEVEL	CAMBRIDGE ENGLISH	COURSEBOOKS	EXAM RESOURCES
STARTER/ BEGINNER	A1		<ul style="list-style-type: none"> • <i>New Inside Out</i> Beginner • <i>Inside Out</i> Beginner • <i>Straightforward</i> Beginner • <i>New Inspiration</i> 1 • <i>Motivate</i> 1 	
ELEMENTARY	A2 (ALTE Level 1)	KET Key English Test	<ul style="list-style-type: none"> • <i>New Inside Out</i> Elementary • <i>Inside Out</i> Elementary • <i>Straightforward</i> Elementary • <i>Move</i> Elementary • <i>Gateway</i> A2 • <i>English World</i> 7 • <i>New Inspiration</i> 2 • <i>Motivate</i> 2 	<ul style="list-style-type: none"> • KET Testbuilder • Elementary Language Practice • KET for Schools Testbuilder • Effective Reading 1 • Elementary Language Practice
PRE-INTERMEDIATE	A2-B1	PET Preliminary English Test	<ul style="list-style-type: none"> • <i>New Inside Out</i> Pre-intermediate • <i>Inside Out</i> Pre-intermediate • <i>Straightforward</i> Pre-intermediate • <i>Gateway</i> B1 • <i>English World</i> 8 • <i>New Inspiration</i> 3 • <i>Motivate</i> 3 • <i>Beyond</i> B1 	<ul style="list-style-type: none"> • Check Your Vocabulary – PET • PET Testbuilder • Ready for PET • Effective Reading 2
INTERMEDIATE	B1 (ALTE Level 2-3)	PRE Cambridge English: First (FCE) exam	<ul style="list-style-type: none"> • <i>New Inside Out</i> Intermediate • <i>Inside Out</i> Intermediate • <i>Straightforward</i> Intermediate • <i>Gateway</i> B2 • <i>Move</i> Intermediate • <i>English World</i> 9 • <i>New Inspiration</i> 4 • <i>Motivate</i> 4 	<ul style="list-style-type: none"> • Intermediate Language Practice • Vocabulary Practice Series • Laser B1 • Laser B1+ • Effective Reading 3
UPPER INTERMEDIATE	B2 (ALTE Level 3)	Cambridge English: First (FCE) exam	<ul style="list-style-type: none"> • <i>New Inside Out</i> Upper Intermediate • <i>Inside Out</i> Upper Intermediate • <i>Straightforward</i> Upper Intermediate • <i>Gateway</i> B2+ • <i>English World</i> 10 • <i>New Inspiration</i> 4 	<ul style="list-style-type: none"> • Check Your Vocabulary – FCE • Check Your Vocabulary – IELTS • Ready for First • First Certificate Language Practice • FCE Testbuilder • Reading Skills for FCE • Laser B2 • IELTS Graduation • IELTS Testbuilder 2 • Direct to FCE • Effective Reading 4

21. A guide to the structural grading of Macmillan Readers

		VERB GROUP	NOMINAL GROUP	ADVERBIALS	ADJECTIVES	SENTENCE STRUCTURE
STARTER (about 300 key words)		Present simple Present continuous Future with <i>going to</i>	Simple common nouns Proper nouns	Verb + one simple adverbial phrase of manner, place or time	One adjective before the noun or in the predicate	Sentences of one clause only – subject + verb; subject + complement; subject + verb + object Simple sentences introduced by – <i>There is, There are, It is</i> Simple questions with yes/no answers
	Occasionally found at Starter Level and frequently at subsequent levels	Modal – <i>must</i> (obligation) Modal – <i>can</i> (ability)	–	–	Two adjectives before the noun	Questions beginning with <i>wh-</i> words
BEGINNER (about 600 key words)		Past simple Past continuous Future with <i>will/shall</i> Modal – <i>have to</i> Catenative verbs – <i>want to, try to, like to, hate to, stop, start</i>	Nouns in simple apposition Two nouns linked by <i>and</i>	Verb + maximum of two adverbs Verb + maximum of two simple adverbial phrases of direction, time or manner	Maximum of two adjectives + noun Noun + one simple adjective phrase Simple comparatives	Compound sentences with two co-ordinate clauses joined by <i>and, but</i> or <i>or</i>
	Occasionally found at Beginner Level and frequently at subsequent levels	Present perfect Past perfect <i>See, hear, watch</i> + infinitive or present participle	Noun phrase in apposition to a noun	Adverbs of frequency – <i>sometimes, never</i> etc.	–	–
ELEMENTARY (about 1100 key words)		Simple passive forms More extensive use of catenative verbs – <i>like to, decide to</i> , etc. Infinitives of purpose	Abstract nouns Maximum of three adjectives verbs + noun Two adjectives + adjectival phrase	–	Superlative forms of adjectives	Complex sentences – main clause + one subordinate clause Adverbial clauses of time Relative clauses
	Occasionally found at Elementary Level and frequently found at subsequent levels	Conditional forms Modal – <i>could</i> (ability) Modal – <i>can</i> (permission)	–	–	Superlative form of adjectives + adjectival clauses	Adverbial clauses of comparison Adverbial clauses of reason
PRE-INTERMEDIATE (about 1400 key words)		Relative clauses <i>with, who, which, that</i> Conditional forms <i>would/could/might</i>	Two nominal phrases in co-ordination	Adverbial clauses of purpose – concession, condition	–	Maximum of three clauses: Main clause + two subordinate clauses Main clause + one co-ordinate clause
INTERMEDIATE (about 1600 key words)		Present perfect continuous Past perfect continuous Future perfect Extended use of modals and conditional forms – <i>might/may</i> Copular use of <i>look, feel</i> etc.	Maximum of three adjectives + noun + adjectival phrase or clause	Verbs + two adverbs + adverbial clause Adverbs of duration – <i>still, just</i>	More complex groups modifying a noun	Complex sentences – maximum of main clause + two subordinate clauses Adverbial clauses of purpose – concession, condition Embedded clauses
UPPER INTERMEDIATE (about 2200 key words)		Future perfect conditional Extended verb forms – maximum of three verbs	Noun modifiers Maximum of four adjectives + noun + adjectival phrase or clause	Verb + maximum of two adverbs + two adverbial clauses	–	Complex sentences – maximum of main clause + three subordinate clauses

Macmillan Readers ISBNs

Title	Level	ISBN with Audio CD	ISBN without Audio CD
Alissa	Starter	9781405077880	9780230035782
Around the World in Eighty Days	Starter		9780230026742
Blue Fins	Starter	9781405077897	9780230035799
Gulliver's Travels in Lilliput	Starter		9780230026766
In The Frame	Starter	9781405078009	9780230035805
L. A. Detective	Starter	9781405077903	9780230035812
Lost Ship, The	Starter	9781405077910	9780230035829
Lucky Number	Starter	9781405077927	9780230035836
Magic Barber, The	Starter	9781405077934	9780230035843
Photo Finish	Starter	9781405077941	9780230035850
Sara Says No!	Starter	9781405077958	9780230035867
Shooting Stars	Starter	9781405077965	9780230035874
Ski Race	Starter	9781405077972	9780230035881
Umbrella, The	Starter	9781405077989	9780230035898
Well, The	Starter	9781405077996	9780230035904
Adventures of Huckleberry Finn, The	Beginner		9781405072342
Adventures of Tom Sawyer, The*	Beginner	9781405076081	9780230030336
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Billy Budd	Beginner		9781405072274
Black Tulip, The	Beginner		9781405072281
Dangerous Journey*	Beginner	9781405076128	9780230035034
Good Wives	Beginner		9781405072304
Hawk-eye, the Pathfinder	Beginner		9781405072311
House in the Picture and Abbot Thomas' Treasure, The	Beginner		9781405072328
House on the Hill, The	Beginner	9781405076142	9780230035041
Jane Eyre*	Beginner	9781405076166	9780230030381
L. A. Raid	Beginner		9781405072366
Last Leaf and Other Stories, The	Beginner		9781405072373
Last of the Mohicans, The	Beginner	9781405076180	9780230034990
Little Women	Beginner	9781405076203	9780230035003
Long Tunnel, The*	Beginner	9781405076227	9780230030350
Lorna Doone	Beginner		9781405072410
Man in the Iron Mask, The*	Beginner	9781405076241	9780230030367
Marco	Beginner	9781405076265	9780230035010
Mill on the Floss, The*	Beginner	9781405076289	9780230035058
Money for a Motorbike	Beginner	9781405076302	9780230035065
Newspaper Boy	Beginner		9781405072458
Northanger Abbey	Beginner	9781405076326	9780230035072
Phantom of the Opera, The*	Beginner	9781405076340	9780230030343
Picture Puzzle	Beginner		9781405072489
Princess Diana*	Beginner	9780230716537	9780230731165
Prisoner of Zenda, The	Beginner		9781405072502
Rich Man, Poor Man*	Beginner	9781405076364	9780230030374
Signalman and The Ghost at the Trial, The	Beginner		9781405072496
Tale of Two Cities, A	Beginner	9781405076067	9780230035089
This is London	Beginner	9781405087117	9780230035096
Three Musketeers, The*	Beginner	9780230716735	9780230731158
Trumpet-Major, The	Beginner		9781405072533
Truth Machine, The	Beginner		9781405072540
Washington Square	Beginner		9781405072557
Black Cat, The*	Elementary	9781405076388	9780230029231
Macmillan Cultural Readers: Brazil*	Elementary	9780230454194	9780230454187
Canterville Ghost and Other Stories, The*	Elementary	9781405076401	9780230030794
Christmas Carol, A	Elementary		9781405072588
Claws	Elementary		9781405072595
Don't Tell Me What To Do	Elementary		9781405072649

Title	Level	ISBN with Audio CD	ISBN without Audio CD
Dr Jekyll and Mr Hyde	Elementary		9781405072656
Escape and Other Stories, The	Elementary		9781405072663
Frankenstein*	Elementary	9781405076500	9780230030435
Hound of the Baskervilles, The*	Elementary	9781405076524	9780230029248
L. A. Winners*	Elementary	9781405076975	9780230035102
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Tales of Ten Worlds	Elementary		9781405072823
Treasure Island	Elementary		9781405072847
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White Fang*	Elementary	9780230026735	9780230034402
Woman in Black, The*	Elementary	9781405077019	9780230037458
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Heidi*	Pre-intermediate	9780230026797	9780230034419
Invisible Man, The*	Pre-intermediate	9780230460331	9780230460324
I, Robot*	Pre-intermediate	9780230026827	9780230034433
Kick-off! The Story of Football	Pre-intermediate	9780230400504	9780230400498
Michael Jackson: King of Pop	Pre-intermediate	9780230406292	9780230406315
Midsummer Night's Dream, A	Pre-intermediate		9781405087278
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Macmillan Cultural Readers: United States of America, The*	Pre-intermediate	9780230436411	9780230436381
Wizard of Oz, The*	Pre-intermediate	9781405087148	9780230030503

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Bridget Jones: The Edge of Reason	Intermediate	9780230400238	9780230400221
Bristol Murder*	Intermediate	9781405076708	9780230035195
Macmillan Cultural Readers: China*	Intermediate	9780230460409	9780230460362
David Copperfield	Intermediate		9780230026759
Down Second Avenue*	Intermediate		9780230408678
Dracula*	Intermediate	9781405076722	9780230030466
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Old Curiosity Shop, The*	Intermediate	9780230460416	9780230460386
Oliver Twist*	Intermediate	9781405076760	9780230030459
One Day*	Intermediate	9780230422353	9780230422322
Pearl, The**	Intermediate	9780230031128	9780230031135
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Slumdog Millionaire	Intermediate	9780230404717	9780230404700
Smuggler, The	Intermediate	9781405078733	9780230035225
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Tess of the d'Urbervilles*	Intermediate	9781405074575	9780230035324
Thérèse Raquin*	Intermediate	9781405075381	9780230035331
Touching the Void*	Intermediate	9780230533523	9780230034457
Woman Who Disappeared, The*	Intermediate	9781405076685	9780230035249
Woodlanders, The	Intermediate		9781405073196
Wuthering Heights*	Intermediate	9781405077095	9780230035256

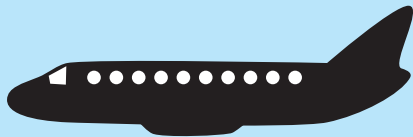
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Anna Karenina	Upper Intermediate		9781405087247
Bleak House	Upper Intermediate		9781405073219
Creative Impulse and Other Stories, The	Upper Intermediate		9781405073226
Cut-glass Bowl and Other Stories, The	Upper Intermediate		9781405073233
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Grapes of Wrath, The**	Upper Intermediate		9780230031050
Great Expectations	Upper Intermediate	9781405076821	9780230030565
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Man with the Golden Gun, The*	Upper Intermediate	9780230422346	9780230422285
Middlemarch	Upper Intermediate		9780230026865
Mine Boy	Upper Intermediate		9781405073264
Mistress Of Spices, The	Upper Intermediate		9781405073271
Moby Dick	Upper Intermediate		9780230026872
Officially Dead*	Upper Intermediate	9781405076845	9780230030534
Of Mice and Men**	Upper Intermediate		9780230031067
Our Mutual Friend	Upper Intermediate		9781405073295
Rebecca*	Upper Intermediate	9781405077132	9780230030541
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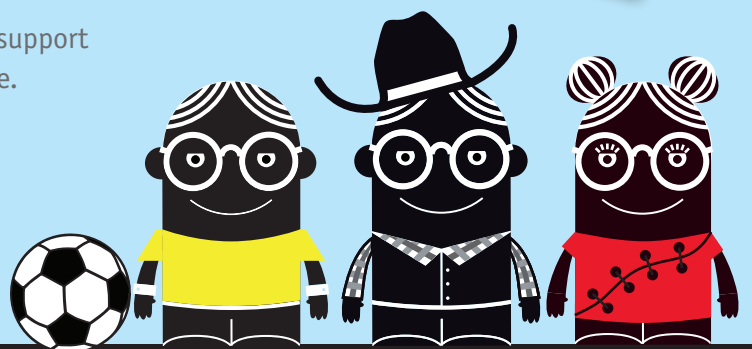


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